

EUGENE LANG COLLEGE THE NEW SCHOOL FOR LIBERAL ARTS

THIRD IN THE NEW SCHOOL'S BIENNIAL CONFERENCE SERIES
THE POLITICS OF DIGITAL CULTURE

#DL14

**DIGITAL LABOR:
SWEATSHOPS, PICKET LINES, BARRICADES**

NOVEMBER 14–16, 2014

THE NEW SCHOOL, NEW YORK CITY

www.digitallabor.org



DIGITAL LABOR

ACKNOWLEDGMENTS

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INTRODUCTION

The past decade was not only about advances in digitization, increased processing power, the popularization of cloud computing, and the “sharing economy;” it was also about the crash of the financial system in 2008, vast attacks on employment and worker rights, sprawling debt, economic inequality, dwindling numbers among the ranks of traditional labor unions as well as booming automation of everything from lawyers and professors, to cooks and farmers.

The incursion against waged employment in favor of contingent work undermines worker rights in ways that are even more harmful than the actions by Thatcher and Reagan against miners and air traffic controllers in the 1980s. The shift away from employment to freelancing, independent contract work, and other emerging forms of labor is an affront to one hundred years of labor struggles for the 8-hour workday, employer-covered health insurance, minimum wage, workplace harassment, and many other protections that were established under the New Deal to foster social harmony and keep class warfare at bay.

This bonfire of everything to do with employment is accompanied by an ideological rhetoric that describes emerging forms of digital labor through the lens of flexibility, self-reliance, and autonomy. It remains a question if digital labor can change the fact that almost half of all Americans are economically insecure and cannot afford basic needs like housing, childcare, food, healthcare, utilities, and other essentials. All of these developments set the global stage for emerging forms of digital labor, which become instrumental in efforts to drive down labor cost and get all the work without the worker (Rivera 2008). It is imperative to ask and find answers to the question of who is standing in solidarity with the workers who toil for labor brokers like CrowdFlower, Taskrabbit, Amazon, oDesk, and Uber, or “logo mills” like 99Designs (Schmidt 2014, Scholz

2013, Irani 2013). In Silicon Valley and the halls of business schools all over the country, discussions about these market incumbents focus on their revenue streams and resistance against regulation but the workers who wake up to go to work online every day are a blind spot in these discussions. Given the inability of traditional labor unions to protect the growing workforce in the crowd sourcing industry, for example, this conference focuses on the imagination of novel forms of association, worker cooperatives, and re-envisioned forms of solidarity and mutual aid.

The past two years have been inspiring with Occupy and #FloodWallstreet, California introducing paid family leave, the city of Seattle offering a minimum wage of \$15, and NYC now paying for sick leave. In 2013, over a ten-day period, Walmart workers all over the United States staged walkouts, and in May 2014 fast food workers around the world, from New York City and Mumbai to Paris and Tokyo, coordinated a global strike by picketing workplaces like McDonald’s, Burger King, and Pizza Hut. Such momentum would have been unimaginable just three years ago.

The possibilities for worker solidarity in light of the realities of 21st-century labor, and especially digital labor, are of crucial interest to this conference. At the root of the explorations of the conference is the search for innovative, experimental ways of improving the situation for digital laborers.

DIGITAL LABOR: SWEATSHOPS, PICKET LINES, BARRICADES (#DL14) pays particular attention to the various forms of digital labor thereby making it possible to differentiate between practices that are worthy of support, practices that needs some tweaking to ensure that workers are treated fairly, and practices that are largely exploitative and should be publicly opposed and stopped. What does digital labor mean for people with disabilities, for example? (Ross, Taylor, 2014)

Ultimately, the impulse behind this event is to shape new concepts and theories

as they relate to the realities of wage theft and precarization but also proposals including guaranteed basic income and shorter working hours. Consistent with the previous two conferences in the series *The Politics of Digital Culture*, #DL14, does not stop at radical critique; it also, at the same time, investigates alternatives. To that end, we hope to facilitate an advocacy group for some of the poorest and most exploited workers in the digital economy. First of all, such project calls for a reflection and acknowledgment of the position from which academics speak.

In her contribution to #DL14, Tiziana Terranova puts forward the idea of a “social strike,” as “a permanent experiment of invention and diffusion of forms of strikes that can be practiced also by those who cannot strike according to the traditional mode: the unemployed, the precarious, the domestic worker, the crowd worker.” In this context she discusses Anonymous-style denial of service attacks but also experimentation with popular forms of social network life such as personality tests, games, and viral link factories.

DIGITAL LABOR: SWEATSHOPS, PICKET LINES, BARRICADES is not an event exclusively by, for, and with academics. Instead, it brings together designers, labor organizers, media theorists, social entrepreneurs, labor historians, legal scholars, independent researchers, and perspectives from the workers themselves. The importance of artists, also crucial at #DL14, should be clear at least since Upton Sinclair’s *The Jungle*, Haroun Farocki’s *Workers Leaving the Factory*, Aaron Koblin’s *Sheep Market*, and Alex Rivera’s *Sleep Dealer*.

Five years ago, *The Internet as Playground and Factory* conference energized broad discussions around exploitation, playbor, definitions of digital labor, the various ways in which value is generated and measured, the size of the digital workforce, and the identities and motivations of workers. There has been a proliferation of publications, artworks, conferences, digital

tools, workshops, syllabi, and exhibitions that have taken up the issue of digital labor explicitly. Recent books included *The Internet as Playground and Factory* (Scholz, ed.), *Living Labor* (Hoegsberg and Fisher), and *Cognitive Capitalism, Education, Digital Labour* (Peters, Bulut, et al, eds.), and *Dead Man Working* (Cederstron and Fleming). Christian Fuchs’ book *Digital Labor and Karl Marx* was published only a few months ago.

The Internet as Playground and Factory was informed by Italian Operaismo, guided by a fascination with the Facebook exploitation thesis. For Paolo Virno, Maurizio Lazzarato, Tiziana Terranova, and Antonio Negri (and well, Marx) “to live is to labor.” Mark Andrejevic and Christian Fuchs, in particular, have taken up the question of exploitation in the context of predictive analytics and data labor. Adam Arvidsson, also in his latest book *The Ethical Economy: Rebuilding Value After the Crisis*, offers counterpoints, claiming that value generation on social networking services is more truthiness than fact.

#DL14 has broadened its focus. The Facebook exploitation thesis—the suggestion that what we are doing on Facebook is in fact labor in the sense of value creation—may in fact have become less important in terms of its content while still being essential as a provocation. It leads to an investigation of the digital labor surveillance complex and the instruments of value capture on the Post-Snowden Web.

Clearly, Post-Snowden, there is also an increasing awareness of persistent, ongoing, global mass surveillance. How is this data being used? Might the surveillance of workers for security purposes simply be a pretext for gathering the data necessary to program the robot that could eventually replace them?

In the end, surely, #DL14 will be about many things and you decide what to take from it. We hope you will join us for three intensive days at The New School.

—Trebor Scholz

AGENDA

Thursday, November 13

6:00 p.m.

FILM SCREENING: **WORKINGMAN'S DEATH BY MICHAEL GLAWOGGER**

Location: Alvin Johnson/J.M. Kaplan Hall,
66 West 12th Street, room 404

Friday, November 14

8:00–9:30 a.m.

SPEAKER CHECK-IN

Location: Lobby outside The Auditorium,
66 West 12th Street

10:00 a.m.

