

# DIY CITIZENSHIP

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CRITICAL MAKING & SOCIAL MEDIA

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CONFERENCE & HACK SPACE • UNIVERSITY OF TORONTO

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BOOK OF ABSTRACTS



## Conference Abstracts



**Friday, November 12, 2010**

**9:30AM - 11:00AM • Plenary Session: Re-Making Art, Environment, and Surveillance**  
CCF • Moderator: Matt Ratto



**Natalie Jeremijenko (New York University)**  
*Thinking*

**Steve Mann (University of Toronto)**  
*Surveillance, Sousveillance, Oversight, and Undersight: The Ladder Theory of Veillance and Sight*

Consider the example of installing surveillance cameras in only the East side of town. It might be an oversimplification to say that this would cause more crime to occur in the West side of town, but it would definitely causes a Westward shift in crime's equilibrium.

Installing surveillance cameras everywhere means that police are watching citizens, shopkeepers are watching shoppers, taxicab drivers are watching passengers, etc. Thus, those on the bottommost rung of the hierarchy are under close scrutiny, whereas those on the next rung, e.g. police, shopkeepers, and taxicab drivers, may escape some of this scrutiny.

With surveillance to the East and West (and everywhere else), crime may be driven Upward. To say that surveillance causes corruption is an oversimplification, but surveillance does make it more difficult to commit petty crimes such as pick pocketing and shoplifting, while possibly maintaining opportunities for police officers, shopkeepers, and others at the next-higher level to continue to commit crimes.

Oversight committees may minimize this situation, i.e. where employees such as officers are watched by someone further up the ladder. But oversight can also shift crime even further up this ladder, i.e. toward higher-level corruption. This is not to say that surveillance is the cause of corruption, or that oversight is the cause of high-level corruption, anymore than saying that installing cameras in the East end causes crime in the West end. But surveillance often does leave the door open to corruption. In some sense, surveillance is like locking only some of the doors to crime. Surveillance provides an incomplete picture that leaves room for corruption, and that this incompleteness cannot be fixed with oversight alone.

We need some way to guard against the possibility that surveillance may push crime up into the middle rungs of the "ladder of life," and that oversight may push crime up to the top rungs. A proposed solution to this problem is sousveillance (inverse-surveillance) as a way of balancing an otherwise one-sided "surveillance-only" society. Inverse surveillance might, for example, include citizens photographing police misconduct, shoppers photographing shopkeepers, and passengers photographing reckless cab drivers from within the very cab that might, for example, be involved in an automobile accident.

An important aspect of inverse surveillance is that it emanates from individuals recording their personal experience and their immediate vicinity, rather than the recording/monitoring of individuals by an outside party.

Whereas "surveillance" means "to watch from above," the term "sousveillance" shares French roots in that it is the composite of the French word "sous," meaning below and the French word "veiller," meaning to watch. Sousveillance is very much a personal do-it-yourself technology, in contrast to the more organized hierarchical top-down structure of surveillance. Several new results in sousveillance research and technologies will be presented.

**11:15AM - 1:00PM • Panel 1.A: MAKING GENDER**  
 208N • *Session Chair: Megan Boler (University of Toronto)*

**1.A**  
**208N**

**Red Chidgey (London South Bank University)**

*Happening Here & Now: Activating DIY Citizenship through Cultural Memory*

Emerging in the early 1990s in North America, a defiant media-based movement called “DIY Feminism” is currently proliferating on a transnational level. Informed by the “no experts” approach of punk, the information agenda of social movement media, and the tactical, hybrid use of “new” and “old” technologies, these networks have become carriers of grassroots voices and actions of feminist youth worldwide. Whilst largely undertheorised by media and cultural scholars, Anita Harris (2004) has characterised these networks as producing “border spaces” of self-made citizenship.

Elaborating on this, my presentation aims to introduce DIY feminism via the ways in which digital media is used to preserve activist feminist memory. Taking the short film “We Are Connected by Words & Wires,” I will discuss some of the central tenets of DIY feminism, the role of new technologies in bringing the “handmade” and “participatory” online, and the crucial importance of making memories within these networks. Whilst DIY Feminism thrives on a sense of immediate agency and empowerment, growing attention is being paid within these communities to claiming and representing their own legacies. Partly as a way of safe guarding DIY feminist memory from commercialising forces, and partly as a way to mobilise feminist identities in the now, digital interfaces such as blogs and YouTube are being used to secure and map DIY feminist genealogies, based on the testimonies and media artefacts of those who participate(d). These memories create remediated claims to a shared past and ongoing future, and are crucial sites for activating collective identity and DIY citizenship for many young women and queers today.

**Kelly Ladd & Megan Boler (OISE, University of Toronto)**

*Women Make Vlogs: Temporary Networks and Gendered Contradictions of YouTube Broadcasting*

YouTube has become totem of online participatory culture and, remarkably, it consists primarily of those who watch and not those who *make* video. Moreover, the videos most watched by YouTube users are not created by amateur makers but are, for the most part, professionally produced. Despite the surfeit of corporate content, there are a few users (vloggers) who use the site to contest the very corporate culture YouTube represents. Women have emerged as one group of vloggers that produce contestations of corporate culture and traditional forms of representations in both the form and content of their videos. During the two years we charted the making practices of women vloggers, we discovered that women’s bodies are particularly dense sites of contradictions. With clips from Skype video interviews we recently conducted with diverse women vloggers and excerpts from their produced video channels, we illustrate the contradictions women face in their gender-making and community-making practices. The borders of the small, close-knit communities of “affinity” are not fixed, and unfold as rhizomatic networks and often disappear as quickly as they emerge. More importantly, vlogger communities are also *embodied* communities because vloggers make their bodies visible in their videos. Identity play, for women vloggers, is not a simple practice of unfettered play but rooted in complicated histories of representations of femininity. We situate our research in the uneasy tension between the fact that, on the one hand, nearly all of the most successful female vloggers are young, white and traditionally ‘attractive’; while on the other hand, women vloggers are taking control of their representations with considerable reflection. In this talk, we explore the motivations of women who make vlogs and the contradictions revealed by layering together our interviews with women vloggers and the videos that they produce.

**Rosa Reitsamer (Universität Salzburg)**

*Challenging the “anyone can do it”: DIY feminist citizenship and mechanisms of inclusion and exclusion*

Researchers have noted that DIY media could be the first premise of participatory democracy and youth citizenship (Duncombe 1997, Harris 2004). But who can engage in the making of media and in the creation of a DIY citizenship? Challenging the liberal individualist notion of “anyone can do it,” our paper explores strategies of inclusion and mechanism of exclusion in the creation of DIY feminist citizenship and media. Based on our empirical research on feminist social media in German speaking countries, and using Anita Harris’ concept of youth citizenship (2004) as a theoretical framework, we examine the e-zines, blogs, and wikis diestandard.at, genderblog.de, maedchenblog.blogspot.de, maedchenmann-schaft.net, and migrazine.at that promote women’s rights and agitate and campaign around feminist issues. Alongside interviews with feminist media producers, we analyse how on the one hand DIY becomes a participatory tool for spreading the idea that “anyone can do it,” while on the other hand, young women make use of their “social capital” and “cultural capital” (Bourdieu 1993) to negotiate

issues of inclusion and exclusion in their media and networks. Our research shows how DIY feminist citizenship created by the aforementioned blogs and e-zines tend to reproduce a white, middle-class feminism, whereas women with migrant background create their own blogs, wikis, and e-zines such as *migrazine.at*.

**Jacqueline Reid-Walsh (Pennsylvania State University) & Claudia Mitchell (McGill University)**

*From Commonplace Book to Facebook*

This paper offers a socio-historical reading on contemporary debates related to the public-private spaces of girls in relation to girls' bodily location, sexuality, and moral panics particularly in the context of the internet and the web. Since many of the contemporary concerns about girls' presence on the internet have their history in longstanding protectionist views about girls' self-expression, girls' social cultures in different eras and indifferent geographical locations will be studied from the 19th century to the contemporary period. This work is informed by a historically based perspective on girls' self-expression, and the shifting social spaces of girlhood from inside the home to the semi public space of the mall to the private-public realm of cyberspace in Anglo-American societies such as the UK and North America, even now in South Africa. Artifacts of girls' expression to be analyzed would range from 19th century dairies, scrap-books, and common place books, to 20th century autograph albums, journals, and zines, to 21st century websites, blogs, and social networking sites such as Facebook, MySpace, and Mix-it. This paper will draw on the work of literary and cultural historians of children's and girls' culture such as Andrea Immel (18th century albums), Ellen Gruber-Garvey (19th century scrapbooks and websites), and Juliet McMaster and Christine Alexander (18th-20th century juvenilia, diaries). These will be contextualized within a spatialized approach to children's and girls' culture adapting the ideas of Angela McRobbie, Anne-Marie Adams, David Buckingham and Julian Sefton-Green, Sonia Livingstone, and Mary Celeste Kearney.

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**11:15AM - 1:00PM • Panel 1.B: TORONTO MAKERS**

108N • *Session Chair: Greg J. Smith*

**1.B**  
**108N**

Within the last five years a dramatic shift has occurred in the price and availability of manufacturing and microcontroller technology. Desktop 3D printing is no longer the stuff of whimsical speculative fiction – with hard work and patience it is possible for a curious enthusiast to set up their own R&D workspace. That said, it is much faster (and more fun) to work in groups than alone. The proliferation of DIY culture has been accompanied by the emergence of a global network of hackerspaces, artist-run centres and multidisciplinary academic labs. The 'Toronto Maker' panel will tap into the experience and expertise of representatives from InterAccess, HackLab.TO, OCADU's Digital Futures Initiative and Dorkbot. Join us as we discuss collaboration, logistics and pedagogy by peeking behind the curtains of these seminal local organizations.

**Rob Cruickshank (InterAccess)**

*InterAccess: Not just Telidon and Laser Printers!*

**Kate Hartman (OCADU)**

*Physical, Wearable, and Social: Digital Futures at OCADU*

**Leigh Honeywell (HackLab.TO)**

*A Brief, Incomplete, and Mostly Wrong History of Hackerspaces (as seen from HackLab.TO)*

**Liav Koren (Dorkbot)**

*Robots and Dorkbots: Staying Distracted for Fun and Profit(?)*

**11:15AM - 1:00PM • Panel 1.C: YOUTH**CCF • *Session Chair: Tamara Shepherd (Concordia University)*

1.C

CCF

**Esther Ignagni (Ryerson University)***The poster child shoots back: the promise and perils of participatory video arts research with disabled youth.*

In this paper the digital construction of disability rights claims is investigated, and the implications for disability activists, advocates, and researchers engaged in participatory digital media projects are considered. Limited and negative portrayals of disability in the formal and informal publics, including the media, are instrumental in the continued marginalization of disabled people. Eager to transform and broaden these restrictive images, the disability rights movement has recently redirected its efforts into a politics of visibility, looking to digital video and other digital technologies to control, innovate and re-imagine the representations of disablement and disability. These re-constructed images are central to the movement's claims-making for equitable treatment, altering the social and material conditions of disabled people everywhere. This paper is based on the analysis of data collected through digital video-making workshops with disabled youth that formed part of a larger participatory policy review. Disabled young people successfully produced videos offering a non-normative "disability perspective", however, they required significant supports from others to access digital technologies. Consequently, their images and claims were significantly attenuated through support interactions, reproducing "poster child" relations. It is argued that research into digital image production, disability, and participatory methods must allow for inter-dependent expression, and that researchers must recognize the power relations that often organize practices of accessibility support. Working through these issues involves bringing Disability Studies, digital media arts and accessibility concerns into dialogue. Strategies used in the workshop, and in other literature on technology and disability, to bring together these concerns will also be presented.

**Quinn Burke & Yasmin B. Kafai (The University of Pennsylvania)***DIY Programming: Critical Creation & Sometime Collaboration using Scratch*

In the past, DIY efforts in education have largely focused on how kids can create their own audio, visual, and audiovisual content using digital media. The recently published books *DIY Media* (Knobel & Lankshear, 2010) and *DIY Media in the Classroom* (Guzzetti et al., 2010) follow this trend, offering classroom teachers a variety of ways they can incorporate digital animation, video sharing, wikis, blogs, and music remix into their curricula. However, what is often overlooked in the flux of new DIY technologies entering classrooms is what has been and what still is the prototypical DIY media—programming.

In this presentation, we introduce our work with Scratch, an introductory programming language through which children (ages 8+) learn the fundamental elements of coding in the process of creating their own digital animations, interactive art projects, and video games. Specifically, we examine the Scratch website (<http://www.scratch.mit.edu>) on which users share the projects they have created, as well as download and comment upon others' creations. Dubbed "the YouTube of interactive media," the Scratch website currently has nearly 500,000 registered users worldwide, and over one million projects have been uploaded to date. While kids are increasingly making new digital content "on their own," our research explores how they share this content with other like-minded DIYers in a critical context. Findings include an analysis of the various genres of projects uploaded to the site, the types and forms of critical feedback offered in the comments section, and the role that online feedback played with a particular group of middle school students' usage of Scratch to create and remix their own digital art projects.

**Chris Morgan (Newstead College)***Hybrid Places and Digital Communities*

The average of mass response weakens possibility. The value of individual consciousness and its resultant digital production strengthens progress. Within individual variations is the mode in which change takes place. Authentic models for engagement in online narrative and design can be discovered, negating the need for confusion through fusion, or the sharing of under-developed ideas and engagement in visual communication for communication's sake. Like commercially based media creating a culture of compressed or tabloid journalism, the current culture of much DIY media often ends in cliché as a standard. Meaning and the design of content is not ultimately relevant in this culture and gives way to attention seeking pursuits. Many online audiences create a ubiquitous currency of attention through measurement display devices showing visits to sites.

This currency of attention is built around a collective sense of the need to belong as family and national boundaries dissolve. For some, a basic belief in acceptance through sharing of this currency has become their global philosophy. Individually, a practise of base revelation has emerged as the matrix feel renders personal privacy, the starting point for

individual consciousness, redundant. Two teachers of digital media in Tasmania, Australia, will present their educational model that has been proven to facilitate the advancement of online digital media. Their results create spaces and action for constructed attempts to connect what is separated. This should be the aim of global communication—to value and educate individual consciousness to create meaningful and collaborative engagement for all.

**Sara M. Grimes (University of Toronto)**

*Playing at Making Games: Child-Generated Content and Commercial Game Systems*

A growing number of commercial children's games now feature user-friendly tools that allow players to contribute directly to the game design. These tools provide children with important opportunities to engage in the production of user-generated content (UGC), fashioning virtual items and designing game levels and missions. Players can then share their finished products with other user-creators, by uploading them to a commercially managed system. UGC games such as Media Molecule's *LittleBigPlanet* and Nintendo's *WarioWare D.I.Y.* not only motivate the formation of vibrant new cultures of practice, but could also potentially represent a major shift within children's cultural production. Whereas popular children's toys, media, and videogames have traditionally consisted of artifacts made for children by adults, UGC games provide children with a uniquely accessible entry point to both means of production and channels of mass distribution. UGC games enable children to both make their own digital games and play games made by entire networks of other children. However, this entry point also leads into unfamiliar new legislative territories, as children's burgeoning roles as collaborative game "designers" raise complex questions about authorship, fair dealing and freedom of expression—questions that have yet to be adequately addressed within either commercial or regulatory systems. This paper will examine the presence and function of child players (and child-generated content) within the social networks and market relations currently unfolding in and around UGC games, and consider some of the opportunities and challenges that these games present for children's emerging cultural rights within a digital context.

**11:15AM - 1:00PM • Panel 1.D: MAKING NEWS 1**

023N • *Session Chair: Joshua McVeigh-Schultz (University of Southern California)*



**Ian Reilly (University of Guelph)**

*"All the News We Hope to Print": The Yes Men, DIY Journalism, and the Politics of the Fifth Estate*

Much has been written on the growing impact of satirical fake news on citizen-engagement, but the large majority of these discussions have centered on professionalized variants of the form like *The Daily Show*, *The Colbert Report*, and *Saturday Night Live*. In this paper, I discuss emergent forms of satirical fake news that have grown out of politically motivated activist practices. DIY practitioners of the form have worked to significantly reframe political discourse on subjects of grave importance to the proper functioning of democracy – from questions regarding the ethical behaviour of corporations and governments to concerns about climate change policy. One such group is *The Yes Men*, a loose-knit activist collective of some three-hundred impostors worldwide that has been successful in capturing broad media attention through its elaborate hijacking of dominant media outlets. Distinguishing itself from its professionalized counterparts, *The Yes Men* have deployed satirical fake news to proliferate dissenting perspectives across a number of competing media platforms. *The Yes Men's* work is significant not only for expanding both the range and kinds of news disseminated in the public sphere, but also for serving as a fifth estate, that is, as a watchdog of the (so-called) watchdog news media. In so doing, they have played an important role in complementing and sustaining an embattled fourth estate. While these practitioners of "DIY journalism" offer complex reevaluations of the conversations always-already taking place in both mainstream media and in popular culture, questions regarding the impact these practices have on civic engagement linger. This paper, then, attempts to situate how satirical fake news may present an important anchor point for future citizen engagement and political mobilization.

