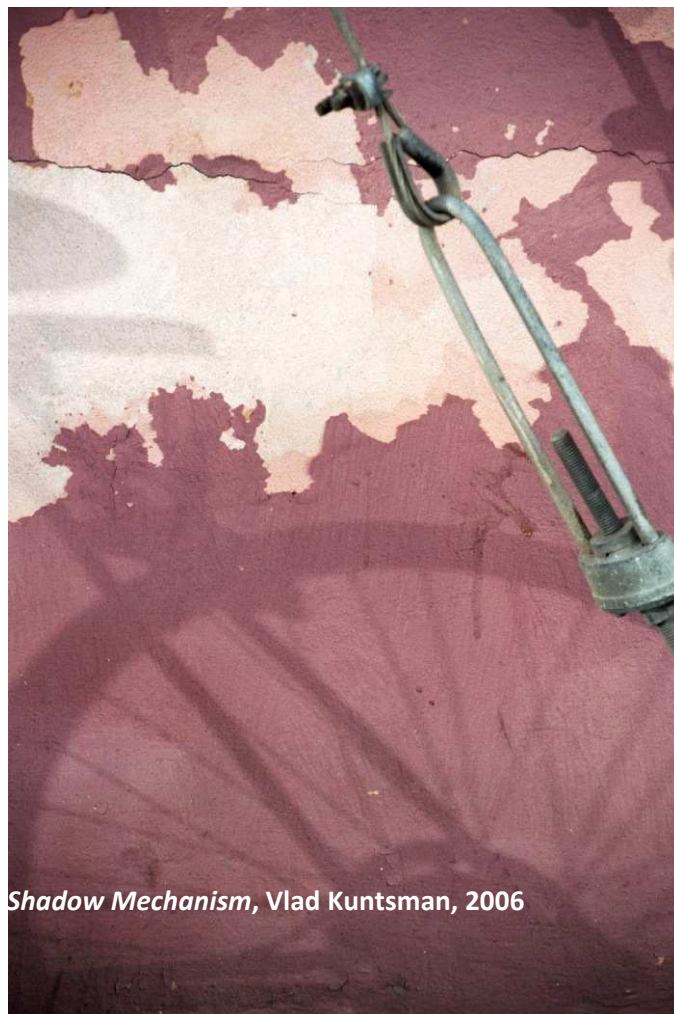




Affective Fabrics of Digital Cultures:

Feelings, Technologies, Politics

3-4 June 2010, The University of Manchester



Shadow Mechanism, Vlad Kuntsman, 2006

The conference is hosted by Research Institute for Cosmopolitan Cultures (RICC) and Manchester Digital Media Network (MDMN) and is sponsored by the Leverhulme Trust and by RICC.

Affective Fabrics of Digital Cultures Preliminary Programme

June 3rd and 4th 2010, University Place, Oxford Road, Manchester
Research Institute for Cosmopolitan Cultures (RICC), University of Manchester

Conference at a glance

Thursday 3rd June

9.30 – 10.30	Registration and tea/coffee, Ground Floor Foyer
10.30 – 11.00	Introduction and welcome, Lecture Theatre A
11.00 – 12.00	Plenary Session 1, Lecture Theatre A
12.00 – 1.00	Lunch, 1 st Floor Foyer, outside Lecture Theatre B
1.00 – 3.00	Plenary Session 2, Lecture Theatre A
3.00 – 3.30	Tea/coffee break, Ground Floor Foyer
3.30 – 5.30	Parallel sessions, Rooms 5.210, 5.211, 5.212
5.30 – 6.30	Reception, Ground Floor Foyer
7.30	Conference Dinner, Felicini restaurant

Friday 4th June

9.30 – 10.00	Tea/Coffee, Ground Floor Foyer
10.00 – 12.00	Parallel sessions, Rooms 5.210, 5.211, 5.212
12.00 – 1.00	Lunch, 1 st Floor Foyer, outside Lecture Theatre B
1.00 – 3.00	Parallel sessions, Rooms 5.210, 5.211, 5.212
3.00 – 3.30	Tea/coffee break, Ground Floor Foyer
3.30 - 5.30	Plenary Session 3, Lecture Theatre A

Useful information

Wifi: If you require Internet access during the conference and have a wifi enabled computer, please contact the registration desk to obtain a temporary log-in name/password.

Staying in touch after the conference: information about RICC is available on our website, <http://www.socialsciences.manchester.ac.uk/ricc/>. If you would like to be added to the RICC mailing list to receive information about our future events, please contact Caitriona Devery at caitriona.devery@manchester.ac.uk

Programme details

Thursday 3rd June

- 9.30 – 10.30 **Registration and tea/coffee**, Ground Floor Foyer
- 10.30 – 11.00 **Introduction and welcome address**, Lecture Theatre A
Nina Glick-Schiller, co-director, RICC, The University of Manchester
Jackie Stacey, co-director, RICC
Adi Kuntsman, RICC and MDMN
- 11.00 – 12.00 **Plenary 1**, Lecture Theatre A
Chair: Rachel Gibson, The University of Manchester
Melissa Gregg, University of Sydney, *White Collar Intimacy*
- 12.00 – 1.00 **Lunch**, 1st Floor Foyer, outside Lecture Theatre B
- 1.00 – 3.00 **Plenary 2**, Lecture Theatre A
Chair: Jeanette Edwards, The University of Manchester
Anne-Marie Fortier, Lancaster University, *Technologies of Reassurance, Genetic Indigenisation and Post-rural Melancholia*
Patricia Clough, CUNY, *War By Other Means: What Difference Does the Graphic(s) Make?*
- 3.00 – 3.30 **Tea/coffee break**, Ground Floor Foyer
- 3.30 – 5.30 **Parallel sessions**
- Session 1 Technologies of belonging**, Room 5.210
Chair: Stefan Dormans
The passions of belonging. The role of nationalism in the new media constellation Ivaylo Ditchev
Collective tragedy and digital emotions: The earthquake in Abruzzo “lived” on Facebook Alessandra Micalizzi
Digital Affect and Clubbing Cultures: Reflection, anticipation, counter-reaction Karenza Moore
Technologies of Location: Affect of Place in Mobile Ars Memorativas Tapio Mäkelä
- Session 2 Bad feelings and affective pathologies**, Room 5.211
Chair: Estrid Sørensen
Displaced and fixed affects: Re-thinking the meanings of sexualised cyberbullying among teenagers Jette Kofoed and Jessica Ringrose

Emerging Resentment in Social Networking Websites: Feelings (re)production from the physical to the virtual square.

Elisabetta Risi

It really makes you sick!: Digital Affective Pathologies and How to Resist Them Michael Goddard

Extremity, affect and online pornography Susanna Paasonen

Session 3 Feeling the Body of Code, Room 5.212

Chair: Tapio Mäkelä

The colour of communication Stamatia Portanova

Mobilising Scale to Constitute Affective Experiences in Young People's Virtual Environments Liam Berriman

Does Software have Affects, or, What Can a Digital Body of Code Do? Jussi Parikka

Touching Tales: Emotion in Digital Object Memories Kerstin

Leder Co-authors: Angelina Karpovich, Maria Burke, Andrew

Hudson-Smith, Simone O'Callaghan, Morna Simpson, Chris

Speed, Ralph Barthel, Ben Blundell, Martin De Jode, Clare Lee,

Arthi Manohar, Duncan Shingleton, Jane Macdonald

5.30 – 6.30

Reception, Ground Floor Foyer

7.30

Conference Dinner, [Felicini](#), 60 Oxford Street, M1 5EE

Friday 4th June

9.30 – 10.00

Tea/Coffee, Ground Floor Foyer

10.00 – 12.00

Parallel sessions

Session 4: Digital Intimacies-1, Room 5.210

Chair: Amparo Lasen

The changes in embarrassment revealed by new media practices Amparo Lasen

The Public Face of Grief: Mourning, Death and Intimate Publics on Facebook Larissa Hjorth

Mobile telephony and re-articulation of gender relationships: emergence, expression and management of conflicts within the couple Elena Casado, Antonio García and Ruben Blanco

Feeling Rules for the Mobile Phone Jane Vincent

Hating Your Phone: Listening to Emotion in Mobile and Social Media Kate Crawford

Session 5: Subjects and objects of digital cultures, Room 5.211

Chair: Michael Goddard

The (Non)Local Body: A Transductive Measure of Affect?

