THE PROJECT FOR ADVANCED RESEARCH IN GLOBAL COMMUNICATION PRESENTS

CONVERGENCE AND DISJUNCTURE IN GLOBAL DIGITAL CULTURE

WEDNESDAY, APRIL 6, 2016 4:00 PM – 6:30 PM

THURSDAY, APRIL 7, 2016 8:30 AM – 7:00 PM
CONVERGENCE AND DISJUNCTURE IN GLOBAL DIGITAL CULTURE

Presented by the Project for Advanced Research in Global Communication
Marwan M. Kraidy, Director
Marina Krikorian, Project Coordinator

IS THERE A GLOBAL DIGITAL CULTURE? The 2016 PARGC Symposium considers this question as an intellectual provocation to revisit how the universal relates to the particular, the global to the local, the digital to the material, and the human to the post-human. Symposium participants will grapple with the problematic notion of "global digital culture," exploring dynamics of convergence and disjuncture in the digital era. What is the twin impact of digitization and globalization on philosophies like humanism and universalism? How do networks transmute individual autonomy and the sovereignty of the body? How is digital culture fomenting disjuncture across the globe, in dissident, marginal, or rogue formations? How is the digital affecting the ways people work and play, how they experience and judge beauty, and how they express themselves? Most fundamentally, does digitization herald a new chapter in how we understand ourselves to be citizens of the world?

This event is organized in collaboration with Labex OBVIL, Sorbonne-Universités.

To access WiFi, log into the “AirPennNet-Guest” network and sign in using the group code C-CDMCNCOV

#PARGC2016

SCHEDULE

WEDNESDAY, APRIL 6, 2016
4:00 – 4:05 PM WELCOME
Michael X. Delli Carpini, Dean, Annenberg School for Communication

4:05 – 4:10 PM INTRODUCTION
Marwan M. Kraidy, Director, PARGC

4:10 – 5:30 PM PANEL I: IS THERE A GLOBAL DIGITAL CULTURE?
UNIVERSALISM, MATERIALISM AND MULTIPLICITY
Anita Chan, University of Illinois, Urbana-Champaign
Networking Peripheries: Technological Futures, Digital Memory and the Myth of Digital Universalism
Milad Doueihi, Sorbonne Universités
Digital Materialism
Guobin Yang, University of Pennsylvania
The Conceptual Practices of Global Digital Cultures
CHAIR: Marwan M. Kraidy, Annenberg School for Communication

5:30 – 6:30 PM RECEPTION

THURSDAY, APRIL 7, 2016
8:30 – 9:00 AM REGISTRATION & BREAKFAST

9:00 – 9:10 AM INTRODUCTION
Marwan M. Kraidy, Director, PARGC

9:10 – 10:30 AM PANEL II: IS THERE A GLOBAL ROGUE DIGITAL CULTURE?
Hector Amaya, University of Virginia
The Cultures of Anonymity and Violence in the Mexican Blogosphere
Alex Fattal, Pennsylvania State University
Uploading the News after Coming Down from the Mountain: The FARC’s Transition from Guerrilla Propaganda to Modern Media Politics
Marwan M. Kraidy, University of Pennsylvania
Elements of a Theory of Rogue Digital Culture in the Rise of Daesh
CHAIR: Jessa Lingel, Annenberg School for Communication

10:30 – 10:45 AM BREAK

10:45 AM – 12:05 PM PANEL III: IS THERE A GLOBAL DIGITAL LABOR CULTURE?
Antonio Casilli, Telecom Paris-Tech
Digital Labor Studies Go Global: How to Avoid the Neo-Colonial Trap

(PANEL III continued on next page)
**ABSTRACTS**

**PANEL I: IS THERE A GLOBAL DIGITAL CULTURE? UNIVERSALISM, MATERIALISM ANDマルチプレクティシティ**

**Milad Doueihi**
**DIGITAL MATERIALISM**
If digital culture is global it is in large part due to the emergence of a digital materialism that is, in its own way, shaping cultures and values across the world, in the same manner that Historical materialism had determined in a variety of reactions the intellectual, economic and social values of much of the 20th century. But how to think through such a materialism? Perhaps, by way of introduction, via a return to the 1st Thesis on History of Walter Benjamin, but through a critical examination of the potentially new relations pertaining between games (a typology of games from the strategic to game theory and the Imitation game), revelation (not only the Messianic as was the case with Benjamin, but rather through a tension between Monotheistic and Polytheistic orientations at play in some accounts of the impact of the digital on the social) and the digital. Thus the question of autonomy and delegation are revisited anew.