**Asli Telli Aydemir (Istanbul Sehir University)**

*Social Media and Labor Unions: A digital making of rights?*

The Global Union, UNI co-organised the first Virtual "strike" in history on September 27th 2007 against IBM via *Second Life*. The news story went round the world. Globally, the story received wide coverage on Internet news websites. And naturally the Italian press also gave considerable prominence to the event: *La Stampa*, for example, told its readers of the birth of a new word to accompany 'telework': 'telestrike'. The demonstration was called as part of national negotiations with IBM in Italy, which had run into management obstruction. The real-life dispute ended positively for the unions, with a new contract agreed (and with the resignation of IBM's Italian general manager). The *Second Life* action has also been judged a great success: approaching 2000

people took part, from all parts of the (real) world. The Second Life demonstration points up in dramatic form the potential for trade unions of new web-based tools. The union also has an island in Second Life (<http://www.slunionisland.org>). Facebook and Twitter are also important platforms for trade unionists worldwide. Laborstart, on the other hand, is defined as the place where trade unionists start their day on the net (<http://www.labourstart.org/>). This online news network has been serving the labor movement since 1998. They have tactics toward a new philosophy of network making and solidarity-building. The digital actions carried out by the volunteers in these two organizations point towards new forms of critical engagement and citizenship. The impact of these actions within the scale of Turkey in 2009-2010, a critical period during which labor law amendments are taking place will be monitored via alternative media to evaluate and compare the coverage in mainstream media.

### Joshua McVeigh-Schultz (University of Southern California)

*Synaptic Crowd: Vox Pop Experiments*

I would like to propose a presentation and live performance of a work called *Synaptic Crowd: Vox Pop Experiments*. With this project I sought to redesign the vox pop (a.k.a “on-the-street”) interview as a new kind of participatory ritual where audiences could intervene in public space.

The *Synaptic Crowd* platform enables online participants to conduct collaborative, on-the-street, interviews in near real-time. Participants nominate and vote on questions while they watch a remote interview stream live over the internet. These interviews are mediated by an intermediary figure wielding a phone and a camera. The question (or statement) with the most votes at a given time gets relayed to the intermediary’s phone. In this way, online participants serve as their own gatekeeper, making active decisions not only about which questions to ask, but when to ask a follow-up and when to introduce a new line of questioning. This repositioning of the agency of question formation to a live audience not only affords different kinds of questions, but also, invites physical participants to pivot between different strategies of self-representation.

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## 2:30PM - 4:15PM • Panel 2.A: DESIGN

208N • Session Chair: Natalia Sinitskaya Ronda (York University)

2.A

208N

### Ann Jacobs & Jo Pierson (Vrije Universiteit Brussel)

*Do-it-Yourself With a Little Help from My Friends*

Our current western society is efficiency-driven and requires us to specialize, hereby restricting access to various forms of craft (Sennett, 2008). It is against this background that Sennett places his concept of the classic craftsmen, not only recognizing the playful elements in work, but also the strong value of communities and collaboration (Bierens, 2010). A comparable approach is to be found nowadays in the Do It Yourself (DIY)-communities of engaged professional-amateurs, who pursue rather professional standards in their DIY-activities (Leadbeater & Miller, 2004). Within this framework of practitioners who strongly engage in their DIY-group and hence create a community with its own codes and citizenship, the objective of this paper is twofold. First, we investigate how the concepts of the classic craftsmen and their communal workshops (Sennett, 2008) are embodied (or not) in various DIY-communities nowadays. Hereby, four DIY-communities were selected, covering different DIY-interests and organizing practices: a carnival group (craft/offline) a cake baker community (craft/online), a Drupal group (ICT/online) and a hackers group (ICT/offline) were interviewed and observed between October 2009 and February 2010.

Second, we questioned whether these characteristics of craftsmanship could facilitate the critical engagement and citizenship in the DIY-communities. Although the investigated communities interpreted the aspects of craftsmanship differently, some aspects nevertheless generally occurred: strong value on expertise rather than certificates, creation of an own subculture with ethical and qualitative demands, organic planning, partnerships and commitment to the community. As these aspects, however differently interpreted, appeared in the four communities, we believe that these characteristics of craftsmanship could facilitate the engagement in a DIY-community with its own codes and citizenship.

### Alison Powell Oxford (London School of Economics)

*Hacking the Market: Challenge and Recuperation in Open Hardware Hacking*

To be truly transformative, does hardware hacking need a licensing system? With the introduction of the Arduino and other open hardware devices, hardware hacking seems poised to develop a similar cultural and economic influence as software hacking has achieved through the expansion of open source. Add to this the success of hackerspaces and other locations for

experimentation and learning about open hardware and its relation to software, and open source hardware hacking seems situated within a larger shift towards greater openness of devices, practices, and even markets. This paper analyzes proposals to create a trademarking system for open hardware. This system of visual identification would be used to identify objects (such as the Arduino) for which there are full hardware schematics available online. The identifying tag would link to a repository of open hardware designs similar to OpenCores.org, which already stores design schematics. Proponents argue that being able to identify and easily locate hardware schematics will produce a virtuous cycle of open hardware innovation and participation similar to the one that has accompanied open source software development. At its most pervasive, this plan has the potential to democratize hardware production.

However, examination of some collaborative open hardware hacking projects reveals potentially significant limits on the impact of plans like the open hardware trademark. Organizational/cultural, material-technical and legal spheres overlap, and efforts to democratize one aspect of hardware production may not influence the others. Furthermore, the openness and collaboration that are at the core of hacking cultures are not themselves intrinsically opposed to the logic of market capitalism. The goal of this paper is to problematize goals of “openness” in hacking culture. By investigating the challenges and possibilities of hardware hacking, it highlights the assumptions that are often made about the open and innovative nature of the internet. As much as hackers can develop an oppositional culture, their cultural practices must always engage with the political-economic realities made more visible by the hardware production process.

### Adrienne Massanari (Loyola University)

*DIY design: How crowdsourcing design is blurring the boundaries of professional design practice*

This paper considers the increasingly prevalence and popularity of crowdsourcing design and competition sites such as Threadless and TeeFury, where participants vote on designs to be produced as t-shirts, to 99Designs and CrowdSpring, where designers submit ideas for logo and web site designs for prospective clients to choose, to Kongregate, where would-be game developers can learn about game design principles by creating Flash-based casual games. These sites thrive on an increasingly digitally literate population who has access to inexpensive design tools that encourage student and amateur designers to learn their craft by entering contests and soliciting feedback from community members. As one of CrowdSpring’s founders argued recently, “The beauty of our site is that it doesn’t matter if you have a degree from the Rhode Island School of Design or if you’re a grandma in Tennessee with a bunch of free time and Adobe...” (Steiner, 2009). Thus, these spaces represent a shift away from the notion that designers require formal training towards a DIY mentality, whereby design sensibilities are developed in conversation with others – potentially democratizing what some refer to as a “snooty” profession (Steiner, 2009).

At the same time, crowdsourced design is not without its detractors. Most notably, professional design organizations, such as AIGA (Grefé, 2009) and the Society of Graphic Designers of Canada (GDC) (“About Contests and Speculative Work,” 2010), as well as individual design bloggers (Airey, 2008; Pfiffner, 2009; Potts, 2008), argue that companies engaging in speculative (spec) work are negatively impacting the industry. They suggest these contests often encourage sub-par final products, as they have been designed with little attention to the formal processes that most professional designers employ (such as concepting, research, sketching, etc.) (Lawson, 2006). Using a discourse analytic approach (Blommaert, 2005; Fairclough, 2003; Foucault, 1972; Gee, 1999; Phillips & Hardy, 2002), and drawing on drawing on literature from design studies (Archer, 1979; Bennett, 2006; Buchanan, 1989; Cross, 2004, 2007; Margolin, 1989) and participatory culture (Andrejevic, 2008; Boisvert, 2003; Jenkins, 2006; Shefrin, 2004; Shiga, 2007), this paper analyzes the current debate over crowdsourced/DIY design. Specifically, it highlights underlying tensions between discourse within the professional graphic design and interactive design fields and an increasingly sophisticated community of DIY designers who are challenging their professional norms and practices.

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## 2:30PM - 4:15PM • Panel 2.B: CRAFT, MEDIA, AND IDENTITY MAKING

CCF • Session Chair: Paul Mihailidis (Hofstra University)

2.B

CCF

### Angelina Russo (Royal Melbourne Institute of Technology)

*Coming back to crochet: the influence of social media on handmade design*

The proliferation of research centres and educational programs which deal with the economic and innovation aspects associated with creativity suggest a new-found recognition of the value and diversity of these cultural practices<sup>1</sup> (MICA, UTS, DIY). In the handmade design and craft sector, the rise of new economic models such as Etsy<sup>2</sup> changes to traditional models of knowledge production, (for instance iTunes Craftpods<sup>3</sup>) and the dissemination and the ethics of consumption<sup>4</sup> are all under examination. Increasingly, creative production is recognised as both the result of skilled and viable practitioners and their connection to and

participation in a networked society. Such forms of contemporary citizenship are iterative in their reliance on participation and knowledge sharing as integral to the success of the creative endeavour. At no other time in history has such a connection between global citizenship, traditional “making” skills and knowledge production been so strong. Social networks have worked to both promote and legitimise the value of handmade design, shifting this sector from a ‘medieval marketplace’<sup>5</sup> to a viable and sustainable form of cultural production. This paper explores the relationship between the handmade design as a space of social production and one of participation in DIY citizenship. It uses examples such as Etsy, Handmadenation<sup>6</sup>, ReadyMade<sup>7</sup> and iTunes<sup>8</sup> to explore new forms of citizenship built on creativity and supported by online engagement.

1. For instance, The Australian Research Council Centre of Creative Industries and Innovation, [www.cci.edu.au](http://www.cci.edu.au);

2. Etsy – [www.etsy.com](http://www.etsy.com)

3. such as O’Reilly Media’s CRAFT on iTunes <http://www.craftcast.com/main/>

<http://itunes.apple.com/us/podcast/electric-sheep/id321277433>

<http://itunes.apple.com/au/podcast/craft-craft-podcast/id183334544>

4 Ethical threads : corporate social responsibility in the Australian garment industry / Emer Diviney & Serena

Lillywhite. <http://catalogue.nla.gov.au/Record/4231047>

5. Walker, Rob. (2007) Handmade 2.0, New York Times, December 16, 2007 <http://www.nytimes.com/2007/12/16/magazine/16Crafts-t.html>

6. Handmade Nation, <http://handmadenationmovie.com/>

7. Readymade, <http://www.readymade.com/>

8. iTunes: <http://www.apple.com/itunes/>

### **Stephanie Springgay (OISE, University of Toronto), Niki Hatza & Sarah O’Donald (Pennsylvania State University)**

#### *DIY knitivism: Youth civic engagement through the arts*

Many of us harbor an image of the knitter as a grandmother in a rocking chair. However, youth knitters and uncanny forms of knitting have gained in popularity in the 21st century, giving a twist to the traditional afghan, baby booties, and sweater. While the do-it-yourself (DIY) movement and third-wave feminism are contributing factors to the knitting revival (Wills, 2007) other reasons include a new approach to connectivity and resistance. Youth resistance, although commonly framed around a “subculture” paradigm, which posits a “heroic” notion of resistance and a static or fixed category of youth affiliation, has more recently been replaced with theories of neotribes, youth lifestyles, scenes, and new communities, which are more transitory, fluid and are not organized around a single resistant identity. These new perspectives on youth cultures, asserts Anita Harris (2008) are examples of youth citizenship “in that they represent ways young people can get together and debate social issues, enact alternative social arrangements and create spaces for alternative transitions and alternative political forums” (p. 4). Third-wave feminists have also sought to expand notions of resistance. Broadening a sense of what “action” is third wavers suggest that youth “have complex relationships with popular culture that require them to negotiate, infiltrate, play with, and undermine feminine cultural forms rather than simply reject them” (Harris, 2008, p. 7). Cultural resistance becomes a mutable, creative and negotiated space that is a political activity in itself.

In 2008 a group of students at Penn State formed a knitivism club in which groups of students come together to knit in public spaces as a form of creative resistance. The club with over 50 active members has organized a number of different knit-ins on issues as diverse as: sexual violence (raising money and knitting scarves for the local women’s shelter); a 24 hour knit-a-thon for Darfur; protest Proposition 8; and others that raise money and awareness for the local homeless shelter. Drawing on issues in critical youth studies (Best, 2007), aesthetic theories of socially engaged art (Bishop, 2006), theories of embodied public pedagogies (Ellsworth, 2005; O’Donald, Hatza, & Springgay, 2010) the presentation will be organized in terms of the claim concerning student’s political apathy, particularly as it relates to young women and feminism, but in the hope of interrupting, or at least re-interpreting.

### **Mark Lipton (University of Guelph)**

#### *Social Media Equity: The Pedagogical Uses of Social Media and ICTs*

According to a Nielsen report, three of today’s most popular brands are “social media” (Facebook, YouTube and Wikipedia). Despite public outcries about privacy, Facebook has over 500 million active users and seems to be growing by fifty million users every few months.<sup>1</sup> Twitter has over 105 million registered users; the 300,000 new users who sign up each day signal its ongoing growth; Twitter receives 180 million unique visitors each month and most of its traffic (75%) comes from third-party clients and applications.<sup>2</sup> These examples are just a few signals of the ubiquity of social media. For many young people today, the popularity of social media tools is undeniable. Social media (it seems) provides access, opportunities and information that is limitless, borderless and instantaneous.

However, current research about social media and digital divides quickly demonstrate how access to today’s media tools as popular forms of communication need to consider issues of equity. As Barney explains, “for some people access to

the Internet is a source of empowerment, autonomy, and agency, for many it simply means connection to a technological infrastructure in relation to which they remain significantly disadvantaged and powerless.”<sup>3</sup> The challenge for schools and teachers is to leverage today’s social media in ways that create relevant learning experiences that mirror students’ daily lives and the reality of their futures. To this end, educators have begun to consider “21st Century Skills” defined as one’s capacity to engage in lifelong learning (i.e., self-directed and collaborative inquiry) and connectedness (i.e., communication and collaboration with experts and peers around the world).<sup>4</sup> Such capacities ask educators to consider social media both as a critical resource and a functional tool. As teachers begin to adopt social media as part of their teaching practice these tools become both a subject and object of inquiry. For example, Facebook can be a classroom management tool while providing important lessons about online privacy and behaviour; Twitter can provide a useful backchannel for class participation while functioning as a resource for professional sharing and collaboration. Without requisite teacher training with social media tools – in fact with information and communication technologies as a whole, many teachers adopt a DIY approach to integrating media into the classroom. This presentation describes some of these practices.

1. <<http://www.facebook.com/press/info.php?statistics#!/press/info.php?factsheet>>. Accessed August 2010.

2. <[http://www.huffingtonpost.com/2010/04/14/twitter-user-statistics-r\\_n\\_537992.html](http://www.huffingtonpost.com/2010/04/14/twitter-user-statistics-r_n_537992.html)> & <<http://techcrunch.com/2010/04/14/twitter-has-105779710-registered-users-adding-300k-a-day/>>. April 2010. Accessed August 2010.

3. Barney, Darin. (2005). *Communication Technology*. Vancouver: UBC Press, pp. 155-156.

4. 21st Century Skills are defined as a finding from the IEA SITES 2006 study. The results of the third module of the International Association for the Evaluation of Educational Achievement’s (IEA) Second Information Technology in Education Study (SITES) were conducted in 2006. The full report is edited by Nancy Law (University of Hong Kong), Willem Pelgrum and Tjeerd Plomp (both from Twente University, The Netherlands). It was published in 2008 by the CERC-Springer, Hong Kong SAR.

## 2:30PM - 4:15PM • Panel 2.C: PLATFORMS

108N • *Session Chair: Zoetanya Sujon (London School of Economics and Political Science)*



**Lana Swartz & Ben Stokes (USC Annenberg School for Communication and Journalism)**

*Unexpected Civic Platforms and Participatory Culture*

We are interested in how platform architecture can leave unexpected room for the emergence of civic activity. Using case studies of unusual communities in online and mobile spaces-- such as a corporation’s videogame for employees, and a message board for purchasing diamonds-- we examine how platforms that were not explicitly intended as such become spaces of discursive political participation, political organizing, and civic engagement. We are especially interested in the interplay between platform and culture, where new civic norms grow in the footprints of established code, computer or otherwise. Just as “DIY” often creates meaning from second-hand parts and remix, how can platform architecture be appropriated and adopted in unexpected ways? Our case studies aim to provoke with a few clues. What platform affordances-- openness, embedded reflection, structured participation-- seem to facilitate civic activity? Are the implications mainly for enlightened makers, or will these case studies help the decisions of program managers? Case studies will primarily be drawn from Henry Jenkins’ research group on participatory culture and civic engagement. In format, the session will be a multimedia weaving of contrasting cases –featuring participants’ words and images -- that push us to question the assumptions of traditional platforms. As a provocation, our session will leave several windows for audience interaction, seeking feedback and theories to better explain our cases, and to better understand how digital platforms are fostering unexpected civic activity at different levels of DIY granularity, from individual, to program, and participatory culture.