Mark Coté

Clockwork Media or How We Learned to Stop Worrying and Love Politics Julia Rone

Digital archives of feelings: affective politics of wartime photoblogging Adi Kuntsman

DIY therapy: Exploring affective aspects of transgendered video blogs on YouTube Tobias Raun

Session 6: Game and play, Room 5.212

Chair: Ivaylo Dichev

Videogames and the Technological Sublime Eugénie Shinkle

Emotionalising violent computer games through German Press Estrid Sørensen

Mathletics: Profit, Pedagogy, Play Bjorn Nansen

'She's a little battleaxe you know the type': A queer note on games and affect Jenny Sundén

12.00 – 1.00

Lunch, 1st Floor Foyer, outside Lecture Theatre B

1.00 – 3.00

Parallel sessions

Session 7 Digital Intimacies-2, Room 5.210

Chair: Jenny Sundén

Virtually yours – reflecting on the place of mobile phones in romantic relationships Mihirini Sirisena

Inappropriate Affects: the politics of intimacy in blogging cultures Debra Ferreday

Photography, New Media and the Peculiarities of Post-sovietness as Translocal Affect: The case of the social networking website Odnoklassniki.ru Stephen Hutchings and Galina Miazhevich

Session 8 Everyday affects and practices, Room 5.211

Chair: Mark Coté

Affect it, digitize it, explore it: Affective labour and digital technologies in scholarly collaboration Smiljana Antonijevic, Stefan Dormans & Sally Wyatt

From bedroom to beyond: Identifying (with) industry tools and technologies Daniel Ashton

Rhetoric as an analytics of affective fabrics of digital cultures Signe Pildal Hansen

Online dieting, temporality and affective attractors Rebecca Coleman

Session 9 Digital aesthetics and affective politics, Room 5.212

Chair: Eugenie Shinkle

Moving Image and Affect in Digital and Analog(ue) Animation

Tomoko Tamari

Freedom of Expression as Propaganda: Social Criticism and the Turn to the Personal in Recent Digital Cuban Cinema

Laura-Zoe Humphreys

Digital Aesthetics and Affective Politics: Isaac Julien's Audio-Visual Installations

Michaela Quadraro

"The Measure of Shame": The Politics of Close-ups in Human Rights Discourse

Soyoung Yoon

3.00 – 3.30

Tea/coffee break, Ground Floor Foyer

3.30 - 5.30

Plenary 3, Lecture Theatre A

Chair: Adi Kuntsman, The University of Manchester

Athina Karatzogianni, The University of Hull, *On Parasocial Interactions and Semifictional Subjects in Ultra-violent Virtual Environments*

Una Chung, Sarah Lawrence College, *The Subsumption of Violence? Virginia Tech (2007), Park Chan-Wook's Oldboy (2003), and the Politics of Affect in the Age of Digital*

Abstracts

Affect it, digitize it, explore it: Affective labour and digital technologies in scholarly collaboration Smiljana Antonijevic, Stefan Dormans & Sally Wyatt

Scholarly work is traditionally considered to be disassociated from affect and is thus exclusively logos-based. We posit that emotional engagements constitute one of the central elements of knowledge production, and we explore the role of affective labour in scholarly collaboration, specifically focusing on the ways in which scholarly collaboration changes in technologically intensive environments. We draw upon three sets of resources: theoretical debates about immaterial and affective labour and knowledge economy; an ongoing ethnographic study on collaboratories in social history; and, our own collaborative experience in writing the chapter on which this presentation is based. We develop a conceptual framework that includes three categories of affective labour: care work, articulation work, and persuasion work. Care work includes looking after colleagues, tools and outputs; articulation work involves practices that support co-ordination of distributed work; persuasion work refers to activities of achieving professional credibility, reputation and position. The analysis shows that the use of digital technologies brings affective elements of scholarly practice to the fore in specific ways. For instance, articulation work expands as a result of the growing explicitness of co-ordination required in digitalised environments. In contrast, the use of databases raises the difficulty of assessing how explicit producers of data need to be so that colleagues can understand the specificities of their input and assess the credibility of their work. This paper shows that the diffusion of digital technologies offers many possibilities for augmenting or disrupting scholarly collaboration, by blurring the boundaries between visible and invisible tasks, influencing the division of labour, and by bringing to light various affective underpinnings of scholarly practice. To understand the dynamics of knowledge production in general and in digitalized environments in particular, scholarly practice should be rethought so as to reflect the affective aspects of academic work and its increasingly important relationship with digital technologies.

From bedroom to beyond: Identifying (with) industry tools and technologies Daniel Ashton

Drawing on empirical research with digital games industry practitioners and higher education students, this paper explores how feelings, passions, and aspirations are intimately connected with technologies. Specifically, this paper examines the account that practitioners and students offer of the shift from bedroom to classroom and beyond, and how the identification of and with specific industry tools and technologies was a crucial part of this. Digital gaming is revealing for exploring these intimacies and connections within the context of this discussion for two reasons. Firstly, in relation to the assumptions and commentaries emphasizing that digital games work is a 'labour of love.' This discourse of digital gaming as unique and a 'dream job' can be identified in industry careers guides, recruitment events, worker interviews in magazines, and in commentaries from games design students. Secondly, formative examples of user-creativity emerged within digital gaming. These include experimentations in textual form, participation in games modding communities, and production and distribution of content. Both these points demonstrate affective relationships in which a range of potential interests and investments are motivated and shaped with gaming technologies. Bringing these two elements together, digital games

technologies are both the affective driver and distinguishing factor in how students understand their transition into industry and becoming a professional games designer. Crucial to the research participant students was the recognition of specific tools and technologies used by those in industry. These tools and technologies are the part of the everyday make-up of their 'dream job' and a way to distinguish this 'dream job' from other game production activities.

Mobilising Scale to Constitute Affective Experiences in Young People's Virtual Environments Liam Berriman

Scale is of central importance in virtual communities where moderation is a requirement and where the successful management of scale, through a virtual environment's design, can *make* large groups of users manageable. This paper, however, focuses on another kind of scaling process in virtual environments, of providing users with a *localized* experience. Drawing on empirical research with designers and community teams, this paper considers instances in which the management of scale is articulated not in terms of the reduction of possibility, but rather in terms of a reduction of distance between a single individual and what they want and other people with whom they wish to socialise. Such a reduction of distance is then associated with enabling the formation and maintenance of friendships, the creation of an environment that feels secure and neighborly and an experience that encourages a sense of belonging (whilst minimising the reverse, a feeling of alienation). Thus this paper is concerned with the way in which the user's affective experience comes to be associated with the design of the virtual environment. This paper does not seek to suggest that the built-environment determines affective sensation, but rather emphasizes the importance of material ontological experience in the actualisation of particular affective experiences. The paper also seeks to avoid further perpetuating an ontological distinction between a real and virtual affective experience and considers these scaling processes as occurring through an array of material and social assemblages.

Mobile telephony and re-articulation of gender relationships: emergence, expression and management of conflicts within the couple Elena Casado, Antonio García, Ruben Blanco

Drawing on empirical data from a current research about mobile phone communications within the couple, the paper focuses on the mobile phone role in (heterosexual) couples everyday life nowadays, after decades of significant social changes affecting specifically gender relations, family models and structures and love bonds and intimacy. Material dependency and symbolic recognition, as key axis in the constitution of our subjectivities through social relationships, and specially in the intimate bond, are analysed through the mediations of these mobile technologies in order to go deeper in the analysis of conflicts between partners (as opposed to violence) in contemporary heterosexual couples. Mobile phones are taken as an inscription of affective bonds, taking part in building couple life and, in this sense, being both, a reason to argue, as well as a way of facing and managing conflicts. This includes control strategies among the partners, where power and gender relationships are played, developed and transformed in relationship with different lifestyles of the people studied, embedded in these two axis of dependency and recognition.

The Subsumption of Violence? Virginia Tech (2007), Park Chan-Wook's *Oldboy* (2003), and the Politics of Affect in the Age of Digital Una Chung

We still lack a satisfying analysis of the 2007 Virginia Tech shooting, even as it continues to manifest as part of a haunting series of violence extending backward to Columbine (1999) and forward to Binghamton (2009) and Mount Hood (2009). The dominant discursive framework that has emerged focuses on the psycho-pathology of Seung Hui Cho and its usefulness as a self-correcting feedback mechanism for institutions' psychiatric as well as police response, auguring pre-emptive intervention and motivating ever wider extensions of alert, notice, call. In this sense, the pathologizing of Cho participates in the intensification of technologies of control, sensitively attuned to the registering, measuring, and calculating of affect. The point here is the process of calculation and its implications, the very assumption that affect is to be the object of control in the age of the digital. The question of this paper is how the discourse of pathology encodes affect by suppressing analyses of relations among affect, psychic and physiological formation of the subject, social norm and value, and the convergence of U.S. immigration and terrorism policies. What are the political ramifications of shifting the foundation of politics from violence to diagnosis? Violence—understood in the tradition of political philosophy as political action (and, simultaneously, as the foundational limit of political action, or rather sovereign decision)—seems subsumed by such uses of affect. How, then, do we talk about violence in the rhetorical context of a politics of affect? Moreover, how does digital media foreground this question? We will see how these discursive dynamics are played out in the name of a subsumption of violence in Park Chan-Wook's film *Oldboy* (2003) as well as its uses in the pathologization of the Virginia Tech shooting.

War By Other Means: What Difference Does the Graphic(s) Make? Patricia Ticineto Clough

In my presentation, I will focus on the recently published, *I Live Here*, a boxed set of four books produced by 22 artists and writers. The books are made up of journal entries, stories, images and graphic novellas about the war in Chechnya, the ethnic cleansing at the Burmese border, the disappearance and death of women around the Maquiladoras, near the Mexican border and the aids epidemic in Malawi Africa. There also is a web site that reproduces the content of the books in ways that offers an opportunity for participating including blogging. Taking both the books and the web site as my focus, I will treat the affects that the graphics make in eliciting guilt disgust, anger, fear and depression as a way of branding both war and the humane responses to it. I will explore the relations of the graphics and their affects to governance (eg., human rights policy) and the circulation of the (im)probabilities of life-chances or body partialities of various populations (eg., statistically based populations in terms of risk). Rethinking the appeal of the graphics in terms of sex and race, I will address the difference between the circulations of populations as publics and the individualized messages on the web site. Overall, I will thematize what I mean by branding war in terms of a preemptive logic of governance embedded in what is called an 'aesthetic capitalism.'