OPENING PLENARY

Location: Eugene Lang Building,
65 West 11th Street, Wollman Hall (500)

Coffee and tea will be provided.

Introduction by
Tim Marshall, Provost, The New School

Trebor Scholz, Conference Chair, Associate
Professor of Culture and Media

10:45 a.m.–1:15 p.m.

SESSION A: THE DEATH OF EMPLOYMENT; LONG LIVE WORKER RIGHTS

Location: Eugene Lang Building,
65 West 11th Street, Wollman Hall (500)

Who Stole the Four-Hour Workday?,
Nathan Schneider; Information Technology
and Low-Wage Work: Conceptual and
Distributive Issues, **Brishen Rogers**;
Gig Employment, **Rebecca Smith**.
Moderator **Michael Grabell**.

SESSION B: RESEARCH AND PRACTICE ON FEMINIST/ FEMINIZED DIGITAL LABOR

Location: Vera List Center,
6 East 16th Street,
Wolff Conference Room (1103)

Laura Y. Liu, **Gabrielle Bendiner-Viani**, **T.L.
Cowan**, **Christina Moon**, **Veronica Paredes**,
Jasmine Rault, and **Miriam Ticktin**.

SESSION C: (NOT) GETTING PAID TO WORK AND PLAY

Location: 80 Fifth Avenue,
Leadership Center (802)

The Economy of Contribution in the
Digital Commons, **Andreas Wittel**; Seven
Years A Pixel-Stained Technopeasant
Wretch: Lessons Learned Dissenting
From Digital Devolution, **Howard Hendrix**.
The Play's the Thing: Examining Anxieties
Surrounding the Collapse of Work and
Play, **Greg Goldberg**. Factory Pleasure
Gardens, Social Visionaries and Emotional
Labor: A Historical Investigation of
'Playbor' Geographies, **Payal Arora**.

SESSION D: CULTURE WORKERS OF THE WORLD UNITE!

Location: Sheila C. Johnson Design Center, 66 Fifth Avenue, Kellen Auditorium (101)

Building Digital Labor Dissent: Tactics and Lessons from the Cultural Industries, **Greig de Peuter** and **Nicole Cohen**; Art, Precarity, and Communization After Occupy, **Yates Mckee**; The Plight of Musicians, **Astra Taylor**. Discussant **Jeremy Varon**. Moderator **Trebor Scholz**.

SESSION E: PERSPECTIVES ON DIGITAL LABOR AND THE VIDEO GAME INDUSTRY

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 501

The Trade Off Between Financial Security and Autonomy in the Video Game Industry: A Discussion on Corporatization, Financialization, and Precarization, **Ergin Bulut**; Magic Nerd Money: Work and Compensation in/of Ludic Bureaucracies, **Aleena Chia**; The Governance of Toxic Gamer Culture: League of Legends' Tribunal System, Corporate Responsibility, and Exploitative Labor, **Thorsten Busch** and **Mia Consalvo**.

1:15–2:15 p.m.

COFFEE AND TEA BREAK

Drinks and light snacks will be available in Wollman Hall.

2:15–4:45 p.m.

SESSION A: FAIRNESS IN CROWD WORK

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

Your Friend Who Works Online, **Prayag Narula**; The Organization of Work: Next Steps for Crowdsourcing, **Trebor Scholz**; Digital Labor and Development: New Knowledge Economies or Digital Sweatshops?, **Mark Graham**. Moderator **Sarah Roberts**.

SESSION B: SEARCH, DATA FLOWS, AND VERTICAL EXTRACTION

Location: Vera List Center, 6 East 16th Street, Wolff Conference Room (1103)

Digital Labor, Capitalist Ideology, and Alternative Future, **Astrid Mager**; Relationality, Spimes and Network-Value, **Stefan Heidenreich**; After Capital? Values, Commons, Computing, and the Search for a Viable Future, **David Hakken**; The Promise of Software Engineering: Laboring in the Stack, **Rory Solomon**; Mis-/Understanding in F2F & Mediated Interactions, **Michael Schober**.

SESSION C: CUNY DIGITAL LABOR WORKING GROUP ROUNDTABLE: THE PLACE, POLITICS, AND FUNCTION OF MEASURE

Location: 80 Fifth Avenue, Leadership Center (802)

The Crystallization of Risk: Measures of Success and Failure in the Digital Labor Time of Contemporary Capitalism, **Thomas Buechele**; Good Wives: Algorithmic Architectures as Metabolization, **Karen Gregory**; Of Real and Formal Disruption: A Preliminary Genealogy of Disruption Theory, **Andrew McKinney**; Deriving Populations, Deracinating Measurement: Datalogical Policing and Value After the Posthuman, **R Joshua Scannell**; The Neoliberal Princess and the Blog: The Benevolent Blogger and Networks of Care, **Kara Van Cleaf**.

SESSION D: THE LABOR OF LOVE AND THE NEW SOVIET MAN IN SILICON VALLEY

Location: Sheila C. Johnson Design Center, 66 Fifth Avenue, Kellen Auditorium (101)

How's it Co-Working Out For You? Labor, Social Media, and Why We Don't Organize, **Benj Gerdes**; Freedom from Everything, **Ben Thorp Brown**; Reversal of Fortune: The Garden of Virtual Kinship, **Stephanie Rothenberg**; Graph Commons, **Burak Arikan**; Notes Toward Social Media Surrealism, **Elliot Vredenkanburg**. Moderator **Pooja Rangan**

SESSION E: VALUE CAPTURE AND THE AFFECT MACHINE: NON-MONEY CAPITAL IN THE DIGITAL AGE

Location: 79 Fifth Avenue, room 1618

The Neoliberal Subject of Value: From Labor to Human Capital?, **Niels van Doorn**; We Will All Become Artists/The Affect Machine, **Karin Hansson**; A Dual Valuation of Openness, **Morgan Currie**; How Capitalism Broke the Internet, **Dmytri Kleiner**.

SESSION F: DIGITAL LABOR, SEX WORK, AND MARIA'S GENTLEWHISPERING

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 501

"I Am Gonna Stay Tonight with You" Maria's GentleWhispering: Voice, Affect and Gendered Digital Work, **Tanja Sihvonen**; The Internet's Impact on Sex Work, **Terri Senft**. Moderator **T.L. Cowan**.

SESSION G: RESOURCE SHARING AND DIGITIZATION IN THE ARTS

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 403

Case Studies in Solidarity, not "Sharing" Economies, **Caroline Woolard**; Art, Art Workers, and Cloud Platforms, **João Enxuto** and **Erica Love**.

4:45–5:15 p.m.

COFFEE AND TEA BREAK

Drinks and light snacks will be available in Wollman Hall.

5:15–6:00 p.m.

SESSION A: TEMP LAND: WORKING IN THE NEW ECONOMY

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

Michael Grabell.

SESSION B: CROWD WORK: THE FUTURE OF DESIGN

Location: 80 Fifth Avenue, Leadership Center (802)

Crowd Design, **Florian Schmidt**. Respondent **David Carroll**.

SESSION C: MOVEMENT MATERIALS AND WHAT WE CAN DO

Location: Sheila C. Johnson Design Center, 66 Fifth Avenue, Kellen Auditorium (101)

Andrew Norman Wilson. Moderator **Genevieve Yue**.