**Guobin Yang**
**THE CONCEPTUAL PRACTICES OF GLOBAL DIGITAL CULTURES**
This paper explores the complex relations among three global digital cultures. One is the commercial culture of technoliberalism, perhaps best represented by the language of Californian ideology. The second is the political culture of securitization, characterized by the language of cyber war, cyber terrorism, national security, and cyber security. The global diffusion of these two digital cultures, illustrated with the case of their spread to China, depends crucially on the practices of theorization and translation by and among experts and epistemic communities. As conceptual practices of power, these two global digital cultures enter into complex relations with a third. This third global digital culture is the everyday culture of lived experiences of the digital. The everyday culture is global in the sense that people everywhere have such experiences in their daily lives, be they experiences of empowerment or of exclusion, captivation, and disempowerment.

**Anita Chan**
**NETWORKING PERIPHERIES: TECHNOLOGICAL FUTURES, DIGITAL MEMORY AND THE MYTH OF DIGITAL UNIVERSALISM**
Channelling the promise of global interconnection, and framed as the mark of contemporary optimization, “the digital” has come to represent the path towards the future for diverse nations, economies, and populations alike. In the midst of its accelerating pursuits across distinct global spaces, however, little has been made of the “universalist” underpinnings that mobilize digitality’s global spread, or of the distinct imaginations around digital culture and global connection that emerge outside the given centers of techno-culture. This paper will attend to experiments in innovation spaces from the periphery, including the development of rural hack lab spaces in Peru, that distinctly engage local histories and memory of knowledge work around nature, technology, and information to disrupt the dominant logics of innovation and reorient ICT for Development frameworks. By fostering collaborations between Latin American free software activists across a range of rural and urban site, and between transnational media producers and indigenous communities, such networks press a cosmopolitical urging to “think with the unknown,” and open up possibilities for uncovering distinct collective futures through an interfacing with multiple local pasts.

**Lilly Irani**, University of California, San Diego
Interfaced Labors: Difference and Accumulation across the API

**Lisa Nakamura**, University of Michigan
The Labor of Producing the Digital: Navajo Women’s Cultural Work at Fairchild Semiconductor 1965-1975

**CHAIR: Elisabetta Ferrari**, Annenberg School for Communication

**SCHEDULE (continued)**

12:05 – 1:05 PM  LUNCH

1:05 – 2:25 PM  PANEL IV: IS THERE A GLOBAL DIGITAL LUDIC CULTURE?
**Payal Arora**, Erasmus University, Rotterdam
Fifty Shades of Privacy: Facebook Practices from the Margins of Brazil and India

**Dal Yong Jin**, Simon Fraser University
Digital Platform as a Double-edged Sword: How to Interpret Cultural Flows in the Age of the Platform

**Vit Sisler**, Charles University, Prague
From Neglected Media to Ludic Century? Video Games and the Asymmetry of Global Cultural Flows

**CHAIR: Guobin Yang**, Annenberg School for Communication

2:25 – 2:40 PM  BREAK

2:40 – 4:00 PM  PANEL V: IS THERE A GLOBAL DIGITAL AESTHETIC?
**Olga Gorinova**, Royal Holloway University of London
Idiot, Lurker, Troll: Conceptual Personae in Digital Media

**Laura U. Marks**, Simon Fraser University
The Scrappy Beauties of Handmade Digital Culture

**Nicholas Mirzaeff**, New York University
The Visual Commons #BlackLivesMatter

**CHAIR: Katerina Girginova**, Annenberg School for Communication

4:00 – 4:15 PM  BREAK

4:15 – 5:15 PM  PANEL VI: MIGRATION AND DIGITAL CULTURE
**Dana Diminescu**, Télécom ParisTech
Migration Traceability: For a Digital Theory of Migration

**Anna Everett**, University of California, Santa Barbara
“Be Afraid! Be Very Afraid!” Cyberterrorism and Fear of Migrating Brown Bodies and Hashtag Activism

**CHAIR: Kate Zambon**, Annenberg School for Communication

5:15 – 5:45 PM  CLOSING REMARKS

5:45 – 7:00 PM  RECEPTION
**Panel II: Is There a Global Rogue Digital Culture?**

Hector Amaya  
**The Cultures of Anonymity and Violence in the Mexican Blogosphere**

There are thousands of the most grotesque and frightening images and videos known to humankind in one single set of Mexican blogs, *El Blog del Narco* (*EBDN*). Bodies are displayed in the midst of intense suffering, dying, and death. *EBDN* houses, collects, distributes, and archives these images and videos, and as such it has become a true repository of the horrors of drug violence in Mexico. Against the grain of a narcissistic blogging culture that Zizi Papacharissi argues, “interpellates” its citizens as consumers*, *EBDN* seems set on contributing to a public sphere in order to expand civic engagement. It does this through the unreleenting display of violence. However, in Mexico, openly participating in the public sphere can be life threatening. How to stay alive while being public? Anonymity is an answer, perhaps a bad one, to the likely contradictory needs for publicity and for staying alive. Anonymity signals the ability to do things in secret, the capacity to have privacy from the powerful, and the power to share information in moments of deadly conflict. In an age of violence and impunity, anonymity marks Mexico’s public sphere, which has become, among other things, a space for the faceless, the nameless, and the placeless.

Alex Fattal  
**Uploading the News After Coming Down From the Mountain: The FARC’s Experiment with Online Television**

After 51 years of armed struggle the Revolutionary Armed Forces of Colombia or FARC is now preparing to disarm and transition to politics. For nearly three years its leaders have negotiated with the Colombian government in Havana, Cuba (2012-2016). During this time it has relocated its media operations from remote camps in Colombia's borders with Venezuela and Ecuador, and centralized media production in Havana. This paper examines the FARC’s flagship online news program the *Insurgent Bulletin (Informativo Insurgente)*, which it distributes via YouTube. Contrary to its revolutionary label, the design, stylization, and effects of the program mimic Colombia’s corporatized television news. The mimesis of form is part and parcel of a bid to claim political legitimacy, and a sharp contrast with the group's prior online videos that have sought to underscore its military prowess. But as the FARC has been outgunned on the battlefield, it has been ill equipped to win the media war that will define the tumultuous “post-conflict” period. Through a content analysis of the *Insurgent Bulletin*, I parse the FARC’s bid to establish itself as a modern, legitimate political actor. At stake, in Gramscian terms, is a shift from the war of maneuver to the war of position, and also a reversal of Clausewitz’s dictum. Politics in post-conflict Colombia promises to be war by other means, and that war will be waged, in large part, through small but intensely mediated battles for legitimacy. *The Insurgent Bulletin* is the FARC’s first foray as a non-outlaw into globalized digital media politics.

**Panel III: Is There a Global Digital Labor Culture?**

Antonio Casilli  
**Digital Labor Studies Go Global: How to Avoid the Neo-Colonial Trap**

The notion of digital labor designates platform-based algorithm-mediated tasks performed via websites and apps. It includes on-demand economy services such as Uber, as well as micro-work communities such as Amazon Mechanical Turk, and even ‘prosumer’ contributions to social media such as Facebook—where users add value, content, and data via their participation. A burgeoning research field, digital labor studies rally researchers, activists, and artists who explore the ways human activities are impacted by digital technologies. So far, they have mainly focused on US and Europe, but a new breed of projects aims to correct this bias by intersecting labor, media, postcolonial, and subaltern studies. Non-hegemonic approaches widen the scope of previous inquiries by tackling developing and emerging countries where digital labor go hand in hand with high unemployment rates and feeble economic growth. The emerging evidence points towards dynamics of social exclusion and exploitation within the context of online outsourcing of specific tasks to non-Western countries (commercial content moderation, gold farming, click farming, etc.). A new economy predicated on value extraction and data transfer from the Global South to the Global North is progressively shaping up. In light of these findings, what is theoretically at stake in present-day research is closely linked to what researchers, civil society, and regulators can do to prevent a “neo-colonial” scenario from coming into place and to advance agency and autonomy amid digital laborers.

Lilly Irani  
**Interfaced Labors: Difference and Accumulation Across the API**

Digitally-mediated labor can take many forms, both valorized and hidden. I focus on labor relations through the APIs, or Application Programming Interfaces, and user interfaces of Amazon Mechanical Turk (AMT) to argue that distinctions between labor and creativity obscure the uneven political economies of innovation. AMT is a system that organizes tens of thousands of workers to do data processing work; workers might contract with hundreds of employers in a year without ever meeting them. In these systems, certain people are employers, entrepreneurs, and programmers, and others perform the seemingly rote labors of simulating computation for them. Employers, on the other side, can do the more highly valued work of designing new kinds of information systems by programming Amazon’s APIs, or Application Programming Interfaces. Hidden behind these interfaces, AMT workers process data. They also organize in online communities, teach newcomers, make sense of unclear client requests, and occasionally reveal themselves to collaborate with or resist employers. I argue that the subjectivities of valorized workers are dependent on employing and distancing the creativity and labors of AMT workers. Further, I take up these relations of dependency and disavowal as symptomatic of emerging, extractive political economies of innovation work.
Lisa Nakamura
THE LABOR OF PRODUCING THE DIGITAL: NAVAJO WOMEN’S CULTURAL WORK AT FAIRCHILD SEMICONDUCTOR 1965-1975

From 1965 to 1975, the Fairchild Semiconductor, the most influential and pioneering electronics company in Silicon Valley’s formative years, operated a plant located in the Navajo nation at Shiprock, New Mexico. During that time it was the largest non-government employer of Native Americans in the United States. My project challenges commonly held assumptions about the history of electronics and computer industries, moving beyond Silicon Valley to the Navajo Nation. Similarly, it shows how longstanding Navajo weaving traditions and techniques were seen as fundamental to the precise manufacturing of semiconductor chips. After all, it was Paul Driscoll, Shiprock’s plant manager in 1970, who said that, “we truly know the contribution the Navajo make here. They supply the heart, the pulse, the nerve endings that make this facility a living thing.” It was not only Navajo culture through weaving but Navajo bodies themselves that became central to the transmission of bits of information at the dawn of the digital revolution, making evident the formative role of indigenous people’s creative labor and cultural identities in the technology world.

Payal Arora
FIFTY SHADES OF PRIVACY: FACEBOOK PRACTICES FROM THE MARGINS OF BRAZIL AND INDIA

Facebook serves as The Internet to a majority of the world’s poor through its controversial internet.org initiative. By providing free internet service to the poor in the global South, it has become the one-stop-shop for most social activity. Given the collapse of contextual diversity here, Facebook is both a forum of public expression and state control on morality and privacy rights. It is complicit in obfuscation that empowers and exploits. While universalizing virtual space for this vast populace with its global brand and algorithmic structure, it creates specificities that manifest through gender and racial enactments and codes of conduct across the global South. This text investigates how low-income youth in two of the BRICS nations, Brazil and India, exercise and express their notions on digital privacy, interpersonal surveillance and trust on Facebook. As Facebook situates itself as the dominant virtual public sphere for the world’s poor, we are compelled to ask ourselves if digital inclusivity comes at the price of cultural diversity. This text provides fresh perspectives on how privacy is pluralizing for a globalizing and emergent digital public.

Dal Yong Jin
DIGITAL PLATFORM AS A DOUBLE-EDGED SWORD: HOW TO INTERPRET CULTURAL FLOWS IN THE AGE OF THE PLATFORM

Cultural flows have been some of the most significant issues in globalization studies. From television programs to films, and from popular music to video games, the cultural flows of these products have been the subjects of either cultural imperialism, emphasizing a one-way flow, from the West to the East, and in particular from the U.S. to the rest of the world, or counter-cultural imperialism, focusing on the arrival of pluralism and the emergence of local cultural industries. The nature of cultural flows has fundamentally changed in the era of digital platforms because several digital platforms, such as social media, both social networking sites (e.g., Facebook) and user-generated content (e.g., YouTube), smartphones, and search engines, have become the new outlets of popular culture. Due to the rapid growth and use of these digital platforms, people around the world are able to enjoy both Western and non-Western popular cultures anywhere. Several media scholars, therefore, argue that digital platforms resolve global imbalances in cultural flows. However, it is also critical to admit that digital platforms themselves cause the emergence of new disparities between the West and the East due to the dominance of these platforms by the U.S., which could not be seen several decades ago. This article critically examines the role of digital platforms as the new outlets of popular culture. It maps out whether digital platforms resolve global imbalances or intensify existing disparities in cultural flows.

Vit Sisler
FROM NEGLECTED MEDIA TO LUDIC CENTURY? VIDEO GAMES AND THE ASYMMETRY OF GLOBAL CULTURAL FLOWS

In his manifesto, Eric Zimmerman declared the 21st century a ‘ludic century’, one that is going to be defined by games. He argues that media and culture in the ludic century are becoming increasingly systemic, modular, customizable and participatory. The ways that people spend their leisure time and consume art, design and entertainment are increasingly centered on games or experiences similar to games. Video games are a global phenomenon and pervade much of society regardless of age, gender, or social status: they transcend national boundaries and migrate between cultures. However, the global video game culture is inherently asymmetrical, with games of particular origins (North America, Western Europe, Australia, Japan, South Korea) dominating the markets. Yet, video games are also spaces of exploration; their reliance on player activity to become ‘finished’ texts calls for an analysis of the particularities of play, including local cultural, political, and social contexts. This paper examines video games as vehicles of the newly emerging opportunities and vulnerabilities that accompany disjunctures in global cultural flows. It focuses on the personal, institutional, and cultural dimensions of video game production and gaming culture in under-studied regions, particularly the Middle East and Eastern Europe, offering a more nuanced picture of gaming across diverse global contexts.
**PANEL V: IS THERE A GLOBAL DIGITAL AESTHETIC?**

**Olga Goriunova**  
IDIOT, LURKER, TROLL: CONCEPTUAL PERSONAE IN DIGITAL MEDIA

This paper will explore ‘global digital aesthetics’ by taking an issue with the ‘global digital’ – understood as the ‘universal computational’ (Turing, Fuller) and the ‘aesthetic’ – conceived as a mode of operation (Guattari). The argument will be structured by studying specific forms of engagement that arise out and with the matter of computational infrastructures. Such roles produced out of technical affordances are idiot, lurker and troll, among others. I will argue that all three are primarily aesthetic figures, aesthetic positions that arise out of the practices of software cultures. While substantially different among themselves, these figures fulfill a software function, not in a programmatic and programmable way, but by following the medium-specific practices indicative of programming itself. Using Deleuze-Guattari’s notion of the conceptual persona, I will explore a range of cultural objects, projects and artworks to learn how such aesthetic figures become fulfilled by humans, taken on by algorithms and turned into new industrial modes of operation.

**Laura U. Marks**  
THE SCRAPPY BEAUTIES OF HANDMADE DIGITAL CULTURE

Media productions in poorly infrastructured parts of the world make it clear that media convergence is an idealist fantasy that almost nobody lives in practice. Case studies of media art in the Arab world, where artists, hackers, and tinkerers deal inventively with the uneven access to new technologies, answer the question “Is There a Global Digital Culture?” with a resounding “No!” Most Arab artists who deal explicitly with algorithmic and code-based media emphasize the delicacy of computer and other networks and their reliance on human agents to build and maintain them. These works get their strength from laboriously human-built databases and visible human tinkering. Their practices discredit or deconstruct corporate and state archives, networks, and surveillance systems. Instead they draw attention to the agency of individuals, self-organized collectives, and archival materials. In this way they make visible the processes whereby material life is distilled into information, which in turn is sculpted like plastic form. Furthermore, the media archives produced by artists, hobbyists, and fans rely on practices of remediation that, far from seamlessly “converging,” make their analog, physical, and historical sources abundantly clear. From these practices emerge inspiring forms of agency and ideas of beauty.

**Nicholas Mirzoeff**  
THE VISUAL COMMONS  
#BLACKLIVESMATTER

This paper investigates the #BlackLivesMatter movement as the formation of a visual commons connected by a digital aesthetics, meaning “the faculty of common sensation.” Aesthetics is the decolonial counterpart to discourses of common sense and the aesthetic alike. It is embodied, not disinterested; contingent not universal; the attribute of the commons, not the property of individuals. #BlackLivesMatter has placed these questions both in the streets and online.

**PANEL VI: MIGRATION AND DIGITAL CULTURE**

**Dana Diminescu**  
MIGRATION TRACEABILITY: FOR A DIGITAL THEORY OF MIGRATION

By promoting the accessibility of distant places and remote forms of action, ICTs offer unprecedented opportunities to migrant societies, but they also involve new and unexpected constraints that lead to controversial situations. Monitoring and ‘remote control’ whether by family, state, or marketing firms, are facilitated and augmented by the permanent ‘availability’ and traceability inherent to ICTs. These masses of data generated by digital tools often crop up in research and pose an increasing challenge to the traditional ‘working’ of the humanities and social sciences, to their methods but also to their categories, paradigms and ethical approaches. How can we make use of this new ‘raw material’ in our research on migrations? What is the best way to organise the articulation of subjects and methodology in this context? How can the new methods imported from the exact sciences (statistical processing, analysis of graphs) be articulated with the qualitative research with which they sometimes conflict? Finally, and more generally speaking, what epistemological concepts can we propose to accompany the development of digitalisation and can we speak of a digital theory of migration?

**Anna Everett**  
“BE AFRAID! BE VERY AFRAID!” CYBERTERRORISM AND FEAR OF MIGRATING BROWN BODIES AND HASHTAG ACTIVISM

In the aftermath of the Arab Spring, the #BlackLivesMatter, #BringBackOurGirls, #BlackOnCampus Movements, coupled with the rise of ISIL (ISIS) and terrorist attacks on Charlie Hebdo in Paris, Boko Haram’s trafficking of underage girls in Nigeria, the Ebola panic and ISIL-inspired terror in the U.S. western media companies and insecure politicians are fomenting a 21st century moral panic against social media activism and migrating bodies of color across the globe. At issue here is how media scare-mongering campaigns targeting migrating bodies from Middle Eastern and African trouble-spots post-the Arab Spring, and asylum-seekers fleeing Mexico and Latin America across U.S. borders are using so-called “cyberterrorism” to promote troubling nostalgias for imagined nation-states as Benedict Anderson called them in his still influential book Imagined Communities. Also central here is the cynical attempt by dominant media conglomerates and reactionary political figures to shore up their waning nationalist hegemonies as national boundaries and identities shift and become destabilized. By yoking social media to such changing geopolitics across the globe, big media and calculating politicians aim to engender fear and loathing of the open-access internet and social media’s growing influence and global communications power.
BIOGRAPHIES

HECTOR AMAYA is Professor of Media Studies at University of Virginia. With an emphasis on the North American continent, Dr. Amaya writes on the cultural and technological production of political identities and the complex manner in which cultural flows, media technologies, and immigration are transforming nation-states. His first book Screening Cuba: Film Criticism as Political Performance During the Cold War (University of Illinois Press, 2010) investigates links between transnational film flows, criticism, and citizenship between Cuba and the United States. His second book, Citizenship Excess: Latinos/as, Media, and the Nation (New York University Press, 2013) explores the relationship of contemporary US media to citizenship and the impact this relationship has on Latinos/as. He is finishing a third book, Trafficking & Displacement: Media, Violence, and the Dark Side of Mobilities, in which he investigates the way Mexico's violence has structured the Mexican and US public spheres.

PAYAL ARORA PhD (Columbia University NYC) is the author/editor of several books including Dot Com Mantra: Social Computing in the Central Himalayas (Ashgate 2010), The Leisure Commons: A Spatial History of Web 2.0 (Routledge, 2014, awarded the EUR Fellowship in 2011), Crossroads in New Media, Identity & Law (Palgrave 2015), and the forthcoming Poor@Play: Digital life beyond the West (Harvard University Press). She is the Founder and Executive Director of Catalyst Lab, where academia, business, and the public dialogue through social media campaigns. She sits on several boards including Columbia’s Earth Institute Connect to Learn, Technology, Knowledge & Society Association and The World Women Global Council in New York. She has held Fellow positions at GE, NYUSteinhardt, and Rio’s Institute of Technology and Society. She is currently an Associate Professor in the Department of Media and Communication at Erasmus University Rotterdam, The Netherlands. Learn more about her work at http://payalaraora.com/ and http://www.catalyst-lab.org/.

MICHAEL X. DELLI CARPINI, Dean of the Annenberg School for Communication, received his B.A. and M.A. from the University of Pennsylvania (1975) and his Ph.D. from the University of Minnesota (1980). Prior to joining the University of Pennsylvania faculty in July of 2003, Professor Delli Carpini was Director of the Public Policy program of the Pew Charitable Trusts (1999-2003), and member of the Political Science Department at Barnard College and graduate faculty of Columbia University (1987-2002), serving as chair of the Barnard department from 1995 to 1999. Delli Carpini began his academic career as an Assistant Professor in the Political Science Department at Rutgers University (1980-1987). His research explores the role of the citizen in American politics, with particular emphasis on the impact of the mass media on public opinion, political knowledge and political participation. He is author of Stability and Change in American Politics: The Coming of Age of the Generation of the 1960s (New York University Press, 1986), What Americans Know about Politics and Why It Matters (Yale University Press, 1996 and winner of the 2008 American Association of Public Opinion Researchers Book Award), A New Engagement? Political Participation, Civic Life and the Changing American Citizen (Oxford University Press, 2006), Talking Together: Public Deliberation and Political Participation in America (University of Chicago Press, 2009), and with Bruce Williams, After Broadcast News: Media Regimes, Democracy, and the New Information Environment (Cambridge, 2011), as well as numerous articles, essays and edited volumes on political communications, public opinion and political socialization.

ANTONIO CASILLI is an associate professor at the Telecommunication College of the Paris Institute of Technology (Télécom ParisTech) and a research fellow at the Edgar Morin Centre of the School for Advanced Studies in Social Sciences (EHESS, Paris). His main research foci are human rights and computer-mediated communication. Since 2009, he has been coordinating several international projects touching on privacy, freedom of speech, labor, and health. In addition to peer-reviewed articles in French, English, and Italian, he is the co-author of Qu’est-ce que le digital labor? ([What is digital labor?], Paris: Editions de l’INA, 2015, with D. Cardon) and Against the Hypothesis of the End of Privacy (New York: Springer, 2014; with P. Tubaro and Y. Sarabi). He has authored Les liaisons numériques ([Digital relationships], Paris: Seuil, 2010), Stop Mobbing (Rome: DeriveApprodi, 2000), La Fabbrica Libertina ([The libertine factory] Rome: Manifesto Libri, 1997).

ANITA SAY CHAN is an Assistant Research Professor of Communications in the Department of Media and Cinema Studies at the University of Illinois, Urbana-Champaign. Her research and teaching interests include globalization and digital cultures, innovation networks and the “periphery”, science and technology studies in Latin America, and hybrid pedagogies in building digital literacies. She received her PhD in 2008 from the MIT Doctoral Program in History; Anthropology; and Science, Technology, and Society. Her first book the competing imaginations of global connection and information technologies in network-age Peru, Networking Peripheries: Technological Futures and the Myth of Digital Universalism, was released by MIT Press in 2014. Her research has been awarded support from the Center for the Study of Law & Culture at Columbia University’s School of Law and the National Science Foundation, and she has held postdoctoral fellowships at The CUNY Graduate Center’s Committee on Globalization & Social Change, and at Stanford University’s Introduction to Humanities Program. She is faculty affiliate at the Institute for Computing in Humanities, Arts and Social Sciences (I-ChASS), the Illinois Informatics Institute, the Unit for Criticism and Interpretive Theory, and the Collaborative for Cultural Heritage Management and Policy (CHAMP). She will be a 2015-16 Faculty Fellow with the Illinois Program for Research in the Humanities.

MILAD DOUEIHI is the Chaire d’humanisme numérique at Sorbonne Universités in Paris. Previously he was a Professor in the Department of Literature at Laval University in Québec, Canada, where he held the Chair of Digital Cultures. Variously described as a historian of religion, a philosopher, or a theorist of technology, perhaps professor’s Doueihii’s description of himself as an “accidental digitalist,” most aptly captures the eclecticism and range of his work, even as it underplays the peculiarity of his status as a specialist of Early Modern Europe who also happens to be a leading authority on contemporary digital culture. Before coming to Laval, he was Director of Studies at the École des Hautes Études en Sciences Sociales (School for Advanced Study in the Social Sciences) in Paris, the Leverhulme Research Professor at the University of Glasgow, in addition to teaching at Cornell, Princeton and Johns Hopkins, where he also was one of the early initiators of Project Muse. The recipient of the Berlin Prize in 2000 and a prolific author in French and English, Doueihii’s publications, translated in a dozen languages, include: A perverse history of the human heart (Harvard University Press), Earthly Paradise. Myths and Philosophies (Harvard University Press), Augustine & Speroza (Harvard University Press), Digital Cultures (Harvard University Press), La grande conversion numérique, suivie de Rêveries d’un promeneur numérique ([2007] 2011), Pour un humanisme numérique (2011), Qu’est-ce que le numérique (October 2013). L’imaginaire de l’intelligence (forthcoming from Seuil, Paris in January 2014), Identité et Territoire à l’ère numérique (April 2014, Berger-Levraut, Paris), L’Homme et l’Oiseau. La Fauconnerie (late 2014) and YouTube Memories (May 2014).
ALEXANDRA ESENLER is a Senior Lecturer/Associate Professor in sociology at Télécom ParisTech engineering school. She is currently a visiting researcher at UCLA. Known for her empirical work on the “connected migrant” (which approaches varied fields ranging from uses of mobile phone and voice IT, Internet, m-transactions by migrants in a variety of transnational and local use situations: mobility and mobilization, integration strategies, cross-bordering, web diasporas, ethnic business, migration lifecycles) and for a number of epistemological and methodological innovations, her work questions classical theories in migration studies. In particular, she designed and co-ordinated the e-Diasporas Atlas project, which was first runner up of its category for the 2012 Digital Humanities Awards. www.e-diasporas.fr

ALEX FATTAL is Assistant Professor in the Department of Film, Television and New Media Studies at the University of California, Santa Barbara (UCSB), former Interim Associate Vice Chancellor for Diversity, former Chair of the Department of Film and Media, and former Director of the UCSB Center for Black Studies. She has many publications including the books Returning the Gaze: A Genealogy of Black Film Criticism, 1909-1949, Learning Race and Ethnicity: Youth and Digital Media, for the MacArthur Foundation’s Digital Media, Youth, and Learning program, her 2009 award-winning book Digital Diaspora: A Race for Cyberspace, and the edited volume Pretty People, among others. She is completing a book on President Obama, Social Media & Millennials.

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NICHOLAS MIRZOEFF is Professor of Media, Culture and Communication at New York University. From 2013-15, he is Visiting Professor of Visual Culture at Middlesex University. London. His book The Right to Look: A Counterhistory of Visuality (2011) won the Anne Friedberg Prize for Innovative Scholarship from the Society of Cinema and Media Studies in 2013. His Introduction to Visual Culture is in two editions and has been translated into Spanish, Chinese, Italian, Czech and Korean, while The Visual Culture Reader that he edits is in its third edition and has been used worldwide. He has given keynote and invited addresses in recent years at the University of Cape Town, the Université de Strasbourg, the Center for Contemporary Culture in Barcelona, the Association for the Study of the Arts of the Present Annual Conference (2013), the Institute of Contemporary Arts, London, and at many universities in the United States such as Brown University, the University of Wisconsin-Madison and the University of Rochester. His book How To See The World was published by Pelican in London in June 2015 and is forthcoming from Basic Books, New York, in April 2016 and in Chinese, Spanish and Polish translations. A frequent blogger, he writes widely on politics and visual culture, including recent pieces in the Guardian, Time and Fortune.
**VIT SISLER** is an Assistant Professor of New Media at the Faculty of Arts at Charles University in Prague. His research deals with the information and communication technology in the Middle East and educational and political video games. He has published extensively in issues related to ICT, the Middle East and video games and his work has appeared in the *Communication Yearbook; European Journal of Cultural Studies; Information, Communication & Society; Global Media Journal and the Middle East Journal of Culture and Communication*. He is managing editor of *CyberOrient*, a peer reviewed journal of the virtual Middle East published by the American Anthropological Association. He was also a visiting Fulbright scholar at Northwestern University in 2008-2009.


**KATE ZAMBON** is a PhD Candidate at the Annenberg School for Communication. She studies global communication and the cultural politics of nationalism and migration in the media. Her current research examines the development of public discourse on integration and its role in defining the place of immigrants and minorities in German society since the turn of the millennium. Other areas of interest include the political and economic value of representations of culture in global media flows including international sporting events, news, and entertainment media. She is also an executive board member of CAMRA, an interdisciplinary multimodal scholarship collective at Penn.

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**PARGC ACTIVITIES**

**2015-2016**

**OCTOBER 1, 2015**

2015 PARGC DISTINGUISHED LECTURE IN GLOBAL COMMUNICATION

Arjun Appadurai, Goddard Professor in Media, Culture and Communication at New York University

The Academic Digital Divide and Uneven Global Development

**OCTOBER 2, 2015**

2015 PARGC MASTER CLASS

Arjun Appadurai

Failure and Mediation

**OCTOBER 19-20, 2015**

NIAS-PARGC WORKSHOP

Corporalities in Arab Public Culture: The State of the Field

**NOVEMBER 17, 2015**

PARGC COLLOQUIUM

Mohamed Zayani, Associate Professor of Critical Theory at the Georgetown University School of Foreign Service in Qatar

Networked Publics and Digital Contention: The Politics of Everyday Life in Tunisia

**FEBRUARY 4, 2016**

PARGC WORKSHOP

Turkey’s Long Decade: Media, Politics and Culture in the Transnational Era
THE PROJECT FOR ADVANCED RESEARCH IN GLOBAL COMMUNICATION (PARGC) at the Annenberg School for Communication at the University of Pennsylvania promotes theoretical and empirical innovation in the study of global communication in public life. We aim to stimulate critical conversations between disciplines, interdisciplinary fields, and area studies, about entrenched and emerging issues in worldwide communication. We also aspire to understand changing dynamics of knowledge production and dissemination, including comparative and transnational approaches to the world, electronic publication and digital archives. Focused on the development of doctoral students and early career postdoctoral scholars, PARGC sponsors the Distinguished Lecture in Global Communication in the fall by an eminent scholar who also gives a master class, and the PARGC Symposium in the spring. We also host visiting postdoctoral scholars, publish occasional papers, and organize other thematic activities.