Online dieting, temporality and affective attractors Rebecca Coleman

In the context of a concern with achieving a healthy and desirable weight (see for example Bordo 2003, Throsby 2008, 2009), this paper explores the temporalities that underpin and

are produced through interaction with the Weight Watchers UK dieting website. It draws on recent work (Wood 2007, Bolter and Gromala 2005) which suggests that new and digital media need to be explored in terms of how the interface organises and persuades particular interactions and engagements. In particular, I draw on Wood's (2007) argument that 'routes through' non-seamless interfaces, such as websites, are encouraged through 'attractors'; 'a virtual architecture of possible interactions' (Wood 2007: 91). For Wood, attractors organise specific routes not only spatially (by encouraging a 'viewer' to concentrate on certain elements of the screen for example) but also by highlighting the ways in which different temporalities are present on the same screen, 'in the sense that the images are experienced via the temporality established by the technological devices of the interface' (Wood 2007: 96-7). Drawing on this notion, I suggest that these attractors work affectively, not only in creating certain interactions through encouraging embodied affective responses to the interface, but also in producing temporalities which are affectively felt and inclined towards. Dieting is organised around the achievement of a 'better' (slimmer and 'healthier') future and is therefore usually seen as a linear progressive temporality. However the vast majority of diets fail and are returned to again and again. I suggest that the dieting website at stake here attends to and creates new and multiple dieting temporalities, where time is understood as 'potential' (Adkins 2008) rather than as that which can be necessarily planned and examine how the future 'potential' temporality of dieting works affectively.

The (Non)Local Body: A Transductive Measure of Affect? Mark Coté

A key challenge in adequately addressing the affective fabric of digital culture is one of measure. I have previously addressed this with the concept of 'immaterial labour 2.0' which highlighted how new cultural practices on social networks are simultaneously 'play' and 'work.' But the emphasis on 'immateriality'—taken from the Italian autonomist tradition— inadvertently effaces the body. My challenge, then, is to reconcile the 'material' of the corporeal body and the 'virtual' of online mediation. The central unit of measure I propose is the body itself—but one that is fleshy, affective, *and* constituted through embodied technology. In critical dialogue with Patricia Clough's quantum measure of 'affect-itself' and Adrian Mackenzie's transduction of bodies and technology, in turn building on the work of Gilbert Simondon, Bernard Stiegler and Michel Foucault, my talk will conceptually sketch the parameters of a 'transductive measure' of the (non)local body. I will do so, in part, by reconfiguring the Foucauldian concept of the *dispositif*—a heterogeneous ensemble of discursive and non-discursive elements with neither an originary subject nor a determinant causality. My hope is that this methodological frame is more adequate for measuring the complexity of this organic/non-organic body, which is both material and immaterial, actual and virtual, and simultaneously subjected to the Cartesian geometry of our material existence and the quantum non-locality of the digital world. It is affective fibre that i) helps cohere this *dispositif*; ii) is intrinsically and differentially mediated by technicity; and iii) connects the body to its environments. I conclude suggesting that a more robust measure of the (non)local body can facilitate the heterogeneous possibilities for new affective politics.

Hating Your Phone: Listening to Emotion in Mobile and Social Media Kate Crawford

In his essay 'What Is An Apparatus' (2009), Agamben admits to an 'implacable hatred' for the apparatus of the mobile phone, which he argues has reshaped human gestures and

behaviours, and made the relationship between people more abstract. This paper begins with the ways in which human behaviour and gesture has coevolved with mobile and social media technologies, drawing on the findings of our major three-year study of mobile media use in Australia. Then, I turn to Agamben's own expression of hatred to consider the affective vectors that converge on and mobile through mobile communication, including excitement, joy, distress and anger. Finally, it considers the multiple spaces for emotional expression and attachment through the mobile phone, and proposes new ways to consider the claims of increased social abstraction and isolation through the concept of 'listening'.

The passions of belonging. The role of nationalism in the new media constellation Ivaylo Dichev

The paper will analyze the role of emotions for the production of new forms of belonging and citizen mobilizations in the age of the internet. Rather than being caught in the 'iron cage' of rationality (Weber), the modern world tends to become ever more dominated by mass affects exploding unexpectedly and spreading at the speed of electromagnetic impulses, to disappear as suddenly as they have appeared. The mad cow hysteria in Europe, the Islamic indignation at the Danish caricatures, or Russian-Estonian cyber-war over the moved Soviet monument are puzzling examples of this tendency. A series of trans-media ethno-nationalist scandals in Bulgaria will be taken as a case study in order to reflect on the way in which the new media constellation shapes the structure of feeling (Williams) that represent an essential aspect of national identity. Oscillating between pride and humiliation, the passions of belonging tend to be more important than rational political doctrines and make populism the main form of doing politics. Nationalism used to be a form of popular culture from the very beginning: from Grimm's fairy tales to Verdi's operas, and from Hugo's heroism to Bollywood's sentimentalism. What I call 'new media constellation' here is the combined effect of decentered and globalized commercial media on one hand, and the emerging universe of the internet, on the other. The two are linked, as messages of the traditional media (a Turk in the Bulgarian Big Brother show, and Indian in the British one...) are absorbed by the web, spun around, uploaded on you tube, commented in sites, exaggerated, diverted, parodied, then picked up again by TV and the press and so on. The result is that very insignificant stimuli are inflated to infinity. In a way, the new media constellation is a machine for the production of affect from nothing.

Inappropriate Affects: the politics of intimacy in blogging cultures Debra Ferreday

This paper will examine the phenomenon of the confessional anonymous online memoir, focusing on the sex blogger known as Belle de Jour. Belle's memoirs, more recently published as the popular book series *Secret Diary of a London Call Girl* and filmed for British television, are as notable for their positive account of her experiences as a sex worker, as well as for the cool eroticism and ironic detachment of her style. It was this literary accomplishment, as much as the content of her blog, that led many commentators to raise doubts as to her identity and to suggest that she was really either a male novelist, or a collective of writers. These centred on the question of whether Belle really had anything to tell 'us' about the reality of sex work. Was she a real person, or a digital conspiracy to legitimise and – crucially – depoliticise prostitution? In the critical attention paid to Belle de Jour, it was widely implied that the political failure of her writing lay precisely in its failure to

produce or invoke appropriate affect: here was a woman who, in writing of sex work in a way that both eschewed shame and refused the reader's pity (and often, indeed, their sympathy) and as such was held to be incapable either of 'speaking for' the wider community of sex workers, or of supporting a feminist political stance against prostitution. The final unmasking of Belle as research scientist did not quite lay to rest the notion of Belle as a fictional character: instead, it opened up a further debate about whether a middle-class woman's positive experience could ever represent an authentic account of the lived experience of sex work. This paper will interrogate the affective relations between blogger and reader, to unpack the layers of mystery and demystification, stigma and resistance that surround online narratives of sexual labour. It will consider how online writing might challenge the notion that accounts of particular, marginal forms of experience, such as sex work, need to be both universally 'representative' and to be affective in generically 'appropriate' ways, in order to be heard.

Technologies of reassurance, genetic indigenisation and post-rural melancholia Anne-Marie Fortier

This paper is about how digital photography, morphing technologies, population statistics and genetics are variously combined to operate as technologies of reassurance at a time of when we are said to be undergoing deeply transformative changes, brought about by globalisation and international migration, which threaten to fragment white Britain. The paper will focus on a three-part television series screened on Channel 4 in 2007. Entitled 'Face of Britain', the series documented the results of a £2.3 million study led by geneticist Sir Walter Bodmer, at the University of Oxford, which aims at tracking the genetic origins of the British population. A striking feature of the series is how the study is cast as the last opportunity to trace these origins in the current hyper-mobile, globalised world – indeed, it is also referred to as the 'genetic Domesday book'. Starting from the premise that the 'gene', like 'race', is only seen through technical and social processes, that is, it only exists in mediated form, I scrutinise the affective regimes that underpin this popular account of science. More specifically, I consider how DNA, digital and other technologies are mobilized as technologies of reassurance that can be understood through an analysis of the psychopolitical formation of present day Britain. The latter, I argue, is characterized by 'white unease' and post-rural melancholia. In this context, *Face of Britain* and the scientific study it is documenting are permeated by anxieties of losing sight of 'white Britain' and produce a new kind of genetic indigeness. It is worrying to see how such technologies and scientific 'findings' then circulate in the wider public domain, such as in BNP politics of indigenous British, and the UKBA's use of genetic genealogy to confirm the nationality of asylum seekers.