SESSION D: HOW INTERFACES DEMAND OBEDIENCE

Location: 79 Fifth Avenue, room 1618

Mushon Zer-Aviv.

SESSION E: SAYSUS/GNUNION

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 501

Frank Kashner and **Örsan Şenalp**.

SESSION G: TEAMSTERS, UPS, & THE GIG ECONOMY (STUDENT PANEL)

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 403

Hard Work for Decent Pay, **Sam Dwyer**; Gignomics, Homo Economicus, and the Establishment of an On-Call Culture, **Calle Knight**; The Hegemony of Meme-Machines: Exploring the Ideological Effects of Sorting Algorithms, **Samuel Tannert**. Moderator **Rory Solomon**.

7:00–8:00 p.m.

DISABILITY AND THE DIGITAL DIVIDE

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, The Auditorium, ground floor

Andrew Ross and Sunaura Taylor.

8:15–9:00 p.m.

FIRST DAY CLOSING IMPRESSIONS

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, The Auditorium, ground floor

Sarah Roberts, Winifred Poster, McKenzie Wark, Karen Gregory, and Lilly Irani.

Saturday, November 15

8:15–8:45 a.m.

SPEAKER CHECK-IN

Location: Lobby outside The Auditorium, 66 West 12th Street

9:15 a.m.

WELCOME

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

Stephanie Browner, Dean of Eugene Lang College The New School for Liberal Arts

Trebor Scholz, Conference Chair, Associate Professor of Culture and Media

10:00–12:30 p.m.

SESSION A: TAXING DATA LABOR AND LABOR IN THE MONETIZED PEER ECONOMY

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

Corporate Tax 2.0, **Nicolas Colin**; Automating the Automators, **Frank Pasquale**; The Future of Crowd Workers in the Post-Internet Age, **Trebor Scholz**. Moderator **Antonio Casilli**.

SESSION B: CIVIC HACKING

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 407

Carl DiSalvo, **Melissa Gregg**, **Max Liboiron**, **Thomas Lodato**, **Andrew Schrock**, and **Lilly Irani**.

SESSION C: 24/7 WORK

Location: Sheila C. Johnson Design Center, 66 Fifth Avenue, Kellen Auditorium (101)

The Concept of Subsumption of Labor to Capital: Towards the Life Subsumption in Cognitive-Biocapitalism, **Andrea Fumagalli**; A Post-Production Poetics of Sleep, **Soyoung Yoon**; Songs for Non-Work, **Byron Peters**; Postscript on I'm that angel, **Tyler Coburn**.

SESSION D: DIGITAL LABOR AND GEOGRAPHIES OF CRISIS

Location: Vera List Center, 6 East 16th Street, room 1009

Karen Gregory, **Daniel Joseph**, **Audrey Watters**, **Matthew Tiessen**, **Austin Walker**, and **Dan Greene**.

SESSION E: DIGITAL SOLIDARITY AND CROWDSOURCING

Location: 80 Fifth Avenue, Leadership Center (802)

Nonhuman Solidarities: The Impact of Crowdsourcing on Media Activism and Hactivism, **Alessandra Renzi** and **Marco Deseriis**; Dynamo: Designing Interactive Technology to Support Social Movements

in Digital Labor, **Niloufar Salehi**; “The NannyVan” and “Contratados” as Case Studies: Art and Digital Inclusion for Excluded Workers Today, **Marisa Jahn**.

SESSION F: ALGORITHMIC HEGEMONY AND THE DRONING OF LABOR

Location: Vera List Center, 6 East 16th Street, Wolff Conference Room (1103)

The Uses of Personality: Social, Bureaucratic and System Identities, **A. Aneesh**; From Mega-Machines to Mega-Algorithms: Digitization, Datification, and Dividualization, **Jathan Sadowski**; Strange Agency: A Brief History of Clouds and Crowds, **Orit Halpern**; Crowd Microtasking for the Semantic Revolution: of ‘Working Ontologists’ and ‘High-Quality Human Components’, **Doris Allhutter**; On the Capitalist Dream for a World without Bodies: Digital Labor and Technontology, **Richard Gilman-Opalsky**; Drone Labor, **Mark Andrejevic**.

12:30–1:30 p.m. Coffee and Tea Break

Drinks and light snacks will be available in Wollman Hall.

1:30–4:00 p.m.

SESSION A: THE FUTURE OF WORKERS IN THE SHARING ECONOMY

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

Bad Reputation, **Tom Slee**; Research Provocations: A Call for Applied Research in Digital Labor, **Denise Cheng**; Sharing Economy Cashes in on Precariat, **Andrew Leonard**; Sharing Economies, Digital Institutions and the Future of Capitalism, **Arun Sundararajan**. Discussant **Trebor Scholz**.

SESSION B: LOW-WAGE WORK: GETTING BY AND FIGHTING BACK

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 404

The World’s First Virtual Strike: Indian Infoworkers and the Transformation of Labor Activism Through ICTs, **Winifred Poster**; A Minimum Wage for Crowdwork?, **Miriam Cherry**; Employee Surveillance in an Era of Big Data, **Frank Pasquale**. Moderator **Heather Whitney**.

SESSION C: INVISIBLE, ESSENTIAL LABOR IN SUPPLY CHAIN CAPITALISM

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 407

From Extraction to Disposal: Black Women’s Labor in Information and Communication Technology Practices, **Safiya Noble**; Pirate Labor: Media Piracy and the Restructuring of Digital Capitalism, **Gavin Mueller**; The Hidden Essential Work of Commercial Content Moderators in the Digital Media Production Chain, **Sarah Roberts**; Getting to Just-in-Time: Understanding Supply Chain Logistics, **Miriam Posner**. Moderator **Paula Chakravarty**.

SESSION D: MTURK WORKERS: WE’RE HERE AND WE’RE HUMAN

Location: Sheila C. Johnson Design Center, 66 Fifth Avenue, Kellen Auditorium (101)

Kristy Milland, Rochelle LaPlante, Manish Bhatia, and Harris Paltrowitz. Moderator **Lilly Irani**.

SESSION E: DIGITAL LABOR IN THE CIRCUITS OF VALUE CAPTURE

Location: Vera List Center,
6 East 16th Street, room 1009

Micro-Celebrity, **Alice Marwick**; Sensation, Speed and Crisis: Constructing the Individual, **Brittany Paris**; Wages for Facebook, **Laurel Ptak**; The Enclosure of the Internet, **Henry Warwick**; Arbitrating Attention: Paid Usership, **Renée Ridgway**.

SESSION F: FREELANCERS AND UNIONS IN THE CREATIVE INDUSTRIES

Location: 80 Fifth Avenue,
Leadership Center (802)

The Future of Organized Labor in the Digital Workplace: Reports from the Digital Labor Group, **Trent Cruz**, **Austin Walker**, and **Jonathan Burston**; Beyond Neoliberal Seduction: Understanding ‘Labor’ from the Perspective of Independent Professionals in the Creative Industries, **Karel Koch** and **Joke Hermes**; ACT-UAW Local 7902 at The New School, **Emily Barnett**. Discussant **Jeffrey Goldfarb**. Moderator **Florian Schmidt**.

2:00–4:10 p.m.

CREATIVE TIME SUMMIT: ART IN THE AGE OF DIGITAL SURVEILLANCE

Location: Alvin Johnson/J.M. Kaplan Hall,
66 West 12th Street, Orozco Room (712)

Remote Panel: Brigitta Jonsdottir, Dora Garcia, Katia Samutsevich, Jill Magid, Metahaven, and Anders Thornbern. Local Respondents Panel: Carl DiSalvo, Elliot Vredenburg, **Alessandra Renzi**, Sergio Muñoz Sarmiento, and Christiane Paul.

4:00–4:30 p.m.

COFFEE AND TEA BREAK

Drinks and light snacks will be available in Wollman Hall.

4:30–5:15 p.m.

SESSION A: MONOPSONY ONLINE: CROWDWORKING AND MARKET POWER

Location: Alvin Johnson/J.M. Kaplan Hall,
66 West 12th Street, room 404

Mary L. Gray, Sara Kingsley,
and Siddharth Suri.

SESSION B: READING FACES IN THE CROWD: POSTCOLONIAL ALGORITHMS OF AFFECTIVE COMPUTING

Location: Sheila C. Johnson Design Center,
66 Fifth Avenue, Kellen Auditorium (101)

Ayhan Ayteş. Respondent **Mark Andrejevic**.

SESSION C: THE TROLLETARIAN CONDITION: TROLLING AS DIGITAL LABOR

Location: Vera List Center,
6 East 16th Street, room 1009

Antonio Casilli.

SESSION D: ALTERNATIVE FORMS OF LABOR ORGANIZATIONS: UNION SUBSTITUTES OR SOMETHING ELSE?

Location: 80 Fifth Avenue,
Leadership Center (802)

Heather Whitney.

SESSION E: DIGITAL LABOR AND THE ANTHROPOCENE

Location: Vera List Center,
6 East 16th Street,
Wolff Conference Room (1103)

McKenzie Wark.

4:30–6:00 p.m.

SESSION F: NO CONTROVERSY!

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, room 407

No Controversy! Horizons of Activism in Speculative Industries, **Lilly Irani**; On Division of Labor and Practices of Delegation in Times of Mediated Politics and Politicized Technologies, **Seda Gurses**; Reimagining Work: Intersections and Entanglements between Labor and Technology Activism, **Laura Forlano**.

LAUNCH OF ADNAUSEAM

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

Helen Nissenbaum, Mushon Zer-Aviv, Daniel Howe.

5:00–5:45 p.m.

READING FROM *I'M THAT ANGEL*

Location: RSVP online. Limited seats available.

Tyler Coburn.

6:15–8:00 p.m.

A RELEVANT PAST FOR A DIGITAL AGE?

Location: Alvin Johnson/J.M. Kaplan Hall, 66 West 12th Street, The Auditorium, ground floor

Jefferson Cowie, Sara Horowitz, Vanessa Barth. Moderator Trebor Scholz.

8:00–10:00 p.m.

SATURDAY EVENING PARTY

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

An Aural History of Electronic Music
Sean Farrell

Sunday, November 16

11:00 a.m.

REFLECTION

Location: Eugene Lang Building, 65 West 11th Street, Wollman Hall (500)

12:00–2:30 p.m.

SESSION A: “IN C” PERFORMANCE

Henry Warwick.

SESSION B: THEORIZING THE WEB PRESENTS: DATA CAPTURE

Location: Sheila C. Johnson Design Center, 66 Fifth Avenue, Kellen Auditorium (101)lz

Zeynep Tufekci, PJ Rey, Melissa Grant, Rob Horning, Moderator Molly Osberg. Organizer Nathan Jurgenson.

SESSION C: WORKER READINGS

Location: Vera List Center, 6 East 16th Street, Wolff Conference Room (1103)

Davidson Garrett, Seth Goldman, Lizeth Palencia and others. Moderator Mark Nowak.

SESSION D: DESIGN THE FUTURE OF THE NETWORKED WORKPLACE

Location: 80 Fifth Avenue, Leadership Center (802)

Mushon Zer-Aviv, Lilly Irani, Laura Forlano, Niloufar Salehi, Kristy Milland, and Rochelle LaPlante.

1:00–2:30 p.m.

SESSION E: LONG STORY SHORT

Location: Vera List Center, 6 East 16th Street, room 1009

Natalie Bookchin.

SPEAKERS AND ABSTRACTS

Doris Allhutter

Crowd Microtasking for the Semantic Revolution: Of 'Working Ontologists' and 'High-Quality Human Components'

Considering the technical pillars and production practices surrounding the ongoing configuration of the semantic web, information systems are currently undergoing a paradigm change that can be politicized in terms of two entangled characteristics: 1) The emerging 'meaning-centered' computational infrastructure is based on the application of ontologies, i.e. a formal specification of a domain of interest that entails the capability to reason about the objects in the domain and the relations between those objects. Apparently, semantic systems emerge with a set of practices that relate different knowledge areas and their socio-political implications to each other. The predicted 'evolution of human knowledge as a whole' (Berners-Lee 2000) relies on the 'working ontologist' (Allemang/Hendler 2011) who engages in a 'politics of ordering' (Bowker/Star 1999) that brings forward hegemonic ecologies of knowledge. 2) As recent conferences of the scientific semantic web community promote unsolved challenges in entity extraction and linking, ontology mapping, semantic annotation, conceptual modelling, or query resolution and processing can be approached by "assemblies of scalable, automatic and high-quality human components" (ISWC 2013). Whereas 'working ontologists' are skilled experts or scientists, 'human components' are gathered by microtask crowdsourcing. Scholars of digital labor have analyzed related ideologies of participation and the exploitative class, gender and race relations they are based on (Aytes 2013; Fuchs 2011; Scholz 2012).

My paper presents a conceptual mapping of the technical framing of the mentioned development practices, the epistemological and economic narratives they draw from and the actual implementation tasks carried out by 'working ontologists' and othered 'human components.' Referring to materialist accounts that focus on socio-economic power structures and to approaches to the performativity of human/non-

human assemblages, I will sketch a framework for the analysis of co-emerging computational and economic practices that grasps the entanglement of capitalist structures with ideologically invested micro-work practices. In this way, I connect the question of which theories help us to research the gridlock of digital labor with how class, gender and race play out in terms of a global division of labor and in terms of implicit knowledge informing work practices in the design of information systems.

Doris Allhutter is a scholar in Science and Technology Studies with a background in political science. She is interested in how information infrastructures co-emerge with ideologies and hegemonies. Referring to concepts of ideology, performativity and agentive materiality, her current work takes a socio-political perspective on semantic technologies and work practices in this field.

She was a visiting scholar at the CSS at Lancaster University and at the University of California, Berkeley. Currently, she holds an Elise Richter Position at the Austrian Academy of Sciences and teaches at the Department of Science and Technology Studies at the University of Vienna.

Doris has published on practices of information systems design, gender-technology relations and a book on digital pornography and internet policies of the European Union.

Mark Andrejevic

Drone Labor

This presentation considers the connections between the productivity of surveillance outside the work space and emerging forms of always-on workplace monitoring. It reflects upon the ways in which the principles of data mining and predictive analytics associated with increasingly comprehensive monitoring (facilitated by interactive digital media) are coming to inform the use of data in the workplace. In particular it forward the notion of "drone logic," invoking the figure of the drone to consider the ways in which monitoring becomes pervasive, embedded, and populational (and analysis and response become automated): the goal is not so much to document exceptional moments, but to monitor the ongoing rhythms of workplace life and interaction and to intervene in ways triggered by data analysis.

Thus, for example, “sociometric badges” measure patterns of workplace behavior and interaction to find correlations that can unearth unconscious signals that can be used to enhance productivity. Intriguingly, some commentators welcome the spectre of comprehensive workplace surveillance as more accurate than spot checks for being more “fair” and “accurate.” This presentation situates emerging forms of workplace surveillance in historical context (hearkening back to the emergence of both social science and the scientific management of the workplace). But it also considers the ways in which the technological affordances and the practices these enable are historically unique—with societal consequences for the balance of power between producers and the workforce. Finally, it considers the ways in which the “droning” of the workplace (via the deployment of embedded, distributed, passive forms of always-on monitoring, automated data processing, and automated response) provides insight into broader discussions of the social issues raised by emerging processes of data capture and analytics.

Mark Andrejevic is Associate Professor in the Department of Media Studies, Pomona College. He is the author of *Reality TV: The Work of Being Watched* (2004), *iSpy: Surveillance and Power in the Interactive Era* (2007) and *Infoglut: How Too Much Information is Changing the Way We Think and Know* (2013), as well as numerous academic articles and book chapters on surveillance, digital media, and popular culture.

A. Aneesh

The Uses of Personality: Social, Bureaucratic and System Identities

While social identity is an identity continually renegotiated through linguistic interactions and social performances, bureaucratic identity—glimpsed in passports, driver’s licenses, and other identity cards—is a construction of fixed personhood for the purposes of modern organizational needs, ensuring that the member has remained essentially the same despite changes in personality, body, and behavior. With the spread of information technologies, however, there has emerged a new variation of identity—system identity, which represents persons as dynamically forming clouds of data. While system identities can serve the bureaucratic need for identifying members, their role far surpasses the

functional necessities of inclusion and exclusion. This presentation highlights the importance of this differentiation, and charts its latest development.

A. Aneesh is Director of the Institute of World Affairs and Associate Professor of Sociology and Global Studies at the University of Wisconsin, Milwaukee. Before joining UWM, he taught in the Science and Technology Program at Stanford University (2001-04). Aneesh has authored two books: *Virtual Migration: the programming of Globalization* (Duke University Press 2006) and *Neutral Accent: How Language, Labor and Life Become Global* (Duke University Press, spring 2015) and has co-edited two volumes titled *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (Rutgers University Press 2011) and *The Long 1968: Revisions and New Perspectives* (Indiana University Press 2013). His scholarship intersects a plurality of research realms: globalization, software development, and migration.

Burak Arikan

Graph Commons

Today, we are all accustomed to the idea of network effects. By experience, we do have the sense that it is networks where power resides and circulates. Yet, we end up failing as active agents, who, hands on, have the means of criticizing complex networks. That is not due to our incapability of comprehending the network effects, but due to two basic reasons.

First, existing tools for network mapping and network analysis are specifically designed for engineers, scientists, and business and government experts. These actors analyze, understand and manage complexity, and reproduce the panopticon as a general phenomena. The rest of us, often as the subjects of the analysis, are not able to access and use such expert tools, although we are all inundated with influx of information.

Second, there is the myth that common people have no access to data. Yet we are the data for government and companies, which continuously surveill our activities. It would be wrong to assume that personal track of data would have a minor effect. Hence, the social media platforms have proven that the value of connected data comes

directly from the social labor that produces and reproduces the relationships generating proprietary network maps called social graph, taste graph, interest graph and what not. However, no portion of the graph is available for us to collectively own or move to other places.

Collective mapping of relationships and interconnecting our partial data would indeed render complex structures visible and discussible. In fact, rather than being merely the subject material of network maps, we have the capacity to become a producer, an author of one. Collective data mapping, furthermore induce collective production of the idea of commons through collective ownership of the compiled data and generated maps. Emerging from this position, Graph Commons, a collective 'network mapping' tool, provides a platform to map the relationships embedded in institutions of power and issues that impact us and our communities.

This talk will be in a lecture format where the ideas above will be discussed and the Graph Commons platform will be presented along with the new version that includes collective data ownership and user labor mechanisms built in.

Burak Arıkan is an Istanbul and New York based artist working with complex networks. He takes the obvious social, economical, and political issues as input and runs through abstract machinery, which generates network maps and algorithmic interfaces, results in performances, and procreates predictions to render inherent power relationships visible and discussible. Arıkan's software, prints, installations, and performances have been featured in numerous institutions internationally; most recent appearances include: 31st São Paulo Biennial (2014), 13th Istanbul Biennial (2013), Home Works 6, Beirut (2013), 11th Sharjah Biennial (2013), 7th Berlin Biennale (2012), Nam June Paik Award Exhibition, Kunstmuseum Bochum (2012), Truth is Concrete, Graz (2012). Arıkan is the founder of Graph Commons collaborative "network mapping" platform.

Payal Arora

Factory Pleasure Gardens, Social Visionaries and Emotional Labor: A Historical Investigation of 'Playbor' Geographies

Work for work's sake is hardly inspirational. We

are constantly seeking and extracting meaning from our places of employment. When we toil, we also dream. We dream of belonging to a larger cause and embedding ourselves in terrains of self-expression. The business sector has at times risen to the occasion to shape this progressive social vision. In the industrial era of the nineteenth century, leisure was already being viewed as a potential tool to motivate and mobilize. The modern question of leisure in our work life was not just driven by workers demanding more freedom from their chores or statesmen with a new utopic dream to sell. It was also driven by certain industrialists that were beginning to believe that productivity was intrinsically tied to leisure practice. In an age of increasing urbanization, nineteenth century industrialists and the state were concerned about losing control over the socialization of the working class. Providing 'normal' leisure spaces became fundamental to channeling angst and enhancing emotional intelligence, a quality tied closely to competence. Back in the 1880s, a new type of designed green space appeared in the industrial landscapes of Europe and the USA—the factory pleasure garden. These companies sought to hire the very architects who were instrumental in designing public parks (also a radical spatial architecture then) and thereby extended such aesthetics to work arenas. Viewed as 'recreational welfare capitalism,' the efforts of carving park spaces around factories was seen by corporate visionaries to add economic, social and cultural value to the company by contributing to a more healthy, stable and productive workforce and enhancing the company's profile in the local and public realm. Today, there is much hype about the novelty of 'playbor' practice brought on by new media technologies and pervasive tensions of what constitutes as virtual work and play. There is ongoing and expanding usurping of social leisure networks for corporate benefit: to foster more intimate organizational cultures, enhance loyalty of employees and create spaces of sharing, with the hope of promoting the circulation of ideas. Hence, this paper offers the historical lens of the factory pleasure gardens as leisure geographies of productivity, challenging the novelty claims of playbor practice. This paper critically analyzes the spatialization of playbor and its roots that go well beyond the Web 2.0 era, offering a more nuanced understanding of what counts as new labor practices today.

Payal Arora PhD (Columbia University) is the author of *Dot Com Mantra: Social Computing in the Central Himalayas* (Ashgate 2010), *The Leisure Commons: A Spatial History of Web 2.0* (Routledge, 2014; winner of the EUR Fellowship Award), as well as co-author of *Crossroads in New media, Identity and Law: The Shape of Diversity to Come* (forth, Palgrave) and *Poor@Play: Digital Life beyond the West* (in contract; Harvard University Press). She has consulted numerous organizations including GE, World Bank, hp, Shell, and Sotheby's. She sits on several boards: the Global Media Journal, UNT's South Asian Media, Arts and Culture Research Center and the World Women Global Council in NYC. She is based in the Department of Media and Communication at Erasmus University Rotterdam.

Ayhan Ayteş

Reading Faces in the Crowd: Postcolonial Algorithms of Affective Computing

There has been a growing interest in implementing crowdsourcing technologies for affective computing problems. These cognitive labor apparatuses are a networked extension of what Bernard Stiegler calls "grammatization" through "cognitive and affective proletarianization." I would like to contextualize networked grammatization of affect starting from the debate between Margaret Mead and Paul Ekman whose emotion classification system has been a central influence in contemporary affective computing applications, ranging from video surveillance systems to sentiment analysis of consumer reviews. In contrast to Margaret Mead, Paul Ekman suggests that human emotions are universal as there is no culture-specific aspect to facial expressions according to his study of "stone-age cultures in New Guinea." Today, Ekman's "universal" taxonomy has been reified into affective computing agents through various mechanisms including crowdsourcing platforms such as Amazon Mechanical Turk. This standardization takes crucial characteristics as most of the crowdsourcing platforms derive the required cognitive labor from a global work force. I argue that what is activated in these apparatuses of affective proletarianization is the postcolonial premise of locating global subject as a target of surveillance and control as well as a statistically predictable consumer/worker.

Ayhan Ayteş's research focuses on cognitive

labor, and cultural history of Artificial Intelligence in relation to subjectivity, temporality and ethnicity. His PhD degree is in Communication and Cognitive Science from the University of California, San Diego and his research informs and is informed by conversations between Media Studies, Cultural Studies, and Histories of Science and Technology, especially those focused on the interface between human cognition and media technologies. Ayhan's digital media works have been exhibited in various venues including Istanbul Museum of the History of Science and Technology (permanent collection) and Aksanat Culture and Arts Center.

Emily Barnett

ACT-UAW Local 7902 at The New School

ACT-UAW Local 7902 is the faculty union representing the Part-Time faculty at The New School (85% of the faculty). Our job is to uphold the rights of academic workers and improve our working conditions. We are currently engaged in a struggle for a new contract that will improve job security, wages, and health and pension benefits for our members, including the online faculty. Emily Barnett is president of ACT-UAW Local 7902.

This conference can be a valuable forum to discuss issues concerning online teaching. Increasing reliance in higher education on online courses and an increasing online workload for those who teach in the classroom are issues confronting the Part-Time faculty at The New School as well as faculty everywhere.

ACT-UAW has represented the Part-Time Faculty at The New School since 2005. In 2004, ACT-UAW won the NLRB election and the New School University's objections were determined to have no merit.

In October 2004, ACT-UAW was recognized by The New School as the collective bargaining agent for the Part-Time Faculty. The NYU adjunct professors then voted to amalgamate with the New School local. The first Collective Bargaining Agreement with The New School was achieved in 2005.

ACT-UAW is proud to be part of the United Automobile Workers, a union instrumental in achieving fundamental workers rights in this country and one of the most progressive unions on issues of social justice. Our mission is to reaffirm our belief in the dignity, respect and voice of

adjuncts/part-time faculty in the workplace. We are committed to the success of The New School and the preservation of the progressive legacy of this University.

Vanessa Barth

Vanessa Barth, born 1969, lives in Frankfurt am Main where she works for IG Metall, the world's largest free union. IG Metall is the union for the German metal, electronics, textile, wood, and plastics industries. It is a major trendsetter in national bargaining. One of Barth's focus areas is the future development of digital work environments.

Gabrielle Bendiner-Viani

Research and Practice on Feminist/
Feminized Digital Labor

Bringing together scholars from locations across The New School, this session will address feminist and feminized digital labor from the perspective of both research and practice. The notion of "digital labor" we explore is deliberately broad, and includes refusing the digital as well as accommodating it. Participants will discuss a range of topics including: ethics and reciprocity in ethnographies of digital work; the race and gender politics of online courses; feminist pedagogical publics; value and labor in the digital archive; documentation as digital labor; migrants resisting digital technology; the affective labor of legitimizing subcultural work; the sacrificial labor of being studied; digital labor as reproductive labor; digital technology as state surveillance; digital labor in urban space; the digital turn in public school applications; digital labor within the fashion industry from technical designers to fashion photographers; and more. Throughout, we use "feminist" and "feminized" to signal diverse communities of feminist, transgender, queer, subcultural, ethnicized, racialized, under-resourced, minoritized, disenfranchised, unauthorized and otherwise subordinated subjects. Our questions engage directly with a range of cognate subaltern theories, methodologies, practices, and pedagogies.

Our proposed format is one of experimental dialogue, drawn loosely from the Long Table format created by performance artist Lois Weaver. Blending collaboration, presentation,

workshop, and performance, and conceived of as a reappropriation of the dinner table, the arrangement creates a forum around the "etiquette" of openness, dialogue, and permeability. Our Long Table plays off the notion of feminized, un- or under-waged reproductive labor invoked by a meal. It addresses the collaborative—if uneven, shifting, or exploitative—labor involved in producing inquiry and knowledge. Because seats "at the table" can rotate, it is ideal for structuring a large group such as ours, as well as for switching roles of presenter/performer and audience. Participants will frame questions, offer comments, and possibly entertain silence.

Gabrielle Bendiner-Viani is a photographer, urbanist and curator. She is co-founder of Buscada (<http://buscada.com/>), an interdisciplinary practice on place and dialogue, and is Assoc. Director of Civic Engagement Initiatives and professor of Urban Studies at the New School. She holds a PhD in Environmental Psychology from the Graduate Center, CUNY and was previously Visiting Fellow at the Centre for Urban and Community Research, Goldsmiths College, London. Her creative research addresses the experience and politics of everyday place in London, Buenos Aires, San Francisco and New York. She has collaborated with institutions including MIT, Tate Britain, the Center for Architecture New York, the Sheila Johnson Design Center, and the Museum of Chinese in America, and has published in *Society and Space: Environment and Planning D*, *Space and Culture*, *Radical History Review* and *Places*. Questioning ideas of how we spend our time, her practice, Buscada recently created an app for mindfulness called "168." (<http://buscada.com/168/>)

Manish Bhatia

Manish Bhatia (MBA) is currently working in an IT organization in India. He has been turking since 2010 and is an active and contributing member on all major turking forums. At the Digital Labor conference, Bhatia hopes to represent the Indian turkforce and change the perception of people who classify Indian turkers as nothing more than "cheap labor." He also desires to help bridge cultural and ethnic gaps, which would encourage Indian turkers to become more active in the turking communities.

Natalie Bookchin

Long Story Short (work-in-progress)

Long Story Short is a composite group interview that will take form as a film, an installation, and an interactive website drawn from and linked to an archive of video diaries. 75 very low income residents of Los Angeles and the San Francisco Bay Area reflect on poverty in America—causes, challenges, misperceptions, and solutions. Multiple frames of videos sit side by side, with voices woven together to align and intersect, suggesting a new form of social cinema, and that for many of poverty's narratives are fundamentally shared.

Long Story Short makes a link between the rise in digital network culture and the drastic increase in poverty. Video diaries were made using webcams and laptops—the tools of amateur online video and some of the same technologies—high tech and digital—that ushered in hardships for low-skilled workers and their families in the first place, leading to a shrinking demand and lower wages for unskilled labor. The video diaries—inserted within the vernacular of social media—bare the markings of that genre: its direct address, intimacy, informality, and faces illuminated by the screen. The potential to travel across digital networks and platforms is written on their surface.

Long Story Short draws inspiration from the more promising aspects of network culture—the shift away from a focus on single voices to that of many and the expansion of who gets to speak in public and of what we now consider expert knowledge. Yet social media has also produced a class of overvisible and a class of unseen—those whose data is not worth much. Long Story Short making visible the limits of who we typically find speaking to us on our screens. It responds to our current moment of increasing and dramatic economic inequality, and explores how depictions of poverty might benefit from, as well as reflect on, current modes of digital and image mobility, dissemination, and display. It explores lives mostly not seen, and not often represented in public, especially not in digital form, and not on our screens. It proposes a more social media.

Natalie Bookchin's work explores some of the far-reaching consequences of Internet and digital technologies. Her video installations address the ramifications of mass connectivity and global

flows of images on our identities, our desires, and the truths we tell about ourselves and the world. Exploring the relationship between so-called participatory culture and the public sphere, her installations investigate how the concepts of public space and identity are transformed in an era of ubiquitous connectivity and small screens. Her work is exhibited widely including at MoMa, LACMA, PS1, and the Whitney Museum. She has received numerous grants and awards, including from Creative Capital, the Guggenheim, and most recently, the MacArthur Foundation. Bookchin lives in Brooklyn and teaches media art at Rutgers University.

Ben Thorp Brown

Freedom from Everything

Freedom from Everything is a project that explores the massive transformations of economy, labor, and life in response to new structures of distributed workforces. As an artist and researcher, I am particularly interested in how our bodies are transformed, and adapt to new cognitive and physical demands of digital life. I am proposing an "experimental lecture" that seeks to address the issues posed by the conference "Digital Labor: Sweatshops, Picket Lines, and Barricades" through a unique research process and presentation structure.

*There is a long tradition of working class poetry throughout the US. However, particularly in the 1920s and the 1930s, literary modernist practices begin to overlap with the political interests of the working class, which become legible in leftist publications such as *The Partisan Review*. Concurrently, union run publications welcomed poetry and song contributions from their members, many of which have been collected in the anthology, "You Work Tomorrow: An Anthology of American Labor Poetry, 1929-1941." This history of artistic work in relation to the conditions of labor is the starting point for a new project called *Freedom from Everything* that I would like to present at this conference.*

*Working within the distributed labor relationships defined through platforms such as *Mechanical Turk*, *Crowdfunder*, or *Task Rabbit*, I would like to attempt to invite (and pay) digital workers to write poems, song lyrics, or written text about their experience of digital labor. At the conference,*

I would like to read a few of these poems and put them in conversation with a brief historical overview of “worker poetry” from the 1930s.

Ben Thorp Brown is an artist and filmmaker living in New York. He received a BA at Williams College, an MFA from the School of the Art Institute of Chicago, and attended the Whitney Museum Independent Study Program. Utilizing video, photography, writing, performance, and installation, his work examines relationships between language, memory, and labor. His work has been shown at MoMA’s Documentary Fortnight, Harvard Film Archive, Images Festival, and in exhibitions and presentations at The Whitney Museum, SculptureCenter, and MoMA PS1. He is participating in the LMCC Workspace Residency and is a Visiting Scholar at NYU for 2014–2015.

Stephanie Browner

Stephanie Browner has been the dean of Eugene Lang College The New School for Liberal Arts since 2011. The school received a \$5 million grant from its founder, Mr. Eugene M. Lang, in honor of her leadership in 2012. With over twenty years of experience working in higher education, she was formerly the Academic Vice President and Dean of Faculty at Berea College in Kentucky, an institution nationally acclaimed for providing tuition-free liberal arts education to low-income students. Her accomplishments there included securing more than \$2,000,000 in grants for academic innovation, increasing faculty diversity, designing and implementing new curricular initiatives, leading a campus-wide scenario planning process designed to ensure the college’s continued excellence and economic viability into the 21st century, and working with the city on projects such as bike trails and farmlands.

Stephanie’s scholarly research has appeared in leading journals including *PMLA* and *American Quarterly*, and she is the author of two books, one of which, *Profound Science and Elegant Literature: Imagining Doctors in Nineteenth-Century America* (University of Pennsylvania, 2005), was named an Outstanding Academic Title of the Year by Choice magazine. Stephanie has lectured widely, especially on literature and medicine, and has created websites on Walt Whitman and Emily Dickinson. She is also the founder and editor of The Charles Chesnut Digital Archive. She has served on the Editorial Advisory Board of

The Bedford Anthology of American Literature and currently serves on the Board of Networked Interface for Nineteenth-Century Electronic Scholarship (NINES).

Stephanie’s early experience includes work as a medical volunteer in Central America; as a high school English and Spanish teacher; and as a professional modern dancer. She has a BA from the University of Chicago and an MA and PhD in American Literature and American Studies from Indiana University in Bloomington.

Tom Buechele

The CUNY Digital Labor Working Group Roundtable: The Place, Politics, and Function of Measure

What are the metrics that measure the “success” and “failure” of neoliberal subjects and which allow them to determine whether a life has been truly made a living? Part of the process of becoming a “worker” in a capitalist economy has generally been the transposition of activity done outside of a wage relation into activity done within a wage relation. The wage itself operates as the universal abstraction of labor activity. However, in the case studies of digital labor that we are exploring here, it is not free activity transposed into waged activity but the mundanities and passions of everyday life transposed into a form of labor most often not waged. Without the universal metric of the wage, we argue that what makes it “work” or “labor” is that it builds value for someone (at times the laboring the subject, but more often than not an entity that is not the laboring subject) through diffuse processes of measurement. Indeed, these processes of measurement are built into the architecture of web 2.0 and, as Clough points out, such “open processes of computation are becoming resources for culture, politics, and the economy” (Clough 2013).

Our work unpacks specific online places and practices behind such “open processes of computation” to better understand how such processes incite subjects to labor. The datalogical turn folds previous labor/gender/political strategies of resistance, psychic mechanisms, and care into digital production where everything becomes yet another source of content. Our panel carefully considers how such a digitizing of experience feeds back on subjectivity leading to

the creation of an enterprising, risk bearing subject who recognizes themselves as such. But, we argue, it is not these subjects who become valuable but the processes of computation themselves that are producers of value through the constant modulation of the metrics of success and failure.

*Tom will be presenting a talk entitled *The Crystallization of Risk: Measures of Success and Failure in the Digital Labor Time of Contemporary Capitalism.**

Tom Buechele is a PhD candidate in Sociology and Research Fellow at the Center for the Study of Culture, Technology and Work at the CUNY Grad Center. He is co-founder and member of the CUNY Digital Labor Working Group with Karen Gregory, Kara Van Cleaf and Andrew McKinney. He teaches Social Theory at Hunter College and Cultural Studies at Pratt Institute. His research includes the ways digital technologies work to both intensify, but also possibly counter (through perhaps more often not), productivist ideologies of subjectivity and (neo)liberal individualism. He is interested in using critical theory and rhythm analysis to explore anxiety and depression as individuated symptoms of productivist (neo)liberal individualism, i.e. and generalized affects of Post-Fordist capitalism, or alienation in the digital age. He is also generally interested in the ways technology transforms the experience of space, time, (space-time), and knowledge. For instance, how do technologies of "big data" transform the philosophical conception and the lived experience of subjectivity?

Ergin Bulut

The Trade Off Between Financial Security and Autonomy in the Video Game Industry: A Discussion on Corporatization, Financialization, and Precarization

Discussions on digital labor have mostly been dominated by either a myth focusing on the novelties and friction-free nature of 21st century or the lack of a capacity to creatively organize alternative modes of being and work. Drawing on insights of autonomous Marxism and findings from my 2.5-year ethnographic work in a medium-sized video game studio (pseudonym Super Mario) in the USA, this presentation/conference paper highlights the ways in which life and work even in Super Mario—the flagship studio of a major publisher (pseudonym Digital Creatives)—is

precarious due to financialization.

How do we qualify precarity in this studio, then? I argue that as an "affective way of life" (Berlant, 2011), precarity is experienced independently of the performance of digital laborers since the future of the game developers are intricately linked to Digital Creatives through processes of financialization. In this process, performance of stock prices, assets and investments of Digital Creatives highly matter as far as the working lives of the game developers are concerned. Furthermore, financialization entails lack of information from the parent company, which is crucial to the vitality and playfulness of digital laborers in the studio.

Ultimately, while financialization and precarization create dissent across different sections of the workforce, risk is handled individually (Neff, 2012). While most of the game developers have a libertarian attitude towards work, first-hand experience of precarity has also brought about issues of reflexivity with respect to whether creative labor is immune from processes of proletarianization especially among the more vulnerable sections of the studio.

Ergin Bulut is currently an assistant professor at the Department of Media and Visual Arts at Koc University, Istanbul, Turkey. His research interests cover political economy of media and media labor, critical/cultural studies, game studies, and philosophy of technology. He teaches in the following areas: globalization of culture and communication; sociology of communication and information; political economy of information. His writings have appeared in *TV and New Media*; *Globalization, Societies and Education*; and *Review of Education, Pedagogy, and Cultural Studies*. He is the co-editor of *Cognitive Capitalism, Education, and Digital Labor* (Peter Lang, 2011).

Jonathan Burston

The Future of Organized Labor in the Digital Workplace: Reports from the Digital Labour Group

Amid the proliferation of media devices, formats, and new technologies, work in industries such as film, journalism, and television has become increasingly competitive and insecure, despite continual claims of the "digital," "knowledge-

based,” and “creative” nature of our economy. Workers in media industries that used to be regulated by union contracts are finding that work is more uncertain than ever. How are media workers and their unions and guilds responding to the transformation of work in a digital age? And how should they respond?

This paper reports on the findings of an academic-union partnership on digital labor funded by the Social Sciences and Humanities Research Council (Canada), and conducted in collaboration with the Alliance of Canadian Cinema, Television and Radio Artists, the Writers Guild of Canada, and the Canadian Media Guild. Based on political economic analysis, interviews and surveys, the research assesses the implications of digital technologies for working conditions in general, and for organized labor in particular, in three industries: acting, screenwriting, and journalism. In addition, the paper discusses the collaborative research process between scholars at the Faculty of Information and Media Studies and our labor partners.

Jonathan Burston is an Associate Professor in the Faculty of Information and Media Studies at the University of Western Ontario in London, Ontario. He was previously a professional dancer and now researches issues of digital labor inside entertainment capitalism. A member of Western's Digital Labour Group (DLG), Burston is now working with the DLG and the Writers' Guild of Canada on how to secure proper remuneration for writers producing web-related content.

Thorsten Busch

The Governance of Toxic Gamer Culture: League of Legends' Tribunal System, Corporate Responsibility, and Exploitative Labor

Despite a rapid growth in popularity, online games are continually plagued by problems such as misogyny, racism, hate speech, and other practices summarized by the terms “cyberbullying” and “toxic gamer culture”. That activity takes place within the games, during communication on gaming networks, and on related internet fora. Empirically, toxic gamer culture is regulated via two mechanisms:

1. Gamer communities self-negotiate and enforce

standards of acceptable behavior among their peers, but these practices can differ greatly among games and gamer subcultures.

2. Online gaming and discussion takes place in spaces owned and operated by private companies, which have become quasi-political regulators of their respective online territories, raising questions of corporate responsibility.

Against this background, League of Legends (LoL) takes a seemingly progressive approach to governing its community of more than 30 million players: instead of unilaterally dictating the terms of play on its platform, the game's Tribunal system gets players directly involved in evaluating other players' behavior. While the company is ultimately the entity banning players from the game, it is the game's players who provide a peer review of other gamers' behavior.

Our paper will provide an overview of various corporate approaches to regulation and discuss the Tribunal system's inherent tension: On the one hand, it is designed as a progressive attempt to achieve genuine moral legitimacy and acceptance of corporate decision-making; on the other hand, a more critical reading could interpret it as a way of outsourcing community management to amateurs who are not only asked to contribute uncompensated labor, but who are also being used to justify corporate decisions, effectively acting as a shield between LoL and the toxic players it bans from its platform. Player actions will also be discussed via theorizations such as ‘playbour’ and how gaming capital might circulate via these activities.

Thorsten Busch is a Postdoctoral Fellow with Mia Consalvo at Concordia University, Montreal, Canada, and a Senior Research Fellow at the Institute for Business Ethics, University of St. Gallen, Switzerland.

David Carroll

David Carroll: Co-founder, CEO, Glossy.io and Associate Professor of Media Design, School of Art, Media, and Technology, Parsons The New School for Design. Former Director, MFA Design and Technology ('10-'13). Research work funded by NYC Media Lab, Pearson Foundation, MacArthur Foundation, National Science Foundation, Department of Education, National Institute of

Mental Health, and Nokia Research Centers. Former clients include AOL, AandE, CNN, FOX, ESPN, HBO, PBS, Random House, Smithsonian, Sony, Time Inc., Warner Bros. Peer review for ACM. Sits on NYC Media Lab Advisory Board, Adobe Partners By Design Advisory Board emeritus. Earned MFA Design and Technology, Parsons School of Design ('00), BA Art History and Religion, Bowdoin College ('97). See dave.parsons.edu for press appearances and additional curricula vitae.

Antonio A. Casilli

The Trolletarian Condition:
Trolling as Digital Labor

The moral panic surrounding internet trolling has originated a full bestiary of digital creatures: hate trolls, rape trolls, concern trolls, religious fundamentalist trolls, bullies, griefers—but also feminist trolls, anti-religious trolls, white knights, Wikipedia vandals, anonymous, 4chaners, discordians... the list could go on forever, as well as the diatribe as to who is an actual troll (as opposed to a rightfully upset internet user trying to defend their opinion).

The attempt to personalize and essentialize both victims and perpetrators of trolling is a feature of recent media narratives and political discourse about “online sadists” and “Internet incivility”. Yet this effort hides the relational dimensions of what can first and foremost be construed as a social process. Recent orientations in research tend to define trolling as context-dependent socially disrupting pattern of interaction based on content production and sharing. Comment and forum trolls, for example, stimulate engagement in conversation-based web environments; trolls who dox their victims or post online defamatory messages can be regarded as harvesters and analyzers of user data.

Within the digital ethos, trolling and labor cut across the same socio-technological territories. Our presentation, taking the form of a lecture/communication, aims to bridge the gap between these two supposedly unrