

Intruduction to Electronic Participatory Culture

Participatory Culture in Electronic Age

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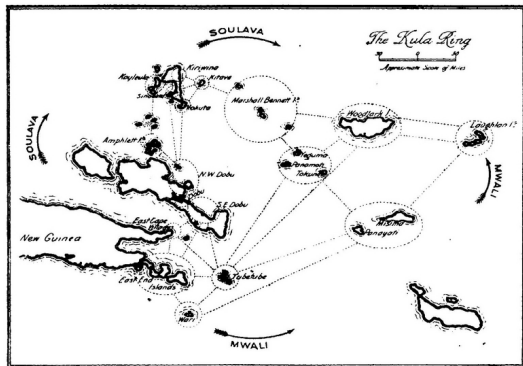
Participatory culture

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A function of the Kula ring

The Kula Ring



MAP V—The Kula Ring.

soulava — necklace of red shell, mwali — bracelet of white shell¹

¹Bronislaw Malinowski, *Argonauts of the Western Pacific: An Account of Native Enterprise and Adventure in the Archipelagos of Melanesian New Guinea*, London 1922.

Gift economy

- gift economy — barter economy — market economy
- BookCrossing (but not BookSwapping)

Participatory culture

Participatory culture

For the moment, let's define participatory culture as one:

- 1. With relatively low barriers to artistic expression and civic engagement*
- 2. With strong support for creating and sharing ones creations with others*
- 3. With some type of informal mentorship whereby what is known by the most experienced is passed along to novices*
- 4. Where members believe that their contributions matter*
- 5. Where members feel some degree of social connection with one another (at the least they care what other people think about what they have created).²*

²Henry Jenkins, *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century (Part One)*, http://henryjenkins.org/2006/10/confronting_the_challenges_of.html

New participatory culture

The new participatory culture is taking shape at the intersection between three trends:

- 1. New tools and technologies enable consumers to archive, annotate, appropriate, and recirculate media content;*
- 2. a range of subcultures promote Do-It-Yourself (DIY) media production, a discourse that shapes how consumers have deployed those technologies; and*
- 3. economic trends favoring the horizontally integrated media conglomerates encourage the flow of images, ideas, and narratives across multiple media channels and demand more active modes of spectatorship³*

³Henry Jenkins, *Fans, Bloggers, and Gamers. Exploring Participatory Culture*, New York and London 2006, s. 135-136.

Affinity space

- affinity space (affinity group, James Paul Gee)

offer powerful opportunities for learning, (...) because (...) they depend on peer-to-peer teaching with each participant constantly motivated to acquire new knowledge or refine their existing skills, and because they allow each participant to feel like an expert while tapping the expertise of others.

Participation gap

- participation gap (digital divide)

What a person can accomplish with an outdated machine in a public library with mandatory filtering software and no opportunity for storage or transmission pales in comparison to what [a] person can accomplish with a home computer with unfettered Internet access, high band-width, and continuous connectivity

New "new media"

New media

- Lev Manovich: new media object

a still digital image, a digitally composited film, a virtual 3D environment, a computer game, a self-contained hypermedia DVD, a hypermedia Web site, or the Web as a whole⁴

- "New" is a relative predicate: scripture was a new medium in Plato's times (writing as a Theuth's gifts in *Phaedrus*)

⁴Lev Manovich, *The Language of the New Media*, Cambridge, Massachusetts 2001.

New "new media"

New "new media": blogs, YouTube, Wikipedia, Digg, MySpace, Facebook, Twitter, Second Life, podcasts⁵

- Every consumers is producer
- Authenticity implied by lack of professionalism
- You choose your medium by yourself
- You don't pay, but you get

⁵Paul Levinson, New "new media", Boston, 2009.

Explicit and implicit participation

Explicit and implicit participation

1. explicite media practice (hacking Microsoft Xbox)
2. implicite media practice (peer-to-peer, social bookmarking, folksonomy)⁶

⁶Mirko Tobias Schäfer, *Bastard Culture! How User Participation Transforms Culture Production*, Amsterdam 2011

Motivation

1. explicite incentives
2. implicite incentives
 - reputation
 - gamification: SAP Community Network, Stack Overflow, Yahoo! Answers, LinkedIn, Amazon.com, Duolingo, Forvo, Wikipedia
 - Johann Huizinga: *homo ludens* — play as a source of culture