It really makes you sick! Digital Affective Pathologies and How to Resist Them Michael Goddard

While early theorisations of the digital tended to focus on its cognitive aspects and present the digital in terms of disembodiment, recently a body of theory has emerged that investigates the affective potentials of the digital in a manner that short-circuits consciousness or at least situates it in relation to affective processes taking place at an often subliminal level. One line of such thinking can be seen in the work of Brian Massumi

developing from his pre-digital analyses of the 'autonomy of affect' and the deployment of directly affective modes of communication by right-wing political figures such as Ronald Reagan and George Bush (Sr.) to his recent analysis of the US terror alert spectrum in 'Fear: The Spectrum Said'. Drawing on both the writings of Deleuze and Guattari and a range of other philosophical resources ranging from Simondon to Whitehead, Massumi's work uses these philosophies to confront what he sees as an emergent pre-conscious affective politics of control that poses a major problem for existing modes of resistance. From a different yet related 'post-Deleuzian' perspective, the Italian media and political theorist and activist Franco Berardi (Bifo) has developed over a number of works a symptomatology of the present in terms of media pathologies, making direct links between the hyper-development of digital media and culture and a range of subjective pathologies and their remedies, ranging from epidemics of depression, panic and attention deficit disorders to new forms of violent psychosis which he sees as intimately linked to neoliberal modes of media proliferation. This paper will explore both these theoretical trajectories in order to construct both a composite diagnosis of contemporary affective pathologies and to speculate on the potentials for modes of resistance operating on the pre-conscious level of affect

White collar intimacy Melissa Gregg

This paper provides an historical overview of writing on white collar work in order to assess the novelty of social networking practices emerging in online and digital cultures. An important legacy of thinking in sociological studies of the past century discusses the work- and life-styles of the salaried middle class, including the friendship networks and leisure practices accompanying the rise of office-based employment. Extending the example of writers such as Sigfried Krakauer, Henri Lefebvre, C. Wright Mills and William H. Whyte, and the more recent work of Alan Liu, I suggest that digital technology exacerbates anxieties particular to middle class subjectivity. It is here that the political claims for affective labour in recent years warrant greater elaboration. Combined with my own empirical research from a three year study of information workers, this wider history of white collar work-styles will also serve to indicate the compelling pleasures that professional work generates. These affirmative encounters and their seductive qualities are what online technology finally allows us to see, shedding light on the limitations of policy initiatives centred on notions of 'work-life balance'. The most successful online platforms of recent years, social networking sites, build on the deliberate confusion of work and friendship that have been hallmarks of professional middle class office culture for decades. The ambiguous distinction between 'contact' and 'friend' in a range of software packages and platforms underscores an already blurry line between professional and personal identity. The performative intimacies of Facebook friends and Twitter tweets are the latest of a long line of professional networking practices in which the middle class engage willingly, outside paid hours, often to the point of abandoning more familiar forms of intimacy and fulfilment that stand in their way. Appreciating work's intimacy in this sense helps to pinpoint what is at stake in the move to work-centred identities and cultures in the white collar West. That is, if our capacities for intimacy are most regularly exercised in the pursuit of competitive professional profit, we face the prospect of being unable to appreciate the benefits of intimacy for *unprofitable* purposes. The consequences of such a shift will be the grounds for my conclusion.

Rhetoric as an analytics of affective fabrics of digital cultures Signe Pildal Hansen

This paper presents a rhetorical study of the laborious and futile efforts to manage public feelings, politics and technologies. The main part of the paper consists of an analysis of a virtual department party held at the Department of Educational Anthropology at the Danish University of Education. The analysis shows how the *ethos* of different speakers, the *pathos* of the department public, and the *logos* of different utterances (in a broad sense involving multiple semantic signs) emerges in specific social encounters in specific rhetorical *situations* under the influence of former encounters, power relations, politics on multiple levels and different technological settings. This analysis forms the starting point for a discussion of rhetoric as a relevant analytics of affective fabrics of digital cultures. The main focus of the discussion will be on rhetorical categories such as *logos*, *ethos*, and *pathos*, *persona*, the rhetorical *situation* and *kairos*, as well as on the ways in which *echoes* transmit between people and situations in specific social encounters, and how they set the temper of the situation and the horizon within which reactions are possible.

The Public Face of Grief: Mourning, Death and Intimate Publics on Facebook Larissa Hjorth

Recently I found out about the deaths of two friends through Facebook. On each of their pages, there was an outpouring of comments on their wall, individual epithets from friends and family. Personal thoughts and emotions, sprayed onto a public wall. These gestures epitomised the ways in which intimacy and the personal have become public. But unlike other forms of public expressions of grief, most aptly symbolised by the public and publicised grief of Princess Diana in an age of 20th century packaged media, such expressions have now — as in the case of the death of Michael Jackson and the deluge of responses and dialogue on Facebook and Twitter — come to represent a very public face of grief. Is this the new face of death? Has everything once intimate and private, become fuel for the ‘public intimates’ of Facebook? Is the Facebook wall the new site for epithets and eulogies? And if Facebook is the new site for eulogies, how does this affect and impact upon the grief process for the deceased’s family? What happens when emotions such as grief become Facebook wall entries? In this paper I will explore the experiences and visual depictions around this new face of grief, tragedy and political mobility by drawing on various examples in which Facebook has operated as a personal or cultural repository for eulogies and inciting public help. I will focus upon recent fieldwork conducted in the Philippines (August 2009) about the use of the personal as political within SNS practices. I will discuss how devices such as the profile picture and status update are deployed to voice political options — extending the ‘people power’ reputation the Philippines has come to represent. Known for its subversive and political usage of mobile technologies — from the jeepney to the mobile phone — Manila has been dubbed the texting (SMS, short messaging system) capital of the world. During the people power revolution of 1986 it was the mobile phone that helped coordinate and disseminate messages and actions leading to the demise of President Joseph Estrada. More recently, the Philippines has been dubbed ‘the social networking capital of the world,’ with 83 percent of Filipinos surveyed are members of a social network (Universal McCann report 2009). I will also discuss how in the recent series of typhoons and subsequent flooding disasters in the Philippines it was SNS such as Facebook and Twitter that became a dominant mode of communication both within and outside of the Philippines. During the public crisis, it was Facebook that was rendered a site for public calls for help, recruitment and keeping a check on family and friends’ welfare. Whilst personal options and stories emerged — demonstrative of ‘vernacular creativity’ (Burgess 2008) — there was also new models for

deploying people power in the form of the SNS as a site of political mobility for the intimate publics. These are the pictures of intimate publics.

Freedom of Expression as Propaganda: Social Criticism and the Turn to the Personal in Recent Digital Cuban Cinema Laura-Zoe Humphreys

Since the late 90s, digital technology has transformed what can be said in Cuban films. Up until this period, most films were made through the Cuban state film institute (ICAIC). ICAIC administrators wary of the Party set the limits on social criticism in Cuban films. With the new availability of cameras and home editing software, increasing numbers of youth can shoot works independently from state institutions. They have acquired a reputation both within and outside of Cuba for making boldly critical analyses of previously taboo subjects in their documentaries and short fiction films. Yet other young filmmakers resist the association of Cuban film with social criticism. They pride themselves on expressing the emotional dimensions of Cuban life. Based on fieldwork carried out from 2007 to 2009, this paper addresses Cuban filmmakers' growing ambivalence about the presence of politics in their stories about Cuba and the role of politics in the reception of their films. Some Cuban intellectuals celebrate the new possibilities for open critical debate made possible by digital technology. But others see the trend towards social criticism in youth works as publicity stunts that prevent a more nuanced understanding of Cuban reality. Acquiring a reputation for having been censored often ensures a film's more rapid distribution through memory sticks and internet sites such as You Tube, where users post vitriolic denunciations of the Cuban regime. I argue that in their turn to the personal, Cuban filmmakers resist interpretations that reduce their films to the status of propaganda for the state or dissident criticism. By focusing on the personal, Cuban filmmakers struggle to communicate the ambivalent and contradictory nature of life in Cuba. Far from evading the political, these films register the trauma experienced by individuals whose personal lives and family relations have been torn apart by politics.

Photography, New Media and the Peculiarities of Post-sovietness as Translocal Affect: The case of the social networking website *Odnoklassniki.ru* Stephen Hutchings and Galina Miazhevich

There are certain aspects of Post-sovietness which, in their intersection, make it interesting as a form of contemporary translocalism. First, it combines the spatial dimension common to all such forms, with a strong temporal dimension: it refers not only to the (aspired for) reunification of absent people across space, but also to the (partial) restoration of a nostalgised phenomenon (the Soviet Union) now lost to time. Secondly, in demarcating itself from other, western translocalisms, it deploys a rhetoric that is avowedly western and 'other' in its origins. Yet thirdly, its unificatory gesturing is equally avowedly partial and ludic: part of the affective fabric of post-sovietness is precisely the desire *not* to recreate the Soviet Union. One of the arenas in which these contradictions are most vividly played out is a Russian-language version of *Facebook* known as *Odnoklassniki*. In this paper, we explore the contradictions and their significance by focusing on the role assigned to personal photographs by users of *Odnoklassniki* residing both in the former Soviet republics and abroad. Amateur black-and-white photography was very popular in the Soviet Union. Along with (i) peculiarly Soviet approaches to photographic aesthetics and to the rituals of

displaying, labelling; (ii) photography's dual ontology of absence and presence, and (iii) its ability to transgress and transform the boundaries separating private from public space, this makes it a key tool with which *Odnoklassniki* users lend the post-Soviet dimensions to their identities affective force. We explore the effects of digitisation and the context of the 'virtual electronic community' on post-Soviet identity as affect. We pay attention to the rituals surrounding the display and use of personal photographs, to the tensions between anonymity and emotional intimacy which they illustrate and to the interplay between image and word (the occasional use of flowery written commentaries on photos which reflect a residual Soviet literariness). We conclude by mapping our findings back onto the chronotope of post-Sovietness, assessing their relevance to an understanding of its emotional structure and its potential for informing general theories of translocalism.

On parasocial interactions and semifictional subjects in ultra violent virtual environments

Athina Karatzogianni

This work concentrates on parasocial behaviour and semifictional subjects produced in cyberspace, as well as in hybrid interfaces, attempting to theorise inside the in-between/hybrid spatialities of human-computer interaction. Interest lies particularly in testing and updating theories of parasocial behaviour in relation to ultra violent digital and hybrid subjectivities and places. Examples are drawn from such spatialities, especially in relation to interpersonal cyberconflict with strong ethnic, religious and cultural characteristics, resulting in schizoanalytical theorization of the affective disorders, extreme emotions and the violence these often produce. This involves an examination of the strategies and structures emerging in response to these ultra violent subjectivities and their environments. Closed, fixed, reactive, and violent subjectivities based on hierarchical and arborescent notions of politics and culture are juxtaposed to active, open, nonviolent, rhizomatic subjectivities. Lastly, it points to the reasoning behind the blurring and combinations of violent and nonviolent, closed and open, 'real' and fictional, social and parasocial elements these digital spaces tend to exhibit.

Displaced and fixed affects: Re-thinking the meanings of sexualized cyberbullying among teenagers

Jette Kofoed and Jessica Ringrose

In this paper we combine the thinking of Deleuze and Guattari's (1984; 1987) with Judith Butler's (1990; 2005) work to think beyond the dichotomy of virtual- non-virtual and to follow the rhizomatic movements of young people's affective relations in a range of online, school and community spaces and assemblages. We do so to explore events designated as sexualized cyberbullying and the affective flows shaping these events. We explore findings from two different studies looking at teens' uses and experiences of social networking sites, Arto in Denmark, and Bebo in the UK. We ask: how are processes of sexual subjectification shaped or defined by experiences with virtuality and non-virtuality? How is affect travelling across temporalities (Ahmed, 2004), between bodies, through in/significant evaluations, body parts and technologies? We focus on two incidences from our respective data where sexual subjectification happens through the displacing processes of 'gossip' moving through networked flows, and the fixing of the injurious norms of 'whore' and 'fat slag' onto two different teen girls at different points. We suggest that in the incidences discussed affect flows, as well as sticks in nodal points of fixation. We argue that we need to grasp both flow

and fixation in order to gain knowledge of how sexual subjectification/denigration of the feminized body emerge and work in non/virtual contexts, and that a Deleuzian and Butlerian frame helps us to map some of these affective complexities that shape sexualized cyberbully events.

Digital archives of feelings: affective politics of wartime photoblogging Adi Kuntsman

The paper comes out of my long term interest in anthropology on (and of) the Internet, and in particular, the ways on-line sociality is mediated by digital documents: texts, images, archives of day-to-day communication. In the world of cyberspace that is shaped by accelerated speed (Virilio 1995, 1997), information, words and feelings can circulate momentarily and instantaneously, or turn into virtual fossils, frozen in archives that remain on the server for months and sometimes years. But on-line archives are never still, they resist simplistic notions of documentation and preservation: digital materials can be copied, removed, reinstated, or modified, time and again. Although no archive is ever finished or accurate, digital archives generate particularly intense cultural anxieties regarding authenticity, truth, origins, reproducibility and transmission. It is these anxieties that are at the centre of my paper, which focuses on affective politics of wartime photoblogging on the Russian-language Internet. In particular, I am interested in the ways photographs of violent political events, published in a blog or on-line network, become anchors of different feelings; or in other words, the ways digital archives become what Ann Cvetkovich (2003) coins 'archives of feelings'. Instead of analysing photoblogs as representations or narratives, I shift my attention to the feelings through which the photographs are constituted as 'neutral data', 'truthful testimony', 'outrageous deception' or 'just a joke'. Ethnographically, my research follows photoblogging entries through various websites, networks and on-line discussion spaces where they are displayed, cited, praised, contested, modified, archived and, at times, censored and purged.

The changes in embarrassment revealed by new media practices Amparo Lasen

If we agree with cultural analyst Evan Eisenberg that writing turned poetry into a thing and that music became a thing thanks to recording technologies, we could ask ourselves whether new media are transforming emotions into things due to the inscriptive power of digital devices and their growing mediation of affective relationships. Thus, affects would become things that we can manage, count, weight, compare, read, share, interpret and take distance to. This 'we' reading and listening to these affective inscriptions afforded by digital devices cover diverse agents with different and sometimes conflicting agendas: people involved in different interpersonal relationships; designers and engineers thinking in terms of 'affective bandwidth' or emotional usability; commercial agents leading marketing strategies; or public authorities engaged in the somehow 'schizoid' task of trying to gather information about their citizens, as well as trying to control who makes these affective inscriptions and how are they made. Digital technologies contribute to the materialisation of affects through their inscription as text, images and sounds in our mobile phones and Internet applications, (such as emails, social networks sites, blogs and micro-blogs, instant messaging, fora or sharing sites). Borrowing the concept coined by Peter Sloterdijk's reading of Nietzsche, this paper is an exercise of Dionysian Materialism, this is, thinking together the material, ideal and affective conditions of our technologically mediated existence. It focuses in the social

practices around the inscriptive ability of digital devices in one particular case: the changes concerning embarrassment revealed by the self-disclosure and sharing of personal information and feelings afforded by digital media practices. These changes are related to the contents of what is shared, the people and audiences who share it, and the situations and 'spaces' where the self-disclosure take place. Drawing on empirical examples of the convergence of mobile telephony, digital cameras and internet applications, the paper presents self-disclosure examples revealing changes in what is considered to be embarrassing, as well as in the way people deals with embarrassment. In order to illustrate the conflicting views around the implications of the visibility of the affective fabric of digital practices, the paper discusses examples of public campaigns warning against self-disclosure. It presents campaigns addressed to young people and women in order to counter these trends and to put embarrassment back in the picture, using fear and highlighting potential risks and threads.

Touching Tales: Emotion in Digital Object Memories Kerstin Leder Co-authors: Angelina Karpovich, Maria Burke, Andrew Hudson-Smith, Simone O'Callaghan, Morna Simpson, Chris Speed, Ralph Barthel, Ben Blundell, Martin De Jode, Clare Lee, Arthi Manohar, Duncan Shingleton, Jane Macdonald

This paper is part of an ongoing pan-UK research project called TOTeM: Tales of Things and Electronic Memory. TOTeM is funded by Research Councils UK's Digital Economy Programme and is located within the emerging phenomenon of the 'Internet of Things'. It aims to draw on personal narratives, digital media and tagging to create an 'Internet' of people, things and object memories via Web 2.0 and mobile technologies. In an interconnected landscape in which people are surrounded by a web of 'new' (eventually intelligent) objects, the TOTeM project is concerned with the memory and value of 'old' artefacts. For every person, in almost every household, there is a selection of things that hold significant resonance, not because they are particularly expensive or useful, but because they contain memories of people, places, times, events, or ideas. Artefacts across a mantelpiece can become conduits between events that happened in the past and people who occupy the future. TOTeM has created an online platform of 'tales of things' through which people from a variety of social and cultural backgrounds can share and discuss personal object stories. In this paper, we explore the role of emotion as an organising discourse in both mediated tales and social interaction. Specific focus will lie on the kinds of object memories and 'emotions' shared online, as well as on the nature and purposes of emotional 'disclosure'. We will look at any emerging tensions between private and public levels of tale-telling and on the feeling rules, or 'affective regimes', which begin to transpire as the platform takes shape.

Technologies of Location: Affect of Place in Mobile Ars Memorativas Tapio Mäkelä

My current research project *Technologies of Location* paraphrases Jonathan Crary's classic book *Techniques of the observer: on vision and modernity in the nineteenth century*. It can be argued that technologies of location and networked surveillance have extended the project of modernity. Use of technologies like GPS, are according to Caroline Bassett about remote sensing, 'which suggests profound transformations in human sense perception, part of a broader series of (technologically influenced) shifts that are having an impact ... on everyday life'. Taking embodiment and an affective experience of place and its social configurations

as starting points, I want to challenge the 'view' point that space could be rendered as living processes through locative remote sensing. In *Urban and Social Tapestries* by the UK based Proboscis, location based media becomes a tool and a platform for 'experimental ethnography'. In *Feral Robots*, ecological neighborhoods data is collected using a furry robot car. Much in the tradition of community arts, collective narration of places using various storytelling techniques and spatial annotation offer a place related communication and a memory platform, where place experience is social and complex. The act of writing personal memories into places and recalling them during a live presentation is called *Ars Memorativa*, the art of memory. This memory technique from ancient Greece and medieval Europe was a key motivation for development of the PC desktop metaphor at The MIT Medialab in the 1970s. In locative media art a place metaphor does not vanish, but it is matched with physical locations, where stories, images and impressions are written and recalled on site, often as a group. In *Bio Mapping* works by Christian Nold experiences of urban situations are graphed according to biofeedback of the participants. Affect of place in his work is configured via an emergent proximity, not controlled remoteness. The geolocation dot does form a trace, but it remains an ephemeral signifier often unable to grasp the affect of sociability, mobility, and place that participants in network practices experience. Like the time code that marks video and film, that dot becomes relevant only insofar the play or interaction around it, the media or the narratives attached to it are able to create an affect of place, or an affective temporaneity and mobility.

Collective tragedy and digital emotions: The earthquake in Abruzzi 'lived' on Facebook
Alessandra Micalizzi

My paper aims to propose some results of a wider research about the collective mourning shared and socialized by the Net. I conducted an empirical study in the period immediately after the earthquake in Abruzzi (Italy) – a collective tragedy happened last year in April, that caused hundreds victims. The goal of the research was to understand the motivations of the action of publishing personal feelings in a public space and as well as the functions of the Net connected with the elaboration of emotions of grief and the earthquake trauma. According to answer to these points, I used three methods: (1) the narrative content analysis of the post published on the groups about the earthquake in Abruzzi; (2) the visual analysis of the images used to represent the group; (3) the personal e-mail interviews with the authors of some of the messages published in these public spaces. I focus my content analysis on the five groups, selected by two criteria: the number of posts (participation and activity) and the number of members (reputation). In this way, I obtained a sample of 21.000 post. The visual analysis is conducted on 500 images, selected from the total number of group (about 2700), resulted by the research on Facebook by two keywords: 'earthquake' and 'Abruzzi'. Finally, I conducted 25 e-mail interviews with some of the authors of the post published. The main result of my research was the confirmation that the Net - specifically Facebook as a social Network site - can become the new social and anthropological space where 'containing' and 'express' feelings and emotions – positives and negatives – about mourning, where elaborating the trauma, where rediscovering the importance of the collective support of a Community: virtual, with mobile boundaries, united only by the same need of sharing personal experiences and feelings.

Digital Affect and Clubbing Cultures: Reflection, anticipation, counter-reaction Karenza Moore

This paper presents three explorations of 'digital affect' as related to electronic dance music (EDM) clubbing cultures. It situates participants' online interactions within the context of official responses to illicit drug use and to youthful illegal leisure in the UK's night-time economy. Digital affect (as differential mattering) is defined as the unstable/stabilising but never stable outcome of the intra-action of phenomena: technologies (computers, 'the internet', 'drugs' or 'drugalities'); human embodiment; and emotional narratives or vocabularies. Emotional narratives and vocabularies express key moral dilemmas surrounding questions such as 'Who am I?', 'What am I committed to?' and 'How should I conduct myself?'. Digital affect is produced in part through iterations of online self-presentation to 'imagined' audiences and through relations with those understood to be proximal or otherwise to participants' (elective) identities and allegiances (i.e. drug-taker/abstainer; clubber/non-clubber). Firstly, clubbing memorial websites to now defunct clubbing spaces (*The End*, London and *The Republic*, Sheffield) are analysed as instances of mourning-nostalgia; posts on Facebook sites for 'forthcoming' trance events are analysed as co-productions of anticipation (future-memory); and finally the 'Ban GBL in the UK' Facebook site set up after the GBL-related death of Hester Stewart is examined as an exemplar of mourning-hatred. Clubbers (drug-takers) strengthen their claims to 'sensible recreation' through online displays of anticipation and attendant preparation ('one more sleep'; 'the weekend has landed'), disrupting accusations of empty hedonism and dangerous risk-taking through displays of 'counter-reaction' to anti-drugs discourses, whilst strengthening their sense of gendered self (and 'others') through community participation via the online club memorial. The three 'digital affect' explorations are more broadly interpreted in light of work on the 'self-as-project' within capitalist consumer societies, and on 'Post-Fordist' neo-liberal regimes of responsabilised self-regulation and outright repression.

Mathletics: Profit, Pedagogy, Play Bjorn Nansen

This paper draws on an ongoing research project – Screen Stories and Community Connections – in Melbourne, Australia, which is studying young people's access and use of digital technologies to support social inclusion. In this paper we report on children's experiences of an online educational maths website, Mathletics, in order to analyse the affective circuits of profit, pedagogy and play assembled in young people's digital culture. Mathletics is a commercial website that describes itself as an 'interactive e-learning resource, for schools, parents and students'. Families can purchase individual subscriptions, while schools can purchase insitutional subscriptions to support their maths curriculum. Children players are encouraged to create and personalise their Mathlete profile by spending credits awarded playing rounds of Live Mathletics, a real-time networked game of competition maths. The affective circuits of Mathletics play are structured around the rhetoric of social media – participation and interaction – and exploiting parental anxieties about digital education – access and literacy. Mathletics, then, is an example of the increasingly contested spaces of children's digital play; of online play shaped by corporate interests (Grimes), and educational concerns (Seiter). While agendas of profit and pedagogy attempt to capture or drive the affective registers of children's digital engagement, we draw on theories of technicity (Simondon) and digital embodiment (Munster) to inform an understanding of online play as a distributed capacitation of knowledge, action, and feeling. These theoretical

perspectives make legible how the material affordances for play – the give of a material or technology – enable alternative (and often illegitimate) affective performances and experiences to proceed. In particular, the Live Mathematics game operates in a relational and collaborative digital context that affords forms of counterplay – children’s playful uses and abuses that we detail in this paper. Counterplay has a long and contested history in digital gaming (Consalvo), but is presented here as an affective expression and strategy to challenge the material limits posed by the game design and to negotiate the parental, educational and corporate stakes in children’s digital culture.

Extremity, affect and online pornography Susanna Paasonen

As cultural artifacts, pornographic images, stories and videos are both material and semiotic: they involve both fleshy intensities and conventions of representation. Through minute anatomical realism, pornography tries to mediate the sensory and to attach the viewing body to its affective loop: in pornography, bodies move and move the bodies of those watching. In addition (and often besides) sexual arousal this involves a range of sensations from disgust to surprise, amusement, boredom, interest and beyond. Contrary to analyses of pornography as emotionless and affectless, much remains to be said of both the modalities of pornography and the affective intensities that attach bodies, images, and media technologies together, and pull them apart. Numerous scholars have recently argued that pornography has become increasingly mainstreamed. At the same time, online distribution platforms have given unprecedented visibility to forms of pornography deemed extreme. By drawing on a book-length project on online pornography, I argue that criticism of extreme or shock porn that reads it literally as a symbol or symptom of social relations of power can only produce a limited understanding of the phenomenon at hand. Analysis also needs to take into consideration the dynamics of online pornography (the increased centrality of subcategories and novelties), the modality of pornography (as involving hyperbolic depiction and flirtation with the taboo) and the affective dynamics of shock sites (that are generally more about disgust than sexual arousal). If the cultural status of pornography (as ‘dirty’ and resisting notions of ‘good taste’) necessitates censorship in order to maintain its appeal as a forbidden fruit, the genre can be mainstreamed only to a degree. By evoking disgust, shock sites help to mark pornography apart from more mainstream media culture at the very moment when such distinctions have become increasingly elastic and difficult to make.

Does Software have Affects, or, What Can a Digital Body of Code Do? Jussi Parikka

Can software as a non-human constellation be said to have ‘affects’? The talk argues that as much as we need mapping of the various affects of organic bodies-in-relation in order to understand the modes of control, power and production in the age of networks, we need a mapping of the biopolitics of software and code too. If we adopt a Deleuze-Spinozian approach to software we can focus on the body of code as a collection of algorithms to bodies interacting and affecting each other. What defines a computational event? The affects it is capable of. In a parallel sense as the tick is defined through its affects and potentials for interaction, software is not only a stable body of code, but an affordance, an affect, a potentiality for entering into relations. This marks moving from the metaphoric 1990s cyberdiscourse that adopted Deleuzian terms like the rhizome into a different regime of critique that works through immanent critique on the level of software. This talk works

through software art to demonstrate the potentials in thinking software not as abstract piece of information but as processes of individuation (Simondon) and interaction (Deleuze-Spinoza). A look at software practices and discourses around net art and related fields offers a way of approaching the language of software as a stuttering of a kind (Jaromil). Here dysfunctionalities turn into tactical machines that reveal the complex networks software are embedded in. Software spreads and connects into economics, politics and logics of control society as an immanent force of information understood in the Simondonian sense. The affects of software do not interact solely on the level of programming, but act in multiscale ecologies of media which are harnessed in various hacktivist and artist discourses concerning the politics of the Internet and software.

The colour of communication Stamatia Portanova

In his paper 'Fear (The Spectrum Said)', Brian Massumi talks about the Bush administration (2001-08) and its colour-alert-system based on the use of a five colours spectrum, from blue-green to yellow-orange-red, to indicate the threat level. America (and the whole world) was faced with a government that knew how to impact directly on the nervous system, and that, among other things, had learnt an incredibly subtle use of color. In need of maintaining a continuous state of alarm, that government had learnt to efficaciously modulate the chromatic scale between the yellow-orange-red tones, using those tones to instill a sense of fear. In November 2008, the situation seems to be totally changed: the affective tone has shifted its emotional connotations, the alarm state of fear has been replaced by the joyous suspension of hope. The techniques, though, and even the 'suspended tones', have not changed, with hope simply corresponding to the other side of the emotional spectrum. We are now faced with a different emotional connotation, but with the same modality of intervention on the level of affectivity, on that instantaneous suspension between stimulus and reaction, on 'activation' in itself (rather than on activities or acts).). Once again, habituation is the main modular operator to play with: the constant presence of hope and happiness is intercalated by disquieting feelings of insecurity and fear (the 'crisis'), in the same way in which previously fear was skillfully modulated through the orange-yellow oscillation of the chromo-affective scale. Drawing on radical empiricist thinkers such as Massumi, Gilles Deleuze and Felix Guattari, Maurizio Lazzarato, this paper investigates the use of particular chromatisms and other aesthetic effects in information and communication technologies by contemporary governmental politics.

Digital Aesthetics and Affective Politics: Isaac Julien's Audio-Visual Installations Michaela Quadraro

The aim of this paper is to propose an approach that examines the short film study *Encore II (Radioactive)* by the British artist Isaac Julien, trying to articulate a theory of postcolonial digital art. As access point to other worlds, and a plurality of temporalities, this audio-visual installation produces affects - moments of intensity - and calls out to a dystopian future-past of warfare. Through the afro-cyborg's eyes and on her skin the violent sound of water blends with the sounds of voices and bombings. The materiality of these "boundary events" (Minh-ha 2005) allow to re-elaborate the politics of black art, thinking otherwise the issues of memory and in/visibility. In a work that seems to reaffirm the filmmaking practices on the limits of representation, Julien manipulates both the footage of the landscape and the sound.

The result is a sonic soundscape that enhances the electronic visual field and aims at intensifying perception, and modes of reception, going beyond the traditional configurations of time and memory.

DIY therapy: Exploring affective aspects of transgendered video blogs on YouTube. Tobias Raun

'I'm really shy, and these videos are easy because right now all I do is talking to a camera, talking with self, which I do in my head anyway, talk to myself' ('Seth', a 21 years old FTM, USA) This presentation takes as its point of departure the numerous amounts of video blogs (vlogs) on YouTube where trans people document and discuss their gender transition. My overall argument is that these vlogs serve various purposes, operating as something in between an autobiography, a diary, and a vehicle of communication and social connection, creating an affective interactive space. Thus, YouTube becomes 'an archive of affective moments or formations'¹, a platform for 'emotional resonance' creating space for solidarity and authenticity, self-esteem and self-efficacy, fear and anger². Analyzing these vlogs I myself become affectively drawn to the online personas. They are not just my field of study, but my 'mirrors' into trans identities. I watch their transformations and simultaneously I watch my own. Vlog functions as a mirror in several ways: When you upload a video and you look at your computer screen with the webcam on, you are looking at your own reflection. The camera literally becomes a mirror that invites the YouTuber to assume the shape of a desired identity/representation. Furthermore, the vlog can also become an ideal reflection or a role model for others, anticipating the screen-birth of others and mobilising and disseminating information about transition and trans identity. These vlogs can be seen as part of a broader 'confessional culture'³, restaging the confession and pathologisation that trans people are bound to go through in order to access hormones and/or surgery. The question is what the liberating and/or suppressive aspects of this continuous confession are? And how affect and mirroring continuously stimulates and informs my own reading of these vlogs?

Emerging Resentment in Social Networking Websites: Feelings (re)production from the physical to the virtual square. Elisabetta Risi

This paper aims to present some remarks emerging from a research work on the feelings expressed and shared across the online communication. The theoretical frameworks are based on constructionist epistemology that assumes affects are generated and (re)produced in daily social contexts and their meaning is culturally and socially built. Using an analytical perspective, that ideally refers to the 'political economy of emotions' (Denzin, 1990), this study focuses in particular on the resentment, as it was considered as an heuristic category suitable for interpreting some social relations in the late modernity. At a more specific level, we explored the role that may be attributed to the online relations and communications in the processes of production, elaboration and possible 'sublimation' of resentment. The Web can be a creator and diffuser of feelings, since its capabilities suggest emotional styles and

¹ Richard Grusin, 'YouTube at the End of New Media', p. 66 in *The YouTube Reader*, ed. Pelle Snickars & Patrick Vondeau, Stockholm, Sweden 2009.

² See Douglas Schrock, Daphne Holden, Lori Reid, 'Creating Emotional Resonance: Interpersonal Emotion Work and Motivational Framing in a Transgender Community', in *Social Problems*, vol. 51, No. 1, 2004

³ Nicole Matthews, 'Confessions to a new public: Video Nation Shorts', in *Media, Culture & Society*, vol. 29 (3), 2007.

practices of expression. At the same time it functions as *repository* of the web-mediated emotions; the Net is becoming a place where permanent and searchable information about moods are shared in real time (often by low-reflection) and an artefact that is able to capture and (re)orient emotional flows. In this article we discuss the findings of an empirical research that has investigated how resentment is narrated, showed and shared through the online user-generated contents. The research has been carried out on a sample messages of Facebook groups, fan pages, blogs, discussion forums created about the issue of the violent act of launching an object -a souvenir of the Milan Cathedral- against the face of the Italian Prime Minister Berlusconi by a subject with mental health problems. The empirical data was analyzed through content analysis, following a narrative approach. According to the main results, online social networks sites allow on one the hand the proliferation of 'expressive' communities where the energy of resentment-related violence has been (over)exposed and amplified; on the other hand, sharing environments on the Web seem to play a dissipatory role regarding resentment, facilitating the processes of rumination which characterise the structure of this feeling.

Clockwork Media or How We Learned to Stop Worrying and Love Politics Julia Rone

In the context of the Bulgarian Parliament elections campaign YouTube became the promised land of political PR. Different candidates posted hundreds of clips on video platforms in order to gain popularity. However, the majority of these clips received less than 50 views. YouTube proved to be resistant to top-down old-fashioned politics. Media analysts would explain this with the rise of civic participation and grassroots initiative. But is this the case? Hasn't YouTube become a new Utopia of democracy – or shall we say YouTopia? And what does civic participation actually mean in the context of new media? In Bulgarian elections campaign YouTube offered 'politics by the way' - politics that emerges in Skype or Facebook as an amusing link to bring variety to our conversation. In fact, the very concept of political engagement has changed. As a result, seeing a funny clip with our prime minister has become an act of civil responsibility for most of us. It is so easy to feel engaged, that you actually disengage. Traditional politics proves to be a failure in video sites, but what we have instead is not a civic debate, but raw emotions, scattered in hundreds of funny or raging videos. In Bulgarian elections YouTube became heaven for nationalists and populists, for extreme emotions of love or hatred. The most successful videos left no space for compromise or dialogue. The present paper aims to prove that YouTube is far from the symbol of democracy – the Athenian national assembly – Ecclesia, where men discussed the future of the state and tried to convince one another with eloquence and rational arguments. It is more like the Spartan Apella, where men could only shout 'Yes' or 'No' to the decisions already made. YouTube is a clockwork media – a dangerous weapon that stirs up public opinion in a way which we don't know how to control. Conventional politics rests in short pieces of emotion. May it rest in peace.

Videogames and the Technological Sublime Eugénie Shinkle

This paper explores the notion of the technological sublime by examining the movement of affect in digital games. Drawing on Enlightenment notions of aesthetics as a discourse of the body – a way of reconciling the domain of the sensible with that of reason – it considers the notion of the contemporary technological sublime from the standpoint of the videogame

interface as functionally inseparable from the player's encounter with the game content. It posits the game interface as an extension of the body that allows the game technology to function as an affirmation of reason. For the Enlightenment imagination, sublime affect was classed as a 'negative pleasure', and this amalgam of positive and negative emotion, pleasure and anxiety, is also typical of contemporary formations of the sublime. In the case of video games, however, sublime sensation also finds expression in an affective amalgam that is unique to modernity and postmodernity: a combination of anxiety and boredom, elevated emotion and banality. I will explore this combination of affects first, by considering gameplay in terms of Sianne Ngai's notion of 'stuplimity' – a kind of paralytic tedium characterized by engagement with the operations of a finite system – and Mihaly Csikszentmihalyi's notion of flow. I will then examine the more catastrophic loss of perceptual cohesion brought about by 'failure events' – crashes and other malfunctions which rupture the body/technology relation. Forcibly ejected from the perceptual envelope of the gameworld, the player is confronted by the complexity of the underlying technology and its distance from the human. Failure events introduce a sense of the incommensurability of technology with the subject's own powers of reason, and present them with the blank inscrutability of the video game as a technological artifact, characterized by little more than its refusal to mean.

Virtually yours – reflecting on the place of mobile phones in romantic relationships

Mihirini Sirisena

The mobile phone is arguably one of the most significant technological inventions in terms of revolutionising the way in which private lives are conducted. Its omnipresence in private lives has important implications for romantic relationships. Around the world, among young people as well as old, mobile phones act as key instruments through which relationships are initiated, built and broken off. Young people in Sri Lanka get to know potential partners, as well as begin, consolidate and end relationships over text messages and telephone calls. Mobile phones seem to have opened up a new space in which people can extend themselves beyond the present in the way they conduct romantic relationships, while managing the chaos of their everyday lives. Drawing from my research conducted with university students in Colombo, Sri Lanka, on understanding and expression of romantic love, I argue in this paper that the availability of mobile phones has added another layer to the meaning of romantic love and its expression. Peering in to the world of these people, I suggest that through the use of mobile phones, they have begun to extend themselves beyond the time and the space they occupy at the present moment. Being with the one you love beyond your physical ability through sharing mundane moments of your life has become a definitive feature of relationships as well as a strong means through which the love felt is expressed. In this scheme of things, the mobile phone, and all that it facilitates, has become a strong indicator of commitment in romantic relationships.

Emotionalising violent computer games through German Press Estrid Sørensen

On 21 November 2006 German press reported heavily on a school shooting taking place the day before in the town Emsdetten. Violent computer games came to be the central and most enduring focus of the following emotionally loaded news coverage. Investigating the four largest German national newspapers' reports on violent computer games during the six

months after the Emsdetten shooting, the paper asks how 'violent computer games' was emotionalised in this coverage. In the literature school shootings are almost exclusively discussed in terms of *moral panics* (Burns and Crawford, 1999; Cohen, 2002; Kline, 1999; Lawrence and Mueller, 2003; Lawrence and Birkland, 2004; Muschert, 2007a; Muschert, 2007b; Springhall, 1999; Squire, 2002). This literature has a fine sense for how press interpretations fuel emotionalised self-perceptions of social groups, which then cause panic. An ecology of emotionalised interpretations, perceptions and perspectives is thus depicted. Less do we through the moral panic literature learn about how the *object* of press coverage – in our case violent computer games – becomes emotionalised. Contrary to the media panic literature's focus on different social groups' emotionalised *interpretations*, this paper takes inspiration from Science and Technology Studies (STS) and looks at the press coverage as a practice of emotionalised *objects* circulating (de Vries, 2007) through material-semiotic practices. The analysis shows that the material-semiotic practices of the press allowed violent computer games to become entangled with other material-semiotic objects, resulting in different emotionalisings of violent computer games. Four of these are presented: Sebastian B.'s game, the sports game, the game as an object of politics and the game as technical or civil object. Due to their different arrangements these violent computer games became differently emotionalised. The paper furthermore analyses how the game as an object of politics – with its specific emotionalising – became the most dominating object through the press coverage.

'She's a little battleaxe you know the type': A queer note on games and affect Jenny Sundén

Feminist game studies scholars are still few and far between, and surprisingly little has been done in the intersection of queer theory and games. The feminist critique of representations of femininity in games often engages with how female bodies of play tend to be designed along the lines of a hyped-up, 'stereotypical' sexuality. This argument presumes that excessive female sexuality is a problem, since it turns women's bodies into objects of a (straight) male gaze. It also presumes an understanding of play primarily based on identification. How would a play-based, affective analysis with queer sensibilities make the picture shift? Critical analyses of games as embodied, multi-sensorial, perhaps sensuous experiences suggest the limit of 'representation' as critical framework. Game interfaces are certainly representational, and the politics of images and imagery in games speaks volumes of dominating values and worldviews in an all the more multi-faceted, yet strikingly predictable game industry. But to address play as an embodied, interactive practice, in which on-screen scenarios are continually altered through the material, physical process of gameplay, there is a need for other ways of thinking. Informed by feminist discussions of affect, and of emotion, this paper uses an ethnographic study of queer potentials in the MMOG (Massively Multiplayer Online Game) World of Warcraft as its core example. The paper develops an understanding of online gaming by investigating embodied experiences, affective investments and circulations within game spaces. Ultimately, it asks what an online game like World of Warcraft puts in motion, and what consequences such stirring may have for ways of thinking – and feeling – games, critically, yet sensitively. How do emotions circulate in and through games? How do corporeal desires and belongings map onto games? Could certain game spaces or moments of play be termed 'queer'?

Moving Image and Affect in Digital and Analog(ue) Animation Tomoko Tamari

The paper discusses digital aesthetics created by computer animation and the ways in which it provides a representation of reality. The focus is on the relationship between the computing moving images and the human reception of moving images. Computer generated imagery (CGI) refers to the process that involves mathematical calculations for lighting, framing, shaping, performance, camera-movement etc within computers. It is apparent that the rapid development of computer graphics technology has influenced the nature of visuality and sensations since the 1980s. In this situation, animation studios tend to employ new type of animators who are not necessarily trained as artists, but technically-oriented people, such as computer programmers and engineers. To simulate human beings is one of the most difficult things for computer animation. The characteristics of individuals can be seen as 'imperfections,' as they are continuously changing in motion. They involve non-standard elements based on 'the absolute imperfection of living things', which makes this a technically complicated task to replicate adequately. Furthermore, the photorealistic simulation of reality is also problematic, because the computer software can only produce a set of limited elements from the reality, ones which are not necessarily those best associated with the human reception of the reality. Although it is important to have technically-oriented animators, studios still need traditional animation methods so that animators can draw the 'key frame', a single image of the most important moment in a motion sequence and then draw the frames in between them. This process helps to produce the feeling of vitality in the figures. Traditional artistic animators can create and chose a specific movement at a specific moment from a whole sequence of movement. All these movement and moment are related to how we, as humans, can make sense of reality. This technique requires an understanding of human bodily movement and facial expressions, the objects in motion and the effects of gravity etc without making computer calculations. In this process, animators who possess more traditional artistic techniques can transform and translate moving images in order to create the intended 'affective effect' in animation. The paper also discusses the role of the 'mirror neuron system' in action recognition in order to comprehend this intricate process.

Feeling Rules for the Mobile Phone Jane Vincent

There are few people now whose daily routine does not include their mobile phone. It is carried about their person at all times and often switched on twenty-four hours a day. The mobile phone provides constant and instant connectivity to friends, family, business contacts and for commercial transactions as well as offering a plethora of other capabilities. It can be a watch, an alarm, a camera, memory stick, calendar, games console, toy, location finder, internet access point, and a communications tool for email, voice calls, text and more. In the past people would make appointments with a set time and venue now they call when close to their destination and agree a meeting point and time en route; back up arrangements for finding lost children are no longer planned relying instead on the mobile phone to find each other; people ring family and work colleagues to seek for help rather than dealing with a problem alone; they call for reassurance in a crisis and they ring a loved one when they miss them to talk to them. With a mobile phone one need never be alone and without someone on hand to help but what effect does this have on the self? In this paper I examine the emotion response of some mobile phone users to this always on, always available demand on their everyday lives. Theoretical discourse regarding the use of mobile phones is scant and in particular that which addresses the emotion elicited by its use.

Drawing on Hochschild's theory of emotion labour, this paper will explore the conflicts between what we expect to feel, what we think we should feel and what we actually do feel as we juggle these multiple relationships mediated by the mobile phone. The paper will be illustrated with examples from recent research of mobile phone users in the UK in which forty respondents aged forty years and older were interviewed about their use and experience of mobile phones.

'The Measure of Shame': The Politics of Close-ups in Human Rights Discourse Soyoung Yoon

This paper addresses the theme of 'the mobilization of shame' in human rights discourse and how this theme is the rationale for an increasing reliance upon the photographic image. Mobilizing shame, Thomas Keenan critiques, is the predominant practice of human rights organizations. Shame is to function as a weak form of enforcement in the absence of enforceable laws against violations of human rights. The crux here is the production of a gaze, a gaze with the authority to cause the violators to be ashamed and subsequently to abstain from further violence, a gaze presumably occupied by the international community at large. The function of the photograph (or better yet, the film, the video, the 'live' image) is then two-fold: the image as evidence and deterrent. The privileged status of the photographic image in human rights discourse depends upon the presupposition of an unmediated relation between image and reality. Keenan's critique focuses on problematizing the status of this 'reality'; he offers examples in which violence is specifically staged for the camera, in which the image is not so much deterrent, but stimulant, not so much evidence, but performance. However, I approach the critique from a different direction: the photographic image, its affect, and its relation to the gaze of the spectator. The question here is not the relation between image and reality, but rather the reality of the image itself, the relation between image and spectator. The emphasis here is not the scene of production, but the scene of consumption, circulation and digitalization. If the theme of 'mobilization of shame' presumes the imposition of shame upon the subjects of the photograph through the mediation of a gaze, this paper problematizes the authority of this gaze. When human rights discourse insists upon ever more close-ups of the scene of the crime, the paper asks what is the affect of these close-ups? Turning to theories of the close-up from Jean Epstein's photogénie to Gilles Deleuze's affection-image, I underscore the destabilizing and indeed desubjectivizing affect of the close-up. The paper addresses not the shame of the subjects of the photographic image, but the shame of the gaze, its anxieties, its desires, and the deployment of techniques to deflect this shame in order to secure the spectator as the moral subject.

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