**Joel McKim (McGill University)**

*Distributed Design: Media Technologies and the Architecture of Participation*

The processes of contemporary architecture – a domain generally reserved for expert knowledge, capital investment and government decision-making – are often far from democratic. A tradition of participatory architecture does however exist, linking the post-war innovations in public space by Dutch architect Aldo van Eyck, to Belgian architect Lucien Kroll’s experiments in collective design of the 1970s, to more recent attempts at democratizing urban planning by such designers as London’s muf Architects. This paper will discuss how media and communication technologies have entered the field of architecture in several important ways, introducing a new chapter to this existing genealogy of participation. Three separate aspects of the current interaction between communication technologies and architectural design will be explored: the adaptive urban structures and spaces created by contemporary designers, such as Lars Spuybroek and Rafael Lozano-Hemmer, that incorporate real-time feedback from city inhabitants; the proliferation of architectural blogs and online publications, such as

BLDGBLOG and spacing, that have greatly expanded public interest in the built environment; and examples of online forums and social media technologies being instrumental in mobilizing effective public response to large scale urban development projects, such as the post-9/11 redevelopment of Lower Manhattan and the Quartier des Spectacles redevelopment in Montreal. These emerging practices and case studies will be discussed through the lens of contemporary theorists exploring the changing grounds of democratic political organization, including Paolo Virno's conception of the general intellect and Jacques Rancière's writings on the politics of appearance and radical equality.

### **Eleanor Saitta**

*Making Spaces / Making Publics / Making Politics*

New hackerspaces are starting all over the world on an almost daily basis. In creating any new space, there is always a period of build-out, turning the shell of a rented building into a useable, functional place. During this time, the basic character of the group begins to appear, relationships with the larger community are formed, and the political structure of the group is tested. Hackerspaces, especially young ones, tend to inhabit nondescript locations, and operate like temporary commercial enterprises. What effect do those spaces have on the members, their interaction with the community, and the way their politics operate? Are there different physical models that would encourage more engagement with the surrounding community? How do models of physical and virtual access to the hackerspace relate to each other, and shape the feeling and function of the place and its community interaction? How does the act of physically building the space alter the power relations of traditional space consumption?

Hackerspaces often conceive of themselves as separate from other, older traditions of non-normative spaces, from squats to art collectives, even though there is more of a continuum of praxis. How do hackerspaces relate spatially to these others? Is the lack of organizational memory supported physically? Do spaces in the larger DIY community have different spatial relationships than hackerspaces? We will approach these questions with a combination of a survey and analysis of existing spaces and design fiction to point the way toward alternate electronic and physical configurations.

### **Tarleton Gillespie (Cornell University)**

*The Politics of Platforms: DiY citizenship amidst the institutional ecology of the Internet*

Amidst calls to pay greater scholarly attention to the practices and politics of amateur creativity, we must temper that analysis with a parallel attention to the organizations that provide the space, tools, or funds for such work. Much of this DIY citizenship, while not produced by professional organizations, happens on content 'platforms' and social networks established, designed, and governed by private, commercially organizations, whose commitment to critical making is tangential at best. A thorough understanding of user-generated video must also look at the institutional, technical, and political structure of YouTube; a thorough understanding of independent mobile software development must also look at the governance of these tools by Apple.

In my current work, I am attempting to reveal and analyze the 'politics of platforms,' by which I mean the major online media platforms, social networking sites, and mobile technology providers, around how they set and enforce policies regarding appropriate content. The particular character of these decisions, and where, how, and why they make and enforce these rules, have real consequences for free speech online, for the dynamics of software innovation, and for the contours of public discourse in a digital age. As more and more of our public discourse, cultural production, and creative interactions with others move online, and this handful of massive, privately-owned digital intermediaries continue to grow in economic and cultural power, it is crucial that we document and examine the 'curatorial' choices they make about the content they host. This attention to rules of content have lessons for broader discussions about user-driven contributions to public discourse, be they expression, software, or machine.

The practices and potential of DiY citizenship in a technical context depend, in complex ways, on the technical and governance apparatus of these intermediaries. But while they are not perfect allies with the amateur creators they host, they are not simple enemies either. This relationship, both in promise and practice, is more complex: (1) these platforms need amateur production to survive, and gain legitimacy to the extent that they can highlight their contributions and champion their own role in hosting public discourse; (2) they come to depend on their user community not only for content, but to bear part of the load of curating that content, from flagging violations to debating the rules themselves – their participatory user communities offer both a partner in this curation, and their most convenient justification for it; (3) and, still, the work of some users can exceed the bounds of what the site wishes to host, threatening the presentable character of the community or the corporate brand, undermining stable relationships with advertisers, or pushing the site towards legal liabilities they wish to avoid. As these sites determine how to intervene and regulate user contributions, (4) their efforts can provoke controversy, sometimes about specific

policies, sometimes about the underlying system of governance – and in an ironic twist, sometimes the platform itself serves as a space for users to contest its decisions. Discussing this complex and contentious relationship, between critical makers and the hosts, platforms, and tool providers they often must engage with, I hope will deepen the discussion of how the possibilities of DiY citizenship tangle with the political, economic, and technical realities of the broader digital ecology.

## **2:30PM - 4:15PM • Panel 2.D: HEALTH**

023N • *Session Chair: Peter Pennefather (University of Toronto)*

**2.D**

**023N**

**Mary K. Bryson (University of British Columbia) & John Willinsky (Stanford University)**

*Knowledge in the Plural: The Queer Biopolitics of “DIY Health”*

“DIY Health” signals a spectacularly contradictory set of recombinant and contradictory logics that include (and are not limited to) both the logics of (a) neoliberal biomedicalization—“choice, access to knowledge and individual autonomy”, and (b) health activist community-based mobilization. The advent of widespread access to broadband Internet has recalibrated the scope, participatory architecture, and distribution networks of consumer health knowledge. Queer women (queer, lesbian, gay, bisexual, two-spirited, and/or transgendered; QLGBT) have been identified by researchers concerned with knowledge mobilization and public health as a vastly under-researched unique population that is a nexus for multiple, systemic cancer health and care disparities. QLGBT women, then, constitute an ideal population with which to assess meliorative claims concerning the significance of access to and mobility of, specifically, cancer knowledge mediated by online networks and portals. Rather than focusing on health or disease per se, this interdisciplinary pilot research is designed to advance knowledge concerning how breast and reproductive cancer knowledge is organized, distributed, and authorized, and seeks to establish how people in diverse locations manage to access, contribute to, and unsettle breast and reproductive cancer knowledge, whether online or by other means. A diverse group of researchers of cultural diversity, communications media and consumer health informatics, public health policymakers, as well as health care professionals would benefit, we hold, from a better understanding of how groups that are historically marginalized in health care settings and discourses, access and engage health knowledge.

**Barbara Crow (York University) & Kim Sawchuk (Concordia University)**

*Seniors, Mobility and Tactical Cell Phone Use*

In much of the scholarship, research and activism in social media and DIY has focussed on youth, there has been little attention the ways in which seniors use, deploy, resist, subvert and engage with social media. In this paper, we would like to focus on one particular form of social media, the cell phone, examining it in the overall ‘ecology’ of their communication practices. We have interviewed over 100 seniors in rural, suburban, and urban centres on what they think about and how they use cell phones, and how it is deployed within their everyday lives. Our preliminary findings indicate a robust, articulate engagement on the part of seniors with cell phones. They offer insights about changing communication practices, comments on coping with confusing marketing and cell phone bundling, and explanation of “emergency: management strategies.

While there have been questions about this cohort as “hesitant” users (Ling 2004) who are either the willing or unwilling “victims” of the digital age, we offer another interpretation of their engagement with cell phone technologies. It is our position that their patterns of ‘hesitant’ use that restricts their engagement with the device for emergency purposes is tactical to use the language of Michel de Certeau. It is connected to their need to maintain individual agency and autonomy, and connectedness, in a shifting digital world. Further, what we hope to draw out by focusing on this one social network is to tease out how they actually do incorporate mobile technology into their lives indicates a larger set of issues and presuppositions that mistakes frequency of use, or the active user, as the ideal mobile subject. While there are differences within these populations that their restrictive practices are not to be thought of as a deficiency or inability to ‘get up to speed’ but often deliberate, thoughtful and resistant decision to live at a different temporal pace, maintain a modicum of private space, and to manage their household finances. At the same time, we focus on the way that different seniors communities in both rural regions, where they are car-dependent, and urban contexts, understand the concept of emergency, often given as a primary reason for owning a cellular telephone.

[i] (Ling, 2004; Gow and Smith, 2005; Ito, 2005; Cresswell, 2006; Goggin, 2006; Caron and Caronia, 2007; Middleton and Cukier, 2006; Castells, Fernandez-Ardevol, Qiu and Sey, 2007; Urry, 2007).

[ii] (Katz and Aakhus 2002; Kees and Frissen, 2005; Haddon, 2005; Horst and Miller 2006; Caron and Caronia, 2007; Wajcman, 2008).

[iii] (Veenhof and Timsuk 2000; Context-Based Research Group, 2002; Veenhof and Timsuk 2000; Harris Decima, 2008; Wong; Lee; Jungnickel; Ling). This is not a phenomenon particular to mobile media studies, where we see a disproportionate disinterest in elderly

audiences from within media, communications and cultural studies, with the a few notable exceptions including texts by Counts and Counts, Wernick and Featherston, Blaikie, Woodward and Riggs and four recent articles in *New Media and Society*.

**Peter Pennefather & West Suhanic (Laboratory for Collaborative Diagnostics, University of Toronto)**

*Intercasing the Edge of the Internet*

The interface between the edge of the Internet and the world at large is currently in a state of flux and is on the move. Multiple forms of highly integrated proprietary interface architectures are vying for market dominance of this interface ranging from iPads to Nettops to Smartphones. These are not designed for the DIY citizen. The Laboratory for Collaborative Diagnostics (LCD) has developed the concept of an Intercase as a far more open and adaptable means for navigating the Internet and moving its adge into your pocket. Starting with the concept of cases as a way of representing either conceptual or physical envelopes that delimit specific concerns (def.; n. container, v. systematic examination). The Intercase is designed a way of owning and having DIY control over the portal that enables navigation between cases. To be accessible, it is designed to be generic and encompass the lowest necessary denominator for enabling browser-based access to network-based applications where the navigation happens while still allowing full desktop processing power. It is made up of components that can be assembled anywhere and is based on commonly accessible consumer electronic components. The operating system is open, free, and always a possession of the user. The intercase does not possess a congigured harddrive with operating system, rather, the operating system is launched from a pocket sided storage device. A prototype Intercase is presented and assembled. In collaboration with several public, not-for-profit, and for-profit institutional partners (TBA) the LCD will illustrate different ways by which the edge of the internet can be Intercased.

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**4:30PM - 6:00PM • Plenary Session: Plenary Session: Making Citizenship Public**

*CCF • Moderator: Megan Boler*



**Trebor Scholz (The New School University)**

*Frameworks for Action in Expropriation Culture*

Internet users are increasingly wielded as a resource for economic amelioration. Sociality became a household commodity that is paid for with attention to ads, data input, crowd sourcing, and location harvested by “auto-location technologies.” Without being recognized as labor, for-profit entities collect, analyze and sell the data of users, including their location and tracked mobility. This “labor” takes on various forms - from waged distributed labor and data provision to attention and geospatial labor. Pervasive computing turns the built environment into zones of unnoticed value production. Virtual volunteerism, contextual advertising, and social production, driven by the desire for praise, entertainment, and peer recognition, have become significant driving forces of consumer capitalism.

“As platform providers become the curators of public discourse, we must examine the roles they aim to play, and the terms by which they hope to be judged” (Gillespie, 2010). While concepts of commercial and governmental surveillance will animate this talk, I will also consider which alternative visions for the near future we can put forward. How can we influence policy regulation and organize escape routes? For what kind of citizenship should we educate students?

**Paul Dourish (University of California Irvine)**

*The Politics of Information and Participation: Digital Citizenship and Public Science*

Information technologies -- and most particularly, user-contributed social media -- are embedded in a series of rhetorics about public participation, democratic processes, and citizen science. In this talk, my goal is to unpack some of the questions surrounding the notions of “making” as democratic participation, placing them in conversation with ongoing investigations of both public science and technoscientific governance. In particular, I want to explore the particular forms of democratic participation that technological innovation celebrates, and examine the particular political and democratic ideals embedded in the contemporary rhetoric of technological openness.

**Saturday, November 13, 2010****9:00AM - 10:30AM • DIY and Learning Making**CCF • *Moderator: Megan Boler***Jennifer Jenson (York University)***Raising the Bar on “Voice” in a Troubled Community: Student Media Projects*

The Jane-Finch area of Toronto is, according to media reports, one of the most problematic in the city in terms of poverty-related violence. Its schools and youth are not immune to these larger pressures, and there are ongoing efforts to connect schools to their communities in order to positively impact those relations. Within this context, for the past 2 years, as part of a larger research project, we have, with the support of the teacher-librarian and a team of graduate students, run an after-school media production club for students who are able to remain after school (many are not due to familial commitments). From the start, we sought to create a space whereby students could think and produce media on their lives in school and the community, in their own voices. To date, these projects have included stop motion animations on an ‘issue’ in school (from bullying to cutting class to being on time), timed and narrated, vignettes on a community issue accompanied by pictures (suicide, the environment, graffiti), and video-based productions of student-driven, student-edited and student produced stories on their communities. In this talk, I’ll show the surprising and often difficult terrain the students chose to represent, their initial obstreperous and unsophisticated efforts to tell a story, the variegated differences between products, and finally, how practice, perseverance and the development of skills both in relation to narrative sophistication and video production values resulted in products that were able to be shared, not only amongst themselves but within the school. The point here is that if production is to have value, then production values are important. However, all too often students’ new media products are praised simply because they are finished, or they are completed through the enormous efforts of teachers and/or researchers who ensure that something of quality can be shown. This talk will unveil some of the mess of DIY, and the enormous pleasures that can be won through hard work and demanding and supporting the development of higher standards in student’s media production.

**Anne Balsamo (University of Southern California)***Ways of the Hand: Tinkering in a Digital Age*

Much of the current work on learning theory focuses almost exclusively on the learning that happens through the forging of connections among sources of digital information. These connections might take the form of DIY videos, remix digital media, or digital works of art (music, graphic, visual, or simulation). While useful as a point of departure, current discussions about “learning in a digital age” might be usefully expanded through a consideration of the interactions between the body and the devices that enable the circulation of digital information, the relationship of the learner’s body to physical materials, tools, and the matter of the world.

This talk will discuss the cultural formation of the Makers’ Movement in terms of the key developments driving its evolution, the signposts that announce its themes, and the implications for longer range learning efforts.

**10:45AM - 12:30PM • Panel 3.A: TACTICS**CCF • *Session Chair: Kathleen Milberry (University of Toronto)***Nicholas A. Knouf (Cornell University)***Radio Feeds, Satellite Feeds, Network Feeds: Subjectivity Across the Straits of Gibraltar*

This paper engages with the practices surrounding the two *\_fadaiat\_* encounters that took place simultaneously in Spain and Morocco in the summers of 2004 and 2005 (see <http://fadaiat.net/>). The *fadaiat* project focused on the question of immigration to Europe, specifically from northern Africa, and the “Fortress Europe” responses by European Union governments. Participants in *fadaiat* included academic scholars, free software developers, artists, and activists, forming a meta-network that created bridges across disparate communities and practices. In particular, the participation of the Spanish collective *hackitectura* was key; they describe themselves as a “posse of architects, hackers and social activists experimenting in the merging territories of recombining spatial cyborgs composed by physical spaces, ICT networks and bodies”. *hackitectura* led the development of both a temporary civil, non-commercial wireless link across the straits of Gibraltar between Tarifa, Spain and

Tangier, Morocco, as well as an entirely free software audio/video streaming system, that enabled participants on both sides to come together independently of the restrictions normally placed on such movement by immigration laws.

The importance of free software for fadaiat extends beyond its purely instrumental use as an agent for disrupting state control. Indeed, the imagery of computation and free software—networks, links, patches, nodes, penguins—pervades the documentation of the project. Rave parties simulcast across the straits are as important as the discussions and software produced. I suggest that this can be understood as developing new forms of subjectivity, in the sense given by Felix Guattari, and therefore link the fadaiat project to earlier pirate radio practices, especially Radio Alice in Bologna, Italy, in which Guattari was involved.

### **Kathleen Milberry (Faculty of Information, University of Toronto)**

#### *Free software and the (re)making of the internet*

Since the global justice movement erupted onto the world stage at 1999's Battle of Seattle, tech activists have been remaking the internet. Using free and open source software (FOSS), they have been building the digital infrastructure of the movement, developing technologies of resistance and creating an alternative communication system online. By deploying FOSS across the increasingly commercialized and privatized www, tech activists are designing values into the application level of the internet. Drawn from the free software and global justice movements, these values—including freedom, decentralization, heterarchy, autonomy (self-organization), collaboration, and sharing/mutual aid—challenge capitalist norms that dominate the social factory both online and off. Tech activists engage in prefigurative politics when they actualize the goals of the global justice movement in their daily organizing; these politics extend to technology when they infuse these goals, such as participatory democracy, consensus-based decision making and security culture, into the design process. Their brand of critical making is intentional: tech activists understand the political nature of technology as well as the sociality of its production. In producing technology that embeds new social relations, ones not founded on exploitation, exclusivity and profit, tech activists are remaking the internet after the image of the better world they seek. Critical theory and critical making come together in the work of tech activists as they intervene in the cyberinfrastructure, conceptualizing and remaking the internet as a space of democratic communication and a tool of social reflection and engagement. This talk will examine FOSS development of tech activists, considering open source as a philosophy as well as method or mode of production, and the possibilities for generalizing it to other areas and modes of social life.

### **Joyce Neys & Jeroen Jansz (Erasmus University Rotterdam)**

#### *Political and social video mash-ups: Creating new critical readings with old material*

This paper addresses the usage and transformation of video footage from popular culture by citizens to create a critical audiovisual collage of the issue portrayed. Also referred to as video mash-ups, these videos are regarded as a form of political and or social protest that provides citizens not only with a tool for political advocacy but also facilitates a platform for interaction and discussion, thereby converging popular culture and politics (Edwards & Tyron, 2009). Similar novel forms of political and social engagement have also emerged within other fields. So called online political video games are created by independent developers who aim to inform, stimulate and engage participants in serious matters in a fun way (Neys & Jansz, forthcoming). The accessible context created by this particular use of new media is enabling citizens to produce critical readings of their political and social environment which stimulates and facilitates engagement among peers (van Zoonen, 2007). This paper aims to gain insight in the participatory nature of these different "do-it-yourself" modes of engagement while contributing to a further conceptualization of the remediated notion of citizenship. Building on our previous research (Neys & Jansz, forthcoming), several video mash-ups are investigated to gain more insight as to why producers and consumers make and use mediated forms of critical social reflection. Several producers of political online content were interviewed, in order to ascertain why they chose this particular medium of expression. Additionally, consumers of these texts participated in an experiment to investigate if and how the consumption of political and social video mash-ups facilitates different forms of civic engagement.

**10:45AM - 12:30PM • Panel 3.B: MAKING SPACE**023N • *Session Chair: Leslie Regan Shade***3.B****023N****Aubrey Anable (Hamilton College)***DIY Urban Planning: The Interactive Urban Address from YouTube to the Streets*

DIY urban planning initiatives such as DoTank: Brooklyn, Build a Better Block Project in Dallas, Texas and PARK(ing) Day demonstrate small-scale urban redevelopment projects that are created by individuals, for little money, and outside the traditional channels of government-sponsored urban planning. Their tactics are as diverse as guerilla urban gardening, reclaiming parking spots for temporary green spaces, “bombing” the sidewalks with public seating, and temporarily “rezoning” an entire block into an urban planning laboratory for bike and pedestrian friendly communities. Despite differences, all of these projects share two main features. They share an explicitly stated belief that private citizens need to circumvent the private and public institutions of large-scale urban planning in order to make changes in the urban fabric themselves. And they share the belief that social media technologies, like YouTube, Facebook, and Twitter, are what make a DIY urban planning movement possible.

This paper considers the use of social media and other digital media technologies to foster a DIY urban planning movement. It also positions this DIY movement in the larger socio-historical context of the interactive urban address, a mode of urban media production that links digital interactivity with the discourse of individual creativity and resourcefulness. The connection between digital media and urban concerns was formally established by Nicholas Negroponte and The Architecture Machine Group (the proto MIT Media Lab) when in the 1970s they sought to harness the power of computers to allow “users” of space to design their own environments, reducing their dependence on experts. Furthermore, the assumption that undergirds DIY urban planning—that individuals armed with computers are more efficient and democratic than large institutions—is an essential part of a broader mythology about computers that has been developing since the 1960s and is imbricated with the idealized resourcefulness of the private citizen under neoliberalism. Thus, this paper contextualizes the use of social media in DIY urban planning and analyzes these tactics in relation to the political formations that have historically converged around media making and city making.

**Nathalie Casemajor Loustau & Heather Davis (GERiCO, Université Lille)***Ouvert/Open: Media Tactics for Crossing Tracks*

A railway line cuts through the heart of Montréal, dividing communities. To cross, one must either pass through the viaducts underneath—a long intimidating blight in urban planning designed for goods and cars—or through the cut holes in the fence on either side of the tracks. The project *Ouvert/Open* started with publishing these alternative routes online: plotting the holes along the track on google maps; sharing tactics, stories and experiences, as well as photos on facebook. It created an alternative network, appropriating the strategies of power of CN and repositioning urban traffic as pedestrian and cyclist centred.

*Ouvert/Open* was created by the authors to address questions of citizen engagement and urban planning by intervening in both virtual and material public spaces. We will solicit people to create posters to place on the fence itself, and then track the traces of the event as it is disseminated on the web through photos, videos, comments, and geotags, linking the virtual presence back to the physical place. In this, we ask how collective action can be multiplied through the two domains of the physical and the virtual. We would like to explore the loops of visibility created by the amplification of public spaces as they feed into and out of mediascapes. Documenting the dissemination of *Ouvert/Open* will allow us to examine the possibilities and limits of online networks and radical cartography as tools of active engagement in our own neighbourhood.

**Laura Forlano (Cornell University)***Making the Open Source City*

This presentation will describe *Breakout! Escape from the Office*, a collaborative design intervention with socio-technical and spatial components, and discuss its implications based on a year-long design research process and initial deployment in New York and Barcelona in Fall 2009. The project was funded by The Architecture League of New York as part of the *Toward the Sentient City* exhibition in September 2009 and included a month-long series of coworking and mobile work events, which were facilitated by a technology platform that aggregated the Twitter status updates. There has been much optimism about the success of the Free Libre / open source software movement and the benefits of peer production over the past two decades. This emergent mode of production, collaboration and innovation has expanded into fields far beyond software and computer technology – the

building blocks of so-called digital, virtual and online spaces – and into industries including biotechnology and pharmaceuticals. It has also inspired likeminded groups such as the do-it-yourself (DIY) movement and business models for services including car-sharing, clothes-renting and book-swapping. All of these practices require a movement away from proprietary forms of intellectual property and towards sharing and collaboration as an important mode of engagement with ideas and people. Yet, how do these movements reorganize the sharing of physical space? What does it mean to live and work in an open source city? How might the application of peer production to emergent, mobile work practices facilitate new kinds of collaboration and innovation?

### **Emily Rose Michaud (Artefatica) & Owen McSwiney (Le Champ des Possibles)**

#### *The Roerich Garden Project*

*The Roerich Garden Project*, a collaborative landscape-scale artwork instigated by artist Emily Rose Michaud, was created in 2007 to provoke dialogue about the future of lot #2334609 — known locally as the Maguire Meadow or simply le champ — one of the last undeveloped spaces in Montreal's Mile End. The project also documents community uses of the meadow and explores concepts of public space, citizen participation, and the open city. The Roerich symbol was originally used during World War II to protect buildings of historic, scientific, or cultural significance from aerial bombing. The garden in lot #2334609 is a 312-square foot living Roerich symbol made up of plants, rocks, and mulch, and maintained year-round over a period of three years by Sprout Out Loud!—a gardener's ensemble borne from the project—with the help of neighbors and friends. The project's efforts sparked change: Citizens gathered, defined their priorities and dreams, and the city's \$9-million "development" plan is now under closer community scrutiny. A new nonprofit, Les Amis du Champ des Possibilités (Friends of the Field of Possibilities), has been created to preserve the field and to raise awareness about the cultural, ecological, and social importance of wild urban spaces. *The Roerich Garden Project* and the activities surrounding it are documented online at through a growing collection of more than 40 texts and 500 images, all distributed under a Creative Commons license. A book will soon follow, and subsequent editions will incorporate shifting community stories and perspectives. Visit [roerichproject.artefati.ca](http://roerichproject.artefati.ca) to explore and learn more.

## **10:45AM - 12:30PM • Panel 3.C: MAKING CITIZENS I**

108N • *Session Chair: Christo Sims (University of California, Berkeley)*

3.C

108N

### **Nazanin Ghanavizi (University of Toronto) & Arash Falasiri (York University)**

#### *From Thin to Thick Citizenship: Case Study of Internet Use in Iran*

Persian, the official language of Iran, is ranked among ten most widely used language of blogging. As there are only roughly about 80 million Iranians in the world and roughly about 32 million of them access Internet, this is highly significant. Iranians face many obstacles to accessing the democratic modes of citizenship and political activity associated with the Habermasian public sphere. Freedom of speech and the free press have been challenging issues for Iranians for many decades. Despite the fact that there are various restrictions on Internet use in Iran, there are still a huge number of people who blog and respond to other blogs even at the high price of serious punishment. This paper considers their motivation and the effects of their actions by comparing it to the relation presumed between deliberation, free speech, citizenship and the public sphere.

Our paper's discussion addresses two major types of citizenship; "Thin citizenship" and "Thick citizenship". Through discussion of those two types we will argue the very motivation of Iranians for Internet use. The politics of Internet use in Iran and the current Persian blogosphere will be considered in relation to the ways in which modern small media has paved the way for so called Iranian green movement before and after election in June 2009.

### **John Grönvall (Aalto University) & Lars Lundsten (Helsinki University)**

#### *Mediatization of Nordic Civic Society – Making New Citizens by DIY Media*

The Nordic states – i.e. Denmark, Finland, Iceland, Norway and Sweden – are societies with stable democracy and flourishing civic society. In these highly mediated states (Hjarvard), national public service broadcasting has been central to the making and maintenance of good citizenship, both symbolically (national celebration etc.) and functionally (independent news agencies, high-end cultural output etc.). Now, these technologically mature societies need to find new ways of making and maintaining mediated citizenship since mobile communication poses a challenge to traditional mass communication. This paradigm shift is

particularly interesting since it opens up new possibilities for a truly democratic local media environment in the form of citizen generated content and DIY media production. Since the epistemic and political shift is even more radical than the technological one some intriguing questions arise: How will this process of mediatization affect civic society? How can the function of a “good citizen” be maintained in a mediatized society through DIY media? How can the relevance of DIY media production be determined in ways that allow the effects to be studied?

We, the authors, are involved in journalism and media production as scholars, educators and practitioners. Therefore we have a conceptual as well as practical interest to find out how DIY media will change the media ecology. In this respect, we believe that the making of a new kind of mediatized good citizen is in a key position. In our paper we will discuss the meaning and function of key concepts of mediatized DIY citizenship.

### **Christo Sims (University of California, Berkeley) & Ingrid Erickson (Social Science Research Council)**

*A Citizen of What? Tensions Between the Individual and the Collective in the Conception of DIY Citizenship*

As technologies for media production and circulation have become more prevalent and accessible, scholars are beginning to conceptualize civic engagement, the public sphere, and even democracy in new ways (Jenkins (2006; 2009), Benkler (2006), Ito (2008), and Ito et. al (2009)). The notion of DIY citizenship falls squarely within this emerging dialogue. To be a citizen within this framework is to openly ‘participate’ with digital literacy, typically using Web 2.0 tools. More importantly, however, DIY participation is often prompted and organized by individuated interests—do it YOURSELF—rather than by personal contributions to the goals of a community, as has been more typical of social movements in the past (McAdam, McCarthy et al. (1996)).

Embedded in the very notion of a DIY citizenship are new ideas about what it means to be a citizen in the 21st century (i.e., a technically literate, interest-driven individual) as well as new understandings of how citizenship, and the values laden in it, are becoming legitimated in new forms of practice.

This presentation seeks to understand more comprehensively what it means to encourage and model DIY citizen engagement, and asks critically what might be overlooked when a celebration of DIY motifs go unchecked. We anchor this discussion within the context of two projects targeted at youth in New York City: an innovative middle school that promotes media production and technological tinkering, and an emergent network of cultural organizations, which incubates learning opportunities around the youth roles of citizen scientist, citizen journalist, and citizen designer\*. We examine how and why these efforts foster individual or communal identifications, and look closely at specific programs in each context to understand if and when the models of civic participation being promoted link personal and collective action, either conceptually or empirically.

\*www.newyouthcity.org

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## **10:45AM - 12:30PM • Panel 3.D: MAKING SCIENCE**

208N • *Session Chair: Carl DiSalvo (Georgia Institute of Technology)*

**3.D**

**208N**

### **Jonathan Cluck (Rensselaer Polytechnic Institute)**

*Hacking Together: Do-It-Yourself Biology*

Recently, there has been a surge in participation in “citizen science,” where those who are outside of the hierarchy of “professional science” work independently and collectively to recombine science into a form that is resistant to dominant narratives in both content and practice. In this case, dominant narratives show fears of bioterrorism and microbes, revealing and constructing a public imagination which concerns itself with all microbes as hazardous, alien invaders: a threat to orderly human social relations, flowing from microbes themselves and the people who use them.

In an ethnographic examination of the workings of DIY Bio Boston, a loose affiliation of “citizen-scientists” located in Boston, Massachusetts, we can see in several ways how scientific practice is structured and ordered by these dominant “anti-biotic” narratives, and also how they critically refigure and reimagine them in “pro-biotic” ways. Through this affinity group’s digitally-engaged hacking of scientific instruments, experiments, and public demonstrations, DIY Bio restructures interactions between humans and microbes, imagining them as friendship and interdependence, rather than fear, mistrust, and control. These friendly and interdependent interactions with their subjects of study are reproduced in their social organization as well -- their collectivity emphasizes scientific work as being best achieved through friendship between people, and through friendship with microbes. These refigurations can be seen by comparison between hegemonically created anti-biotic devices and demonstrations, and DIY Bio’s hacked pro-biotic “equivalents.”

**Carl DiSalvo and Beth Schechter (Georgia Institute of Technology)***growBots: Critical Making and DIY Citizenship Towards Sustainable Agriculture*

Over the past 100 years, the practices of agriculture have been radically altered in Western societies by an ever-increasing dominance of large-scale corporate farming and food production. Recently, many have called attention to the shortcomings of these endeavors — large-scale agri-business may be producing more food, but the food itself is lacking in nutrition, and the environment is suffering from these practices. One proposed course of action is a return to independent local small-scale agriculture. As engineering and design have historically played a significant role in advancing the culture and practices of agri-business, the question we ask is, can design and engineering now play a role in advancing the culture and practices of independent local small-scale agriculture?

The growBots project explores this question by bringing together designers and artists with farmers and other food producers through a series of public and participatory workshops to discuss, debate and re-imagine the near-term future of agricultural technologies. More than just a discursive platform, the workshops are design platforms: opportunities to collectively make speculative representations and prototypes of possible futures. In the spirit of DIY Citizenship, the growBots project provides an opportunity to investigate and reflect upon the ways design and critical making can be used as a method for envisioning and enacting possible, alternate sustainable futures. For this conference, we propose to present research from the growBots workshops, calling attention to both our successful and not-so successful methods and outcomes.

**Zackery Denfeld (Center for Genomic Gastronomy)***The Center for Genomic Gastronomy*

The Center for Genomic Gastronomy is an independent research institute engaged in exploring, examining and understanding the genomes and biotechnologies that make up the human food systems of planet earth. We are dedicated to the advancement of knowledge at the intersection of food, culture, ecology and technology. The Center presents its research through public lectures, research publications, and exhibitions documented on its website at <http://www.genomicgastronomy.com/>. Since its launch at the start of 2010 the center has held events in India, Spain and the United States at colleges, museums and alternative spaces. In February 2010 India had a debate about whether to allow GE Eggplant into the country. In order to understand the current baseline Eggplant genomic diversity a group of freshmen art students in Bangalore worked with the Center to map 8 Eggplant varieties. This group also hosted an Eggplant cooking competition and released a cookbook under a creative commons license. In April the Center participated in an edition of the Interactivos! Workshop put on by Medialab Prado in Gijon, Spain. This workshop resulted in the creation of food charts that help people understand a selection of food laws and taxonomies in the U.S. and the EU. The Center has also worked with artists in the US to create recipes and How-To guides for cooking with transgenic organisms. For the DIY Citizenship conference the Center for Genomic Gastronomy would like to share some of its recent research on food systems of the planet in lecture and/or print form, and prepare and serve food from its growing collection of recipes.

**2:00PM - 3:45PM • Panel 4.A: ENVIRONMENT***208N • Session Chair: Ann Light***4.A**  
**208N****Loraine Leeson & Ann Light***Citizen Innovation: Active Energy and the Intergenerational Quest for Sustainable Design*

Active Energy brings together art, engineering, education, small business and social change in a project that began as a research question in a university setting three years ago but took on a life of its own. East End Londoners The Geezers, who are a group of retired men that meet regularly to entertain and support each other, have been working with artist Loraine Leeson and engineers from the University of East London to reclaim lost technologies which seem valuable with hindsight. Their main goal is to build water turbines in The Thames in a bid to generate electricity, combining old sustainable methods with new more efficient processes. The team has involved local school students in their ambition: taking their designs into the classroom as mentors and bringing pupils to the university to experiment with wind tunnels and water tanks. They have powered one illuminated sign with turbines of Geezer design, on the top of the building where they meet. The next project, with the help of a bargeowner-restaurateur, is mounting an illuminated sign with a strongly worded environmental message on a barge in The Thames with their first tidal water turbine. The barge stands just outside the UK's parliament at Westminster so the statement is potentially in breach of the legislation that keeps all demonstrations at arm's length.

What started as a co-design project to develop methods for engaging people marginalised by the digital tools in discussions about the future of networked technology ([www.demtech.qmul.ac.uk](http://www.demtech.qmul.ac.uk)) has grown into a story of citizen innovation, of people taking their ideas out of the speculative world of pub chat and into the minibus to do the research needed to make concepts a reality. Developing the analysis begun in Light et al (2009), we explore this work as an example of citizens' creative and critical technical practice, motivated by passionate enquiry and community values, not commercial gain.

**Nabil Harfoush (Manara International Resources Inc) & Natalie Jeremijenko (New York University)**  
*Sustainability for Critical Thinking & Making Collectives*

The most common characteristic linking individuals, groups, and communities attracted by a conference like DIY Citizenship is their strong participatory and self organizing nature. Their primary challenge is achieving significant impact in the domain they are striving to change. To achieve significant impact requires creating a movement that spreads the idea and actions of the initiating collective at a large scale. Facilitating the creation of such movement demands sustained efforts over a longer period of time or "longevity", which is usually challenged by the lack of long-term funding for the collective in question. Consequently, sustainability of such collective becomes a critical issue for achieving significant impact.

Using NYU's Natalie Jeremijenko XCLINIC project as a prototype for a critical thinking and making collective, we introduce the XCLINIC 2.0 project, which aims at exploring how best a movement can be created that enables a large number of activities modeled on the original XCLINIC concepts to spread widely. We then describe the use of the Canvas tool for analyzing and designing the elements of a sustainable organization for the XCLINIC 2.0 project, and illustrating how current organizational and activity models of any critical thinking/making collective can be investigated and how sustainable alternatives designed.

**Laurence Claeys & Johan Criel (University of Ghent)**  
*The DIY-kit for (h)activism in an Internet-of-Things City*

In this paper we present both theoretical and empirical research we did upon the topic of application creation of citizens in smart (Internet-of-Things; IoT) cities. We first critically scrutinize the dominant vision in ubiquitous computing and ambient intelligence on the invisibility of computing (Weiser, 1991) and the paramount vision in user-centered design on 'simple and easy' (Norman, 2005) as the ultimate goal to achieve that leads to the so-called 'design-fallacy' (Stewart & Williams, 2005). Based on our reviews of both visions, we formulate a need for a 'writerly' (Barthes, 1977) design and creation of applications where critical user-participation of smart behavior is possible. These theoretical reflections are materialized in a conceptual mock-up of a 'DIY-IoT kit for h(a)ctivism in smart cities'. The goal of the kit is to allow citizens to hack their city by making their own urban applications by using personal gathered or available data in a city. The mock-up of the kit will be discussed by civil society organisations. Moreover, their ideas on possible applications created with the kit will be analysed and out of the ideas one application will be developed and tested in the city.

**Sara Wylie (MIT)**  
*ExtrACT: DIY corporate accountability.*

Can DIY monitoring of the Oil and Gas industry change the behavior and regulation of this extractive industry? This vast distributed industry is growing within the United States transforming communities from Colorado, Wyoming and Texas to New York, Pennsylvania, Ohio and West Virginia. States and federal agencies cannot adequately monitor this complex industry; a single state may have over 80,000 wells. This talk discusses an MIT Center for Future Civic Media project, ExtrACT, which is developing tools for communities across the country to collaborate in studying and intervening in this powerful industry. Unlike the companies with which they interact, 'gas patch' communities do not currently have tools to share information and collaborate in managing their relationships to this industry. Due to lax regulation and oversight, and lack of access to information, these communities are continually disadvantaged in terms of information and capital. ExtrACT is developing online community collective action and mapping tools to address these informational and regulatory imbalances. WellWatch, an ExtrACT tool, gathers and maps data from the 34 states with oil and gas development, so that it may be supplemented with user-generated reports and complaints. Users of WellWatch can explore drilling in their region, participate in monitoring it and find others with similar experiences. ExtrACT is working with a network of scientists, lawyers and citizen alliances to design WellWatch. In collaboration, ExtrACT explores whether such monitoring tools, as platforms for citizen engagement, can transform the regulation and behavior of this extractive industry.

**2:00PM - 3:45PM • Panel 4.B: PARTICIPATION**CCF • *Session Chair: Siobhan O'Flynn (University of Toronto)*

4.B

CCF

**Daniela K. Rosner (University of California, Berkeley) & Miki Foster (Boys & Girls Club)***Woven Futures*

From music composition to photography, children's making activities increasingly involve digital tools. To some extent the rise of computation suggests an accelerating transition from physical to digital practices. However, the craft and computing corner at the Boys and Girls Club (BGC) pushes back at this prediction, as children use online tools in combination with handwork practices - to share craft resources, to communicate craft experiences, and to inspire creative modifications. We propose to design and facilitate Woven Futures, a participatory artwork that investigates the integration of digital practices and creative handwork. Specifically, we will design a patchwork quilt that enables the association of digital media (animations, videos, music, text) to particular squares on fabric. During craft sessions at the BGC, children ages 6 to 18 will be asked to make patches that represent themselves by using fabric and any additional medium. A digital presentation of the quilt will be posted online wherein - after logging into the site - patch makers will be able to connect additional media messages to their patch. The finished quilt will be displayed in the BGC and each digital message will be accessible using "patch readers" (fabric readers designed to interface between the patch and a neighboring screen that will display the associated media). The software will be built in Arduino in collaboration with 12-18 year olds at the BGC (who regularly participate in Arduino workshops). By augmenting the co-creation process involved in quilt making, Woven Futures will explore how digital engagements reconfigure the social and material relationships enacted through making.

**Yasmin Kafai & Kylie Peppler (Indiana University)***DIY Beyond the Screen: Combining Crafts and Computation in Creative and Critical Ways*

Current research on DIY approaches has focused on creating, sharing and learning with new technologies. Academic research has particularly focused on understanding and supporting DIY youths' onscreen productions, either "virtual" or screen-based, in blogs, videos, and games but have overlooked dimensions of DIY practice that impact youth's activities beyond the screen: namely, those aspects of media construction and design that dovetail with hands-on crafts, physical construction and design, as well as material play. While the Cosplay community of media-informed costume design has demonstrated youth engagement with DIY production, we argue that as today's notions of 'media texts' are expanding beyond print to include dress, speech, drawing, and dance, we also need to consider how engagement with digital media can include tangible media texts such as electronic textiles (e-textiles). These include young people's design of programmable garments, accessories, and costumes. Such designs incorporate elements of embedded computing (for controlling the behavior of fabric artifacts), novel materials (e.g., conductive fibers or Velcro, etc.), sensors (e.g., for light and sound), and actuators (e.g., LEDs and speakers), in addition to traditional aspects of fabric crafts. Our presentation will focus on findings from e-textiles workshops that engaged middle and high school youth in various e-textile products. In this context, we will examine the technical, creative and critical dimensions of their productions and how gender issues come into play since textile crafts have long since been considered the domain of girls and women and have not been associated with technology developments.

**Mandy Rose (Digital Cultures Research Centre, UK)***"Tools for Conviviality"—structuring participation in documentary*

As the radical philosopher Ivan Illich wrote in 1973, "Convivial tools are those which give each person who uses them the greatest opportunity to enrich the environment with the fruits of his or her vision." In participatory documentary the challenge for the producer is to provide 'tools for conviviality' – calls to action and structures which facilitate participation and the production of meaningful content. With emergent documentary practice exploring the co-production of public knowledge with citizens as participant observers, creative practices that produce engagement are key. In this context 'tools for conviviality' encompass editorial and technical structures as well as curatorial activities. Meanwhile, if emerging participatory forms are to deliver on documentary's historic role in the public sphere, producers interested in reflecting broad experience have to take account of what Henry Jenkins has called the "participation gap" – the lack of familiarity with the practices and protocols of digital platforms which continue to produce exclusion.

This presentation, illustrated with clips, will draw on my own experience in participatory documentary – on BBC's Video Nation (access TV), Capture Wales (digital storytelling), "The Are You Happy?" Project (online documentary), and refer to examples of innovation in collaborative online documentary practice including The Message and Mapping Main Street.

**2:00PM - 3:45PM • Panel 4.C: MAKING CITIZENS 2**  
 108N • *Session Chair: Andrew Clement (University of Toronto)*

**4.C**  
**108N**

**Debbie James (Wayne University)**

*Developing Citizenship from the Margins: Digitizing the Experience of the Everyday as Political Action in Jamaica*

DIY development is a way of life for many in Jamaica yet often negatively demarcates a community socially, economically, and geographically. Circumventing social gatekeeping, Windsor Heights, a former squatter's neighborhood now self-policed garrison community is engaging in transnational social networking – converging local customs, creativity and community practice with modern technology in a reclaimed shipping container. The result is the Container Project, a community run media center described by activist mervin<sup>[1]</sup> Jarman as an act of repatriating technology to those on the other side of the social divide. In preparation for the launch of the Container Project, I was asked to facilitate a workshop on digital video production with the young men of Windsor Heights. On direction from community elders, I introduced video production techniques to encourage the youth to represent their role in the community. Some of this material is now making its way onto social networking sites as the youth begin to explore their identity in relation to making media about life in Windsor Heights and connecting with others outside of Jamaica. In this presentation, I will discuss how digital media technology and social justice are being intertwined and reevaluate local knowledge. The success of the Container Project forces a re-consideration of the value of local knowledge, community-designed initiatives and transforming the role of outsiders from program directors to facilitators of expertise. Examining the production process in this context is an opportunity to explore more equitable forms of citizenship.

[1] Capitalized as per mervin's practice.

**Andrew Clement, Joseph Ferenbok, Brenda McPhail & Karen Louise Smith (University of Toronto)**

*Making Proportionate, Citizen-centric ID: Enabling people's experiences to inform the design of privacy protective ID alternatives*

It's hard to go anywhere in the world today without some form of personal identification. As more of our daily interactions move online, governments are looking for innovative solutions to authenticate and identify people that are convenient, secure, and interoperable across physical and digital environments. These new 'improved' forms of identification, like the ePassport or Enhanced drivers' license, however, are being developed largely without an understanding of what it means for the millions of people who will be using them. They also further entrench a government-centred view of ID that requires citizens to provide much more personal information than is necessary. This presents unnecessary, disproportionate and even illegal privacy risks. In an area which has traditionally been tightly controlled by institutions and states, and closed to citizen input, how can the design and development of new kinds of identification be opened up to public involvement? What might DIY citizen ID look like?

This presentation will report on research which seeks to fill the academic and practical gaps in our understanding of how people perform and experience their individual identities in their everyday encounters with current identification based services and technologies. We will use the stories that people share about their ID experiences to inform the creation of realistic use-scenarios, conceptual designs and progressively functional prototypes of a proportional identification scheme/device. By combining the principles of user-centredness and minimal disclosure, the goal of proportional ID is to demonstrate the viability of a useable, secure and privacy enhancing ID alternative for conducting a variety of everyday transactions.

**Jonathan Lukens & Carl DiSalvo (Georgia Tech)**

*DIY Infrastructure and Local Resilience*

Infrastructure often goes unnoticed, but it underpins the flow of information and materials crucial to the maintenance of our lives. Because of this significance, infrastructure has a particular relationship to political authority. Large technical systems are not just a manifestation of political authority, but are in some ways an exercise of it.

One characteristic of infrastructural systems is that they are interdependent. This interdependence increases the likelihood of a problem within one system resulting in problems in one or more of its dependent systems, while increasing the potential severity of these problems. For example, a disruption of electrical service could disrupt cellular telephone systems, which could in turn overload landline telephone systems.

Resilience, the ability of a system to withstand disruption or return to operation after a shock, has been offered as a solution to the problem of cascading failures in infrastructural systems. However, the move from concepts of resilience to their

implementation is problematic because of the symbiosis between political authority and large technical systems, which often acts as an obstacle to adaptation or change in infrastructural systems. DIY approaches to infrastructural resilience emerge as a viable response to these bureaucratic and institutional obstacles.

In this presentation we will propose an overview and of classification “DIY Infrastructure” projects, with an emphasis on those projects that demonstrate or attempt to achieve resilience. Through such projects, DIY infrastructure can be treated as a mode of critical making, which offers novel opportunities to examine practices of DIY citizenship.

### **Bernard Rudny & Michael Lenczner (Apathy is Boring)**

*Citizen Factory*

Parliament is confusing. Most Canadians don't know what happens in the House of Commons on a daily basis, and the news we do hear is filled with complicated jargon. As a result, it's often easier to ignore Parliament than to understand it. That's what inspired Apathy is Boring to create Citizen Factory ([www.citizenfactory.com](http://www.citizenfactory.com)). We realized that traditional civics education is falling short: young Canadians need a better way to learn what happens in Parliament. Citizen Factory does that by aggregating Parliamentary data in real time and presenting it in a youth-friendly format. Anyone can visit the website and quickly find out what their MP has been saying and doing. Apathy is Boring is a national non-partisan organization that uses art and technology to educate youth about democracy. We built Citizen Factory - and the data aggregator that supports it - because we believe in reaching out to youth on their terms. If young people use the internet to learn and socialize, why not give them online tools to become more active citizens? The code that runs Citizen Factory is also open-source. Although Apathy is Boring's mandate is youth-specific, the tools we are developing are valuable to anybody who wants to engage citizens online. Another NGO or community group can use our code to make a website or widgets that tracks bills relevant to their cause. This opens the door for young Canadians to become not only users, but also makers of online Parliamentary information.

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## **2:00PM - 3:45PM • Panel 4.D: MAKING TECHNOLOGIES**

023N • *Session Chair: Christopher M. Drohan (Sheridan College)*

4.D

023N

### **Kevin Rioux & Kathryn Shaughnessy (St. John's University)**

*Libraries and DIY Citizenship*

Libraries in the United States and Canada have long been seen as a public good. With mandates to provide free or low-cost information to a variety of constituents, and a tradition of fostering informed citizen participation in society, libraries are active resources for ‘makers’. As information mediators, librarians are themselves ‘makers’. Because librarians provide and mediate information, there are explicit power dynamics inherent in librarianship. An increasing number of voices in the field are calling for a more active/activist stances in praxis, and there is a trend in librarianship to use social justice vocabularies to describe efforts to assist grass-roots groups, user-generators, marginalized groups, etc., to ‘make’ relevant information materials within citizenship contexts as a way of promoting societal engagement and address issues of power.

The proposed paper will use a social justice metatheory to examine how libraries support the processes of DIY citizenship, critical making, and social media. The overall intent is to expand the ‘making’ metaphor by linking it to both librarianship and social justice. The first part of the paper will describe how the traditional values of librarianship are very much in synch with the values of the ‘making’ movement. The second part of the paper will make connections between ‘making’ and and social interventionist library projects such as Radical Reference, e-government materials created by libraries around the world, and information literacy programs. Finally, the authors will present a case study of a library-supported ‘maker’ project in Panama designed to raise awareness of land developments that are negatively affecting indigenous villages in the region.

### **Christina Dunbar-Hester (Rutgers University)**

*Radical Inclusion: The Technical Maker Identity in Media Activism*

This paper follows contemporary media activists trying to transform the media system through a combination of advocacy and broadening access to media technology and skills. It specifically investigates a particular mode of “maker” identity, in which activists present technological engagement as a strategy for leveling expertise and increasing political participation. By emphasizing technical participation, these media activists distinguish themselves from and mount a challenge to volunteer projects where competitive technical virtuosity is paramount. This enables them to focus on the self-conscious cultivation of a radically participatory technical identity. Instead of viewing technological know-how as the province of experts, they enact a

mode of DIY technical and political decision-making that rests on technical empowerment.

However, in practice the media activists also encounter challenges in their promotion of technical identity. In particular, by asking participants to become makers of and identify with such technologies as radio transmitters and directional wi-fi antennas, the activists struggle to avoid re-inscribing historical patterns of inclusion and exclusion, as electronics tinkering has long been associated with white masculinity. Rather than dismissing the technical maker identity as a foundation for transformative projects and social change, this episode points to the need for a reflective and evolving understanding of the potentials of DIY technical empowerment.

### **Jeremy Hunsinger (Virginia Tech)**

#### *Pragmatic politics of dis/engagement in Hacklabs and Hackerspace websites*

Hacklabs and hackerspaces are models of critical technical practice and comprise an example of communities that use internet oriented knowledge production and distribution. Knowledge production and dissemination is central to the development of political communities, and the modes in which these communities discuss their knowledge indicates the forms of engagements they make with their larger social contexts.

This paper presents and analysis of the discourses of knowledge production and critical technical practices generated from 50+ hacklab and hackerspace public websites. As part of a research project on hackerspaces begun in 2009, these public websites were archived, analyzed, and coded as a corpus in relation to questions of production and distribution of knowledge, expertise, and innovation, with an eye to understanding any ideological or theoretical perspective the websites might entail. The material is primarily coded in relation to active verbs in relation to the objects/subjects acted upon using those as indicators to develop a critical discourse analysis of the corpus. The semiological analysis contextualizes this discourse analysis by referencing the images, videos, and layout of the materials as the groups are using these symbolic materials as part of the organizational meanings that they are constructing. By specifically analyzing these texts and signs in light of actions and context, this paper shows that that the websites represent communities that produce and disseminate knowledge communally, contrary to individualistic or socialistic models of hackers. This communism of production is pragmatic in nature, not idealistic and that pragmatism is indicated by their discourse on their websites. Additionally, the website discourse indicates that engagement tends to happen across hacklab communities, and only specifically politically or socially engaged members or communities tend to apply their knowledge in broader contexts.

### **Kate Orton-Johnson (University of Edinburgh)**

#### *Digital Making*

The growth in popularity of user-driven websites for knitters has prompted reflection on the potential of digital mediations of the craft. As a form of DIY citizenship these sites act as spaces for global and local, digital and physical community building. Narratives of cyber feminism also point to 'making' as a form of resistance to and subversion of gender identities, while the political functions of DIY knitter communities, in the form of guerrilla knitting, knit graffiti, yarn bombing and knit tagging, represent practices of urban activism. This continuum of practice also bleeds into the digital life streaming activities of other content production sites such as Flickr and YouTube creating a complex set of identity strands that extend to and interact with different digital spheres in the making of material, digital identities. The convergence of material handcrafts such as knitting with the digital landscape of user-generator communities therefore provides an interesting juxtaposition for exploring the 'making' of identity/identity of 'maker' and for reflecting on understandings of new kinds of materiality and connectivity. This paper will draw on a multi-sited, multi-modal ethnography of knitting sites and knit meets that explores the ways in which a sense of self as 'maker' is discursively produced through the relationships between imagined, virtual and 'real' communities of knitters. It will also critically reflect on the role of making and creativity as a gendered and political activity and will explore the ways in which discourses of activism may mask some more mundane practices around digitally mediated leisure.

**4:00PM - 6:00PM • Plenary Session: Making Fans, Making Citizens**CCF • Moderator: *Matt Ratto***Suzanne de Castell (Simon Fraser University)***Mirror Images: Avatar Aesthetics and Self-Representation in Digital Games*

Avatars, as the movie of the same name so effectively demonstrated, are a significant part of the repertoire of “play” that is available through and enacted in digital environments. Players spend a good deal of time and energy equipping and modifying their characters over long periods of gameplay, some going so far as to literally re-fashioning their “real world” identities on their gamebased avatars. This presentation will examine how both new and “high level” players fashion their avatar “selves”, through in game mechanics and affordances, and where possible, external “mods” that permit non-standard avatar equipment, clothing, etc., in order to examine how players talk about, value and theorize their choices.

**Megan Boler (University of Toronto)***Satirical Citizens: Report from the Streets of D.C. and “Rally to Restore Sanity and/or Fear”*

The “fake” news show *The Daily Show* with Jon Stewart, according to one study, causes cynicism, allegedly making viewers less likely to be voting citizens. Another study reports Daily Show fans to be the “most informed” of any news viewers. Others claim Stephen Colbert and Jon Stewart viewers are laughing their way into doomsday. My three-year study of independently-produced “digital dissent”—diverse sites of online blogs and video productions contesting news representations after September 11, 2001, including online counter publics formed around *The Daily Show*—revealed, among many things, a seemingly unanswerable quandary about the function of political satire. Is satire best understood as a form of pre-politicization? When and how can political satire be seen as leading to action?

When Stewart announced the Rally to Restore Sanity and/or Fear to be held in Washington D.C. October 20, 2010, I seized the opportunity to interview fans in the streets on their reasons for watching, their hopes for the rally, and their civic engagement. With my colleague Dr. Ian Reilly and with Paul Baines at a satellite rally in New York, we conducted video interviews with 40 diverse fans. With crowd estimates ranging from 215,000 to 400,000, what sense does one make of satirical citizens taking to the streets with myriad messages—and what gets translated beyond the action of attending a massive rally? Stewart and Colbert offended many by denying that the Internet played a role in organizing the event—despite a Facebook page with nearly 300,000 members stating their intent to attend the D.C. rally. Is 400,000 a flash mob gone with the wind, or a sign of a centrist populist uprising? This talk outlines the paradox of mediated participatory democracy in which desires for truth-telling battle the spectacular complicity of satirical citizens.

**Henry Jenkins (University of Southern California)***What Would Dumbledore Do?: Fans as Activists*

This paper explores two important developments: 1) how and why activists world wide are deploying images and concepts borrowed from popular culture to build support and visibility for their causes and 2) how and why increasing numbers of fans are moving from organizing to promote their shared cultural interests to engaging with the world as citizens. This presentation will share the field work and theoretical insights that have emerged so far from a team of researchers based in the Annenberg School of Communications at the University of Southern California which has sought to better understand how participatory culture may be fostering new forms of public participation and civic engagement. This presentation will focus primarily on the Harry Potter Alliance, one of the key case studies we are investigating through our work with the MacArthur and Spencer Foundations.

Specifically, we analyze how cultural participation encourages young people, of diverse ethnic and socio-economic backgrounds, to create, discuss and organize around specific civic issues and events. We posit that groups based in participatory culture often appeal to young people who have not previously regarded themselves as political by creating common ground around shared interests and by adopting compelling new metaphors for discussing political concerns. Inspired by the “Dumbledore’s Army” in the Harry Potter narratives, the Harry Potter Alliance (HPA) has been organizing fans to engage in political and philanthropic campaigns since 2005. Tapping the fan infrastructure including podcasts, blogs, Wizard Rock concerts, and mp3 networks, the Alliance boosts participation in campaigns organized by partner NGOs - such as the Save Darfur Coalition and Candles for Rwanda, even as it runs its own campaigns, such as What Would Dumbledore Do?, and the Accio Book Drive.

**Sunday, November 14, 2010**

**8:45AM - 10:15AM • Panel 5.A: CRITICAL QUESTIONS ON DIY ENGAGEMENT:  
Unpaid Labour, Alienation and Time**

208N • Session Chair: David J. Phillips (University of Toronto)

5.A

208N

**Edward Comor (University of Western Ontario)**

*Prosumer Autonomy or E-Alienation?*

Various forms of digitally-mediated “prosumption” (or “co-creation”) activities are becoming commonplace. Those taking part (prosumers) have been enthusiastically embraced by mainstream analysts who see them as wellsprings of flexibility and market growth. Among many progressives, the prosumer also is being promoted as the agent of creativity and social cooperation. In this paper I approach this shared enthusiasm with skepticism by analyzing prosumption through the lens of alienation – a condition long-associated with capitalist modernity (and, indeed, post-modernity), generally defined as humanity’s denial of its very essence. Through alienation, I examine both the theoretical parameters of prosumption (what it ideally does) alongside its real-world applications in order to answer the following question: will the prosumer likely become the marketing agent par excellence as envisioned by business interests or will the he/she emerge to be the empowered citizen envisioned by an array of political radicals?

Preliminary research findings indicate that a complex outcome is likely as prosumption relations and activities (like labour and consumption relations and activities) vary greatly in terms of the autonomy, creativity and exploitation they facilitate. In the process of explaining these developments, ‘Prosumer Autonomy or E-Alienation?’ will conclude with an argument crafted to stimulate further debate: while people taking part in prosumption are (consciously or unconsciously) seeking to liberate themselves from an otherwise alienated existence, emerging forms of digitally-mediated prosumption may signal the dawning of more abstract fetishistic and exploitative relations – relations involving the ascent of what might be termed “e-alienation” in the twenty-first century.

**Kamilla Pietrzyk (York University)**

*Toward a Decelerated Citizenship*

Much of the recent commentary on contemporary forms of citizenship emphasize the role played by new, participatory media of communication. The Internet, “Web 2.0” and other digital tools are widely celebrated as providing what is seen as an unprecedented opportunity to transform the political landscape by democratizing access to information and allowing social activists to organize campaigns and mobilize support within weeks, sometimes even days, without ever gathering in one location. While recognizing the instrumental value that these new media have for “networked” citizenship, this paper will problematize this celebratory approach by critically evaluating the largely neglected yet profound role that instant media have played in facilitating the general process of social acceleration that has accompanied the advent of modern capitalist society.

Drawing upon an interdisciplinary framework combining recent scholarship on time and temporality; the contributions of what is called “medium theory”; and the structural conditions of capitalism as delineated in the Marxist tradition, this paper will argue that each major wave of modern communication technology – from newsprint to the Internet – has effected deep-seated changes in social consciousness by contributing to a general sense of a speed-up. The second, substantive part will discuss the political implications of social acceleration in the context of post-Fordist, “fast” capitalism, specifically in relation to “networked” forms of citizenship, which, I will argue, tend to increasingly prioritize ad hoc, short-term mobilizations that may inspire (but often fail to translate into) the sustained, “committed” action needed to effect substantive change. The paper will conclude by offering some tentative suggestions for transcending this digitally-mediated temporal impasse.

**Vincent Manzerolle (University of Western Ontario)**

*Participatory Marketing and the Evolution of Mobile Media*

Mobile marketing is a rapidly growing area of economic interest and investment. Given the growing ubiquity of personalized mobile media like smartphones—devices equipped with GPS capabilities able to pinpoint the user’s exact location in time and space—emerging marketing strategies are combining the novel capabilities of these devices with the mobilization of users in the Web 2.0 era (i.e. prosumption). From the perspective of informational capitalism, the rise of “participatory marketing” reflects

a drive to maximize the unpaid digital labour of users; that is, labour contributing to the expanded and targeted circulation of commercial goods, services, and information. In this context, mobile media help intensify the exploitation of communicative and creative capacities as they are articulated in the personalized flows of data to and from users.

As this paper will demonstrate, these emerging practices constitute a central principle organizing the technical evolution of mobile networks and devices as well as their social and economic uses. The resulting analysis will describe important innovations in the development of mobile networks and devices (4G, location-based services, augmented reality), as well as the changing economic organization of the mobile industry (applications and “app” stores, pay-per-megabyte billing, the “prosumer commodity”). In so doing, this paper provides an overview of the commercial interests benefiting from the emergence of the prosumer as an unpaid labourer implicit in the zeitgeist of Web 2.0, and describes how these interests are dialectically related to the evolution of mobile media. I conclude with a more general assessment of the economic necessity of unpaid, or “participatory,” digital labour for the reproduction of informational capitalism.

**David J. Phillips, Michael Murphy, & Karen Pollock (Faculty of Information, University of Toronto)**

*Binding the Cloud, Grounding the Cloud*

We make the world, but not in conditions of our own choosing. This paper asks how the emerging infrastructure of cloud computing potentially and actually mediates participatory production of the social landscape. The technical paradigm of cloud computing consists of relatively dumb terminals connected through high-speed data lines to enormously powerful remote data processing and storage facilities. For consumer applications, the terminals are typically “smart phones”, the data lines are operated by mobile phone networks, and the processing facilities are operated by behemoths like Google. The cloud mediates engagement with physical and social landscapes. It integrates maps, sensations, and conversations. It has the potential both to disrupt and to normalize ways of engaging and creating the city, ourselves, and each other. The ways in which those potentials are realized depends on the legal, technical, and industrial organization – the socio-technical infrastructure - of cloud computing.

Corporate players in each of the sectors comprising the “cloud” - end-user hardware, data networks, and data processing – are jockeying to stabilize that infrastructure to their own advantage. Apple has been able to parlay consumer demand for handsets to extract advantageous agreements with software developers, network operators, and content providers, thus regulating the cloud to their own advantage. Google has countered Apple’s efforts by entering the markets both for network services and for handsets, framing their efforts in the rhetoric of “openness.” Yet while new Google smart-phones run an open-source, unlicensed operating system, they also come with Google apps and services pre-installed, and users need a Google account to fully access the market for third-party apps. This paper further explores these issues in two sections. The first section theorizes the participatory potential of various socio-technical configurations of “cloud” computing. The second section empirically investigates the strategies, tactics, and resources that Google, Apple, and other actors are able to deploy to integrate their own interests into the nascent cloud.

## **8:45AM - 10:15AM • Panel 5.B: MAKER CHILDREN: DIY CULTURE & PERSPECTIVES ON SOCIAL TECHNOLOGIES**

**CCF • Discussants: Jason Nolan (Ryerson University) & Alexandra Bal (Ryerson University)**

**5.B**

**CCF**

**Alison Gaston (Ryerson University)**

*Adaptive Design: Do it Yourself Social Technology for Children With disabilities Using Recycled Materials*

Social technology is not only digitally mediated. Children with disabilities are often isolated from social interaction with their peers due to the limitations of their disabilities, and also by the institutionalized nature of their lives, and the medical devices which they require are often not sufficient to allow for social interaction or are themselves a barrier to interaction by their very nature. The goal when working with special needs children, is to foster inclusion, and to find ways to enable the child to have sustained and meaningful interactions with her peers and environment. This presentation explores the conceptualization, construction and use of Adaptive Design techniques in the development of custom objects/devices made from recycled materials for a toddler in the Early Learning Centre at Ryerson University. The purpose of these devices is centred on facilitating social situations for the child with her peers, and the related informal learning observed in their use. A year of the use of various hand-made adaptive designs has led to some remarkable observations: changes in child’s physical and psychological development, initiation of peer to peer social interactions as the teacher/parent ceased to be seen as an intermediary/interpreter, development of autonomous interactions, the child being seen as a person—an equal—by other children. Lessons from these

DIY experiments are being shared through traditional digitally mediated social networks to parents and educators globally, and they can be made anywhere with local materials, at a minimal cost, with profound benefits.

**Kate Raynes-Goldie (Curtin University of Technology)**

*Nurturing Maker Culture for Young Girls: an exploration of privacy and safety in social media for girls 5 and up.*

This presentation will focus on an exploration of Anne's Diary ([www.annesdiary.com](http://www.annesdiary.com)) and New Moon Girls ([newmoon.com](http://newmoon.com)) - two social media sites for young girls that typify approaches to privacy and safety in online environments that reflect different values and attitudes. Parents have an interest in these safe spaces, which are often in opposition to laissez faire DIY attitudes that eschew all restrictions to content. Media driven fears are not the only reason that parents become interested in easy 'solutions' aimed at protecting their children. There is also a real sense that we have lost what may scholars note as traditional shared experiences that intertwine co-valiance and trust within our communities. Surveillance technologies try to meet this void, but these entail their own threats to privacy and trust itself. Anne's Diary is a social networking site that promotes technological solutions - "setting a new standard for online safety" - including biometric scanning/finger printing of children, that are heteronymous, isolating and victimizing. New Moon Girls is an example of a counter-point strategy that is a women-run, politically aware online community where girls mentor girls in the tradition of peer to peer culture; where the content is user-generated and communally shared; and where girl-centered media helps to "build healthy resistance to gender stereotypes and inequities."

Anne's Diary also serves to show the implicit gendering runs through much of the mainstream reporting and concerns surrounding online privacy. Outsourcing responsibility for privacy and safety serves to limit growth and development, and inhibits critical thinking, which keeps girls dis-empowered and dependent. Conversely, the hacker/maker culture of New Moon Girls is about self-empowering interactions with and within communities of practice. For young girls with limited opportunities for meaningful independent interactions, participation in environments that build capacity for "self-discovery, creativity and community" is in essence an opportunity to learn to engage in hacker/maker culture it self.

**Yukari Seko (York University)**

*The young child as hacker: exploring the foundations of DIY culture in the early years*

Participation in DIY culture is not limited to adults. It is actually more firmly situated in the lives of young children. In a sense, the growth of DIY culture is a re-discovery of lost childhood experiences, where subverting parental/institutional/mediated experiences are central and crucial for a child to grow into an autonomous social actor through inquiry, theory building and testing, reflection and further inquiry. However, young people's role and engagement in DIY culture are yet to be studied due part to the widespread assumption that young children are dependent on parents. To understand how children in fact develop active citizenship in participatory culture while constructing knowledge and meaning across social locations, it is necessary to see children as "hackers" who challenge norms of behavior imposed by adults and enculturation procedures in educational institutions.

Children are hackers. What do children hack? They hack the world of their parents to make it do what they want. Children's subversive action such as making a mess, playing with food, and engaging with informal fantasy play are all examples of hacking, by way of which they subvert parental order and spaces, therefore cultivate personal awareness, self-esteem and sense of autonomy. Growing among a variety of user-generated technologies, "digital natives" constantly engage in participatory modes of production, interaction and community building before children ever directly access digital technologies. This presentation will look at existing literature on child development and situating it within DIY culture, as a new way of looking at existing practices, and how/why we should nurture emancipatory DIY cultural attitudes in young people. It will explore informal learning sites and strategies of resistance to the commodification of childhood, parental heteronomy and a nostalgia for an ideal childhood that isolates children from both their proclivities and the world around them, imposing norms of behavior in safe and surveilled spaces.

**8:45AM - 10:15AM • Panel 5.C: MAKING GOVERNMENT**  
 023N • *Session Chair: Terry Costantino (University of Toronto)*

5.C

023N

**Eric P.S. Baumer (University of California, Irvine)**

*metaViz: Computational Analysis for Fostering Critical Thinking and Political Deliberation*

Much research has been devoted to computational analyses of social media. Most such endeavors come from the perspectives of information retrieval, social network analysis, automatic summarization, sentiment analysis, or other approaches that seek objective, quantitative assessment. My work takes a slightly different approach, drawing on techniques from computational linguistics and machine learning, but applying them in a way intended to promote critical thinking. One system, metaViz (see screen shots below or [metaviz.ics.uci.edu](http://metaviz.ics.uci.edu)), identifies potential conceptual metaphors in the text of political blogs. The purpose is not to state definitively the metaphors used in the blog, but rather to draw attention to, and encourage reflection on, linguistic patterns and the metaphors they might imply. Given a particular metaphor, what aspects of a situation does it highlight? What other aspects does it hide? What alternative metaphors might frame the situation differently?

**Karen Louise Smith (Faculty of Information, University of Toronto)**

*Doityourself: Exploring experiences of social media makers*

The do-it-yourself (DIY) roles of citizens who make or facilitate online infrastructures for participation in Ontario policy making are diverse. The administrators of Facebook groups, YouTube video producers, and bloggers who create policy pertinent content can be virtually anyone who is web savvy and with access to the Internet. Comment threads and similar interfaces for participation are often embedded within these social media platforms to enable broader participation. This paper explores the experiences of DIY, social media policy participation infrastructure makers and facilitators. Currently, I am aiming to interview approximately 20 social media producers who create or facilitate content and infrastructures relevant to Ontario bills, discussed in legislature in the current session of parliament. My qualitative research methods include: online ethnography and interviews (including where possible screen cast-style recordings and reflections about the social media produced). This presentation will share preliminary themes emerging from the interviews as well as video clips from the screencast-style media.

In considering the experiences of social media makers and facilitators, this presentation will draw on previous work of information studies and science and technology (STS) scholars of infrastructure such as Susan Leigh Star. Infrastructure, we have been told by Star, is installed on an existing base [1]. In this particular province, there was previously a government run portal for online consultation, which was prominent on the government's website during the Premier's first term in office and is now absent. This seeming shift to DIY infrastructure for policy participation requires exploration to consider important issues concerning the ownership and norms within the spaces where participation takes place.

[1]Star, Susan Leigh (1999). Ethnography of Infrastructure, *American Behavioral Scientist*, Vol. 43, No. 3, November/December, 377 - 391

**Nikolaj Gandrup Borchorst (eGov+)**

*Citizen Empowerment through Citizen-to-Citizen Collaboration*

The dawn of community technologies and online social networks has paved the way for user collaboration and user contributions within the sphere of digital public services. With a vantage point in three case studies in Danish municipalities I discuss the future of citizen services, and citizen engagement in democratic decision-making processes. The three case studies involved extensive in situ data collection, and participatory design processes, and focused on parental leave, citizen service offices, and citizen contributions to municipal plans, respectively. In the parental leave case study I present experiences with the design of a web-based timeline prototype, CaseLine. The timeline aimed to support citizens in taking control of case processes. As such, we explored elaborate collaboration between a complex and dynamic constellation of stakeholders (individual and organizational; public and private) during a potentially long time span. Moreover, I discuss how citizens may collaborate, and supplement each other in order to gain democratic influence. This is done with a vantage point in the case study regarding municipal plans where citizens were supported in contributions to the plan through mobile, GPS, and GIS technologies. Citizens, governmental organizations, and government officials have different, often incommensurable incentives for establishing various kinds of partnerships, hence, rendering the support of collaboration an immense challenge. Through the notion of Participatory Citizenship I discuss potential political, economic, and democratic implications of citizen-citizen and citizen-government collaboration. Lastly, I discuss future possibilities for technologically supporting collaboration in citizen services.

**8:45AM - 10:15AM • Panel 5.D: MAKING NEWS 2**  
 108N • *Session Chair: Mike Ananny (Stanford University)*

5.D

108N

**Mike Ananny (Stanford University)**

*Civic Rhythms & Technologies for DIY Citizenship*

When do people choose to speak and listen in online public spheres, and why does this question matter? When individuals express themselves through rapidly produced journalistic short forms (e.g., Twitter feed updates or quick blog posts) and choose to seek out information (e.g., through search engines, RSS feeds, or social network software) they change the rhythms of public discussions. While traditional media forms and organizations (e.g., daily newspapers, evening television news programs, weekly magazines) were oriented around regular production schedules that created predictable opportunities for collective listening, newer genres of online journalism are increasingly motivated by the expressive impulses of individuals and self-organized networks. These impulses may seem sporadic but they also might have underlying logics with civic significance. We understand little about how fragmented and distributed notions of time and timeliness afford or constrain the power to orient public attention, mobilize communities, and distinguish between urgent and important information.

To investigate this question, I am analyzing new genres of online journalism technologies and practices to trace the logistical roles (Peters, 2009) networked media play in organizing communication rhythms in public spheres. As we build and use DIY citizenship technologies, we can ask questions like: why do people use tools to speak and listen at some times but not others? When do people concentrate attention and synchronize people in public spheres versus when is asynchronous, fragmented public orientation desired? When does—and should—news break and expire, and who has the power to make such decisions? Essentially, how can we put communication rhythms in normative contexts to understand how distributed, networked notions of time and timeliness orient and reflect public attention?

**Wilf Dinnick (OpenFile)**

**Devan Bissonette (Walden University)**

*Balancing Democracy and Truth: Virtual Communities, Citizen Journalism and Responsibility in the Age of Digital Reproduction*

Professional journalists typically operate with certain limits. A variety of gatekeepers from editors to publishers determine the relevance, salability and accuracy of their reporting. As the Internet erodes the readership for traditional media, this style of journalism has gone into decline. Seeking a means to survive the transition into the information age, media have begun transforming passive digital audiences into active newsmakers. Taking advantage of the proliferation of camera phones and wireless internet access that ensures the near-instantaneous transmission of breaking news, virtual journalism is growing more prominent by the day. iReport.com is among the most popular venues for this 21st century citizen journalism. A traditional news outlet, CNN, provides the structure. The audience supplies the content and feedback. Herein lies the most democratic—and perilous—aspect of this instant journalism. Lacking any authoritative judge, the determination of a story's validity becomes a communal responsibility. Not only does the virtual reporter make meaning through camera angles, the limits of personal observation and selective fact reporting, anyone who registers with iReport's virtual community can offer a counternarrative through a comment board. This paper considers the relationship between iReport's citizen journalists and its virtual community members as their digital mediations bridge the gap between the production and consumption of news. Through an analysis of original postings and reader commentaries, I unravel the processes through which iReport's news narratives are created and contested to better understand the potential and limits of citizen journalism in the 21st century.

**10:45AM - 12:15PM • Plenary Session: Making Surveillance Visible**

CCF • Moderator: Megan Boler

**Rita Raley (University of California, Santa Barbara)***Dataveillance and Countervailance*

The logics of securitization and mass customization have resulted in quantitative as well as qualitative shifts in data collection practices in the last decade. Large-scale data-aggregating corporations such as Acxiom and ChoicePoint and increasingly sophisticated tracking technologies such as Flash cookies and beacons indicate a shift in scale, while the emergence of data exchanges indicate a shift in the evaluation and “appreciation” of data itself. Predictive and automated data mining tools for assessing risk developed by the U.S. Department of Homeland Security – e.g. the Automated Targeting System, STAR (System to Assess Risk), and the ill-fated ADVISE program – have been widely assailed not only with respect to the politics of data mining but also with respect to privacy rights. So, too, the Wall Street Journal’s ongoing series on dataveillance starkly warns its readers to attend to the question of “What They Know,” even as it speculates upon the economic growth potential of data mining. This paper will consider modes of critical response to practices of data collection, aggregation, and monetization – responses whose engagements are at once aesthetic and political, participatory and productive. In particular, it will focus upon the reiterative tactics of media artists who mimetically reproduce the practices of data collection and calculation so as to speculate upon issues of privacy, surveillance, and governmentality. It will also consider the significance of software design and new forms of expertise with respect to both the implementation and thwarting of dataveillance systems – particularly consumer (re)targeting and behavioral profiling – which is perhaps most visible in the programming of anonymizers; encrypters; distributed, anonymous networks; and ad and cookie blockers.

**Ronald Deibert (University of Toronto)***DIY Intelligence: Monitoring Cyberspace for Human Rights*

Cyberspace has become an object of intense geopolitical competition. Dozens of governments routinely filter access to information. Surveillance systems are widespread and pervasive. There is a blurring of cyber crime and espionage facilitated by the militarization of cyberspace. Drawing from the experiences of the Citizen Lab’s projects, including the OpenNet Initiative and the Information Warfare Monitor, Deibert provides an overview of the “fusion methodology” that informs the Lab’s research and how this methodology, in turn, has helped shed a light on cyberspace censorship, surveillance, and militarization practices. Deibert argues the distributed monitoring techniques pioneered by the Citizen Lab and its partners are critical to protecting the Internet as a forum for access to information, freedom of speech, and privacy.



## Hack Space



Located in the Art Lounge at the University of Toronto Art Centre • 15 King's College Circle (next to Hart House and across Hoskin Ave. from the Munk Centre)

Open from noon to 5PM, Friday and Saturday. Not open Sunday.

### **Kelly Andres (Concordia University)**

*The Art of Neighborhood Science*

I will be one of the ten artists leading a project for the Medialab-Prado's Advanced Workshop for Project Development Interactivos? 10: Neighborhood Science, that takes place June 7 - 23, 2010. Ten projects were preselected and then an open call invites collaborators to "participate in the production of selected projects to design objects, installations and other platforms that gather and put into practice networks of citizen knowledge locally".<sup>1</sup> For my presentation I will document the residency and examine the model Medialab-Prado has adopted with this inclusive and open research/art collaborative framework. Specifically, I will look at the processes and creative strategies used by each of the working groups in regards to their appropriation of electronics and biotechnology, local resources, and science to activate the community and one another, thus creating new knowledge, tools and interactions. The presentation will include images, videos and interviews with the participants in the workshop. I will also present a portrait of my own project "Waterworks" that seeks to look at the condition of surface bound urban water through a variety of tactics: water harvesting, field sampling through citizen science, analyzing and mapping water sources through open source software and hand-built electronics, microscopy, and bioremediation through the development of a prototype for a performative art/tool for use in public space. The project merges performance, ecological research and community activism through multiple layers of research to locate, analyze and re-conceptualize urban water.

### **Jamie Skye Bianco (University of Pittsburgh)**

*Scholar, Coder, Maker: Minimal Pedagogy and Maximal DIY*

When students publish their "writing" on a website, video, soundwork, or multimediation of their own construction, provocative shifts occur. This "academic" work is defacto exposed as "public" writing and "extracurricular" by virtue of its open accessibility on the interwebs. However, these curricular spaces are not the "locations" wherein most students have practiced public or multimodal composing. Affectively charged, socially mediated "spaces," such as Facebook and Twitter, provide extracurricular, public platforms wherein students practice multimodal writing, avatar construction, and the collaborative "making" of layout, design, and user-generated content as prosumers playing in corporate sandboxes. However, few students, unless majoring in computation, write code or make their own rhetorical "spaces" or design their own digital platforms. Further, few students practice "critical making" in the sense that they engage social, political, and civic discourse and activist practices.

Drawing from explicit critical pedagogies of social theory, composition and rhetoric, and from emergent DIY and collaborative pedagogies of digital media production and social mediation as public writing, this presentation argues for a "minimal pedagogy" in the sense of the classroom as curricular and academically enclosed space and for a maximal pedagogy of DIY and collaborative network formation in order to bridge students between curricular and extracurricular writing, to develop critical and collaborative multimodal scholars, coders, and makers, who are able to create their own digital "spaces" and extracurricular public discourses as critical, multiliterate and engaged makers in the 21st century.

### **Kristina Centore (Rutgers College)**

*Defacing Someone's Body: Stick 'n' Poke Tattoos in New Brunswick, New Jersey*

Although there have been studies concerning both punk aesthetics (Hebdige 1979) and the deployment of DIY values in terms of cultural production (Moore and Roberts 2009), there is little scholarly research to be found on the social networks that emerge and the knowledge that is produced through DIY tattooing practices. Through eight interviews with residents of New Brunswick, New Jersey, this study focuses on the practice within a youth culture of "stick 'n' poke" tattooing. Derived from prison, gang, and traditional tattooing, stick 'n' pokes are created by pricking the skin repeatedly with a sewing needle dipped in India ink. Directions on how to give stick 'n' pokes are learned and shared within a self-consciously DIY community through

a variety of outlets, including a multitude of blogs and other articles on the Internet. Stick ‘n’ pokes reflect DIY knowledge production by sharing of the histories of populations from which the process of stick ‘n’ poke tattooing is derived. If power is produced through the interactions of individuals, (Foucault 1976), it follows that knowledge is created through the relationships formed around the process of giving and receiving stick ‘n’ pokes. Stick ‘n’ poke tattoos establish aesthetics that are different depending on the person who is giving the tattoo, which reflects the personal nature of the relationship between tattooed and tattoo artist. Stick ‘n’ pokes, as a site of shared knowledge, simultaneously define and transform DIY bodies. This study contributes to literature about DIY in terms of the value of knowledge about DIY history in motivating participants in a DIY community.

### **Andrew Clement and Karen Smith (University of Toronto)**

#### *Hacking RFIDs for Citizen ID*

Radio frequency identification (RFID) chips originally designed for livestock and supply chain management have recently been re-appropriated for people management. At the insistence of the Department of Homeland Security, and over the objections of civil libertarians and the smart card industry, the US government as well as several states and provinces, have adopted the EPC Gen2 standard RFID for use in Passport Cards and Enhanced Driver’s Licences (EDL). In pursuit of maximal read-range (10m), this particular chip has minimal security, making it easy to sniff and clone. The security vulnerabilities of these official citizen documents were vividly demonstrated by “white-hat” hacker, Chris Paget, in his 2009 wardriving YouTube video titled ‘Cloning passport card RFID in bulk for under \$250’. Recorded from the streets of San Francisco, it soon went viral alerting approximately a quarter of a million people to the potential risks of RFIDs in ID documents. Hackers have similarly shown the flaws in other forms of RFID currently used in transit passes and ePassports.

As researchers, we have combined this hacker spirit with science and technology studies (STS) understandings of the power of public demonstrations of science and technology to engage people in critiquing emerging forms of citizen ID. We have made a functional mock citizenship identification infrastructure which includes: RFID chipped ID cards, a reader, antenna and backend database of personal cardholder information. At DIY Citizenship we will showcase our ID scheme, previously demonstrated at events such as the national public forum on “enhanced” drivers licensees. Our demo is designed as a playful, didactic tool that sits between critical making and citizen policy engagement.

See: <http://totaltransparencysolutions.pbworks.com/>

### **Jen Cypher (YorkU) and Elizabeth Littlejohn (Seneca)**

#### *Crazy Train – Laughter and the Community Activist*

Toronto’s Clean Train Coalition (CTC) is a grassroots community activist group demanding electric trains for west-end Toronto, rather than the 400 daily dirty, noisy diesel trains proposed by provincial government, and their arm’s length transport agency, Metrolinx. In 2009, the CTC received the Toronto Environmental Alliance’s prestigious Bob Hunter “Damn Fine Activist Award”.

The CTC has developed a unique hybrid of strategic and tactical activism that attempts to produce and disseminate messages and images that challenge government-backed rhetoric about economic expediency, and draw attention to shortened environmental assessment processes. The CTC has deployed an unprecedented diversity of cultural productions and modes of engagement: song-writing and recording, film and video-making, a video petition, and two major public protest events (Clean Air for Little Lungs and The Human Train, which included Elizabeth Littlejohn’s White Elephant performance art piece).

Throughout this process the use of humour plays a key role in creating messages and keeping these citizen activists motivated and sane. Littlejohn and Cypher, both CTC members, will describe the hilarity inherent in the government policies we fight and the Metrolinx positions we counter, and reveal the citizen-based metaphor making that creates messages of joy and fun in the midst of serious health and social issues.

Elizabeth Littlejohn blogs at ‘Railroaded by Metrolinx’. As a professor of new media, she is interested in the extension of grassroots campaigns through social media, environmental justice for at risk communities, and the history of graphic design and performance art in activism.

As a scholar and researcher of environment, technology, media and community activism, Jennifer Cypher has been conducting participant observation research with the CTC for the past year.

**Mark Edward Grimm (Syracuse University)**

*Studio Arts Education in Contrast: A Case Study of Two Models*

This paper presentation explores the differences between two pedagogical models of studio arts education: 1) the institutional model as a top down hierarchical system structured on traditional conceptions of art and educating in the arts and 2) the Do-It-Yourself art school model which is a bottom-up emerging structure that is constantly changing form as participants contribute, collaborate, and fork new ways and understandings of art teaching, contributing and learning. I will compare and contrast these two often conflicting and contrasting models offering some examples of curriculum used in both instances. I will attempt to understand the differences and similarities between the two types of systems and the curriculum and projects that are addressed.

For this presentation I will give examples from my current institutionally sanctioned course in “Timearts” at Syracuse University. In this course I have been expanding on perceived traditional notions of time based art and design by creating a special opening to teach new and emerging technologies such as Arduino boards, Puredata, Circuit Bending and Social media critiquing (Twitter).

I will also cite a DIY art school project I have been involved with called “The Art School in the Art School” where the space of possibilities has not been preconceived through a historical studio arts education lens but instead invokes those beyond institutional barriers. Here I teach/workshop subjects such as boxing, archery, DIY military technologies, DIY tattooing sessions, home brew (beer) making, and alternative conceptual economies.

For further information please see: <http://www.theasintheas.org/>

**Alex Haché (Institute of Prospective Technological Studies)**

*Untitled*

Lorea is a technopolitical project that develop a free software distributed system that supports social networking sites adapted to the specific needs of communication, dissemination, visibility, security and privacy stemming from citizens, civil society, artists and non profit groups. It already has a number of social networks deployed for the development and testing of federation and encryption features. Individuals and networks of people approaching Lorea have the option of participating in any of our already available social networks, or they can request to create their own specific network.

We are an informal group composed by an army of “fairies” working hard on developing code, maintaining secured servers, hunting bugs, developing workshops to train groups to use and asses on the usability, and by producing different manuals and translations.

Our target community is civil society and non profit organizations in a broad sense. We believe that most of the current commercial Social Networking Sites don’t offer a set of basic features to enable their users to be free to contribute to their design, inasmuch as to be self-conscious, responsible and aware of the consequences of their actions when displaying their on-line identity. In that sense, Lorea covers a niche of needs by insuring that users have: the guarantee that they are the owners and ultimate responsible of the data they upload and publish; the possibility to leave the service and erase all their personal data; the possibility to export their profile.

Website: <http://lorea.org/index.html.en> • <https://hub.lorea.cc/> • <https://n-i.cc>

**Kate Hartman (Ontario College of Art & Design)**

*Nudgeables*

Developed by Kate Hartman and Hazel Meyer. Nudgeables are an evolving set of accessories that allow the wearer to nudge a companion from a short distance away. These devices are inspired by “signals” (scratch of the nose, a cough, “the look”) or backchannel exchanges (text messages sent across a room) that are used for discrete communication in broader social contexts. (photos here: <http://www.flickr.com/photos/katehartman/sets/72157623993154406/>)

**Kiku Day (University of London) & Margaret Lam (University of Toronto)***Musicianship as Citizenship: The Shakuhachi Phenomenon*

The likes of youtube, twitter, facebook takes center stage when we discuss emerging modes of online social engagement, but what about more transient and private modes that does not have a public record for us to data-mine? Are those citizens different or similar from those that are more public? The international community of shakuhachi (Japanese flute) players offers a case study.

We propose a paper that will look at the history and context of this community as a whole, in terms of its members, and their use of technology to create their sense of belonging and citizenship. Until recently the shakuhachi communities outside Japan were scattered in isolated pockets surrounding players who had studied in Japan with no or little contact to other groups. Today the technological advancements provide for many players an opportunity to exchange ideas and music online and thereby creating their own international sense of belonging to a virtual community transcending geographical boundaries.

The dichotomy between the instrument of choice, culture and belonging becomes even more pronounced as the popularity of shakuhachi lessons on Skype steadily increases. We will explore and map out the complex relationship experienced by community members in terms of their relation a country and culture that is foreign to them, and with an instrument and music tradition that they have come to love.

Addendum: It is not certain, but we may be able to record actual skype-based exchanges, and present them as a running loop under the accompaniment of a poster/booth/installation.

**Joshua McVeigh-Schultz (University of Southern California)***Synaptic Crowd: Vox Pop Experiments*

I would like to propose a presentation and live performance of a work called Synaptic Crowd: Vox Pop Experiments. With this project I sought to redesign the vox pop (a.k.a “on-the-street”) interview as a new kind of participatory ritual where audiences could intervene in public space.

The Synaptic Crowd platform enables online participants to conduct collaborative, on-the-street, interviews in near real-time. Participants nominate and vote on questions while they watch a remote interview stream live over the internet. These interviews are mediated by an intermediary figure wielding a phone and a camera. The question (or statement) with the most votes at a given time gets relayed to the intermediary’s phone. In this way, online participants serve as their own gatekeeper, making active decisions not only about which questions to ask, but when to ask a follow-up and when to introduce a new line of questioning. This repositioning of the agency of question formation to a live audience not only affords different kinds of questions, but also, invites physical participants to pivot between different strategies of self-representation.

By contrast, in traditional vox pop interviews, broadcast news plays the role of gatekeeper by curating the public into a set of easily digestible, and inherently juxtaposed, types. This process of curating “the public” has become a key feature of how TV news shows incorporate social media into their live broadcast model as well— using topical tweets, for example, to provide a gestalt snapshot of the public mood on a particular issue. This process of public curation, however, presents the public as a series of prototypical objects of exhibition, rather than as an intelligent agent to engage.

The traditional vox pop of broadcast journalism invites interviewees to answer two implicit questions: “who am I representing?” and “to whom am I speaking?” But by enabling a live feedback loop between audience and subject, the Synaptic Crowd shuffles the agencies of the interview and enables participants to renegotiate the answers to these implicit questions in real-time. And it’s this negotiation, I would argue, that offers new intersection points between the personal and the political.

**Emily Rose Michaud (artist), Owen McSwiney (Le Champs des Possibles) & Christine Prefontaine (organizer, publisher)***The Roerich Garden Project*

The Roerich Garden Project, a collaborative landscape-scale artwork instigated by artist Emily Rose Michaud, was created in 2007 to provoke dialogue about the future of lot #2334609 — known locally as the Maguire Meadow or simply le champ — one of the last undeveloped spaces in Montreal’s Mile End. The project also documents community uses of the meadow and explores concepts of public space, citizen participation, and the open city.

The Roerich symbol was originally used during World War II to protect buildings of historic, scientific, or cultural significance from aerial bombing. The garden in lot #2334609 is a 312-square foot living Roerich symbol made up of plants, rocks, and mulch, and maintained year-round over a period of three years by Sprout Out Loud! — a gardener’s ensemble borne

from the project — with the help of neighbors and friends.

The project's efforts sparked change: Citizens gathered, defined their priorities and dreams, and the city's \$9-million "development" plan is now under closer community scrutiny. A new nonprofit, Les Amis du Champ des Possibles (Friends of the Field of Possibilities), has been created to preserve the field and to raise awareness about the cultural, ecological, and social importance of wild urban spaces.

The Roerich Garden Project and the activities surrounding it are documented online at [roerichproject.artefati.ca](http://roerichproject.artefati.ca) through a growing collection of more than 40 texts and 500 images, all distributed under a Creative Commons license. A book will soon follow, and subsequent editions will incorporate shifting community stories and perspectives. Visit [roerichproject.artefati.ca](http://roerichproject.artefati.ca) to explore and learn more.

URL: [roerichproject.artefati.ca](http://roerichproject.artefati.ca)

Images gathered so far: <http://www.flickr.com/photos/artefatica/collections/72157618983189167/>

### **Ann Poochareon & Mark Argo (Aesthetec)**

#### *Untitled*

Aesthetec Studio is currently part of the design and production team for the new science center in Calgary, Alberta. Our range of work covers interaction design for hands-on learning to reactive and playful exhibits. For the past ten months, the studio has been actively creating rapid prototypes of novel interfaces and testing them for user interaction with the museum's audience. For the Hack Space, we're bringing a few prototypes and electronic experiments to share. These are the essential parts of our creation process, and some of which will eventually become permanent exhibits for the new Calgary Science Center, to be opened in the fall of 2011. [www.aesthetec.net](http://www.aesthetec.net)

### **Rosa Reitsamer (University of Salzburg) and Elke Zobl (University of Salzburg)**

#### *Challenging the "anyone can do it": DIY feminist citizenship and mechanisms of inclusion and exclusion*

Researchers have noted that DIY media could be the first premise of participatory democracy and youth citizenship (Duncombe 1997, Harris 2004). But who can engage in the making of media and in the creation of a DIY citizenship? Challenging the liberal individualist notion of "anyone can do it", our paper explores strategies of inclusion and mechanism of exclusion in the creation of DIY feminist citizenship and media. Based on our empirical research on feminist social media in German speaking countries and using Anita Harris' concept of youth citizenship (2004) as a theoretical framework, we examine the e-zines, blogs and wikis [diestandard.at](http://diestandard.at), [genderblog.de](http://genderblog.de), [maedchenblog.blogspot.de](http://maedchenblog.blogspot.de), [maedchenmann-schaft.net](http://maedchenmann-schaft.net) and [migrazine.at](http://migrazine.at) that promote women's rights and agitate and campaign around feminist issues.

Alongside interviews with feminist media producers, we analyse how on the one hand DIY becomes a participatory tool for spreading the idea that "anyone can do it" and while on the other hand young women make use of their "social capital" and "cultural capital" (Bourdieu 1993) to negotiate issues of inclusion and exclusion in their media and networks. Our research shows how DIY feminist citizenship created by the aforementioned blogs and e-zines tend to reproduce a white middle-class feminism, whereas women with migrant background create their own blogs, wikis and e-zines such as [migrazine.at](http://migrazine.at).

### **Dries de Roeck & Geert Vanderhulst**

#### *Our Data, Our Ideas*

Tinkering and creating objects with materiality is nothing new in the life of people. However due to new possibilities, driven by technological change, new material is ready to be integrated in the creative practices of people. Examples are (networked) microcontrollers, sensors, smartphones or internet tablets. Using these new materials, people are enabled to start gathering virtual data about a variety of aspects in life. These gathering activities and related applications are part of the 'personal informatics' domain. Gathering data about everyday life is a sense-making act, very well embedded in our western framework of rationality and efficiency. Today, data and pattern seeking is an integral part of cultural expression of self and emotions.

Starting from these increasingly popular activities we propose to organize an interactive performance that allows active, creative, cooperation and creation by the attendees during the conference. In order to facilitate this, a predefined number of contextual activities will be measured and visualized based on data gathered by sensor-enhanced objects. Examples are: how much coffee has been consumed, how many people attended a session, what is the noise level of different rooms, etc...

From a critical design side we are curious on how people will use this opportunity, how they will interpret this rapid expanding opportunity to measure everyday practices, how will they tackle issues of privacy and security? What are the sense

making processes at hand? Through visualizing measurements of the activities we want to open up discussion to gain insight in these questions.

### **Kevin & Julie Slivka (Pennsylvania State University)**

#### *D.I.Y. Beading and Digital Communities*

Beading community websites often display images of finished work and give tutorials for complicated bead patterns, which de-mystify and open up the accessibility of craft knowledge. Bead artists also exhibit their work on these sites, some with the intention for selling, and look at other artists' sites for variations in design patterns and color combinations. Such community-based education is exemplified beyond bead craft and has the potential for informing large populations of people connecting through the Internet. While there are many positive implications for learning informally through community-based craft websites, online information sharing has the potential to decontextualize the beading practice and therefore, erase historical traditions and cultural narratives present in beading practices. As active participants in online beading communities, we question the appropriation of beading techniques from American Indian and Zulu cultures, and seek websites that advocate for keeping American Indian beading communities, artistry, narratives and language alive and presented "accurately." One aspect of this inquiry is to determine how bead craft has become a modern adaptation resulting from historical cultural convergences compared to bead craft practices in post-colonial American Indian culture. Another aspect of this study is to observe ways that adolescent students might use the medium of beadwork to create their own personal narratives, while being informed of the historical and cultural beading practices. The outcomes of this research will elicit an interpretive framework that determines how communities of practice engage in the transmission of cultural through beading websites. How should our embrace of participatory citizenship be refracted through the historic and contemporary implications of participation in practices appropriated from a colonized people? Is open access always best? In what ways might adolescent students to represent ideas that are meaningful to them through the medium of beadwork without cultural appropriation and cultural essentialism?

### **Greg J. Smith & Max Ritts**

#### *Toronto Sound Ecology*

Navigating the city always means traversing sedimentations of history, culture and ecology, but increasingly, it also means navigating through (and with) new regimes of electronic augmentation, information and noise. The reserves of human attention capable of engaging with the proliferation of sensory stimuli that definite the urban seem increasingly finite. The question of how we listen, and what we listen for in the emerging economy of attention is thus at its forefront a political one. While the project of UrbanSoundEcology ([www.urbansoundecology.org](http://www.urbansoundecology.org)), launched in the spring of 2009, recognizes the city as a complex field where the politics of noise and the politics of silence are constituted, its aim is humble. We intend for this web-based map and archive to provide a simple and accessible platform for sharing, reflection, and deep listening. UrbanSoundEcology invites participants to construct lines of inquiry into the aural landscape of cities by producing sequences of geo-referenced 'soundwalks.' These non-narrated walks, captured on field-recording devices in .mp3 format, can describe any element of the city – squirrels, trains, sewers, street festivals – worth hearing about.

Currently, UrbanSoundEcology represents a small but growing community of individuals who in different ways explore their coming-to-terms with the modalities of urban noise and the various potentials sound offers for a reconstitutive idea of the city. This interactive sound-map is yours to use and take from – engage it as the basis of a music project, or use it to research the effects of snow vs. rain on the acoustics of streetcars. As new users join and contribute, the archive deepens and the map grows in complexity.

### **Nicholas Stedman**

#### *ADB*

ADB is a snake-like, modular robot designed for haptic interactions with people, writhing, wriggling, twisting and squeezing in response to how it is held and touched. It can be used to explore intimate and emotional relationships with technology through direct physical contact. ADB adapts to, and reciprocates the energy you put into it through your body. When touched, it comes to life. When stroked, it seeks more of you. When harmed, it defends.

ADB is composed of a series of identical modules that are connected by mechanical joints. Each module contains a servo motor, a variety of sensors including capacitive touch sensors, a rotary encoder, and a current sensor to provide information about the relationship to a person's body. The electronics are enclosed within plastic shells fabricated on 3D printers.

**Emiliano Treré & Manuela Farinosi (University of Udine)***The L'Aquila Post-Quake Alternative Ecosystem*

The aim of this contribution is to explore the alternative ecosystem emerged in L'Aquila, a little Italian city capital of the Abruzzo region, after the devastating earthquake of 6th April 2009. The tremor struck at 3.32am local time and measured 6.3 Mw magnitude: it caused serious damages to L'Aquila and the surrounding villages, destroying many parts of the medieval centre, killing more than 300 people and leaving around 65,000 homeless.

After the tragedy, many citizens of L'Aquila started to use a broad range of Internet platforms and tools (Internet sites, blogs, web TVs, Facebook groups, Youtube videos) to provide and share their contents on the quake (Gillmor 2004; Jenkins 2006; Shirky 2008), to involve citizens in the choices about the reconstruction and to protest against the lack of transparency by official sources of information (Farinosi, Treré, Fortunati forthcoming). In the Italian media scenario, where a large part of traditional media are either owned by the Italian prime minister or strongly controlled by him (Padovani 2005), the information provided by mainstream TV channels and newspapers has been radically different from the information provided bottom-up by the citizens of L'Aquila. In this paper, through a series of case studies (the FromZero.tv platform, a FB group created to collect alternative news about the quake, a documentary showing the abuse of power by Italian civil protection, the anno1.org site, the "movement of wheelbarrows") we show the richness and depth of the alternative scenario born after the quake and we raise questions related to the very essence of alternative media.

**Ryan Varga (York University)***Untitled*

Considering advanced fabrication technologies, what is the relationship between the notion of 'making in public' or 'collective making' and (DIY) citizenship?

I suggest that Neil Gershenfeld's Fablab has the potential to be conceived of (socio-politically) as a 'working prototype' for what Bruno Latour calls "object-oriented democracy". I seek to explore the notion of 'making in public' as a mode of participation in Latour's Parliament of Things. The underlying idea is that with the FabLab, one can fabricate a thing: an artifact that embodies both human matters of concern, and physical matters of fact.

In *Situated Technologies Pamphlet 6* Hans Frei and Marc Böhlen propose the notion of a 'micro-public-(repair)-space' as a place that cultivates citizenship through 'collective making'. I seek to investigate Frei and Böhlen's notion of the FabLab as a laboratory for experimenting with the construction of public spirit and conviviality.

In collaboration with a Masters student from the University of Cape Town studying the health effects of acid mine drainage, I am exploring the idea of FabLabs as potential sites for observing "micro-public-spaces" already in practice. Over the course of July, I will be visiting three FabLabs in South Africa undertaking preliminary research and interviews in preparation for my dissertation next year. I am also a filmmaker and am producing a short documentary on the subject in order to communicate the interdisciplinary nature of this research (7-10 min). I am passionate about these ideas and enthusiastic to share my stories and research. I hope to gain valuable feedback that will help direct my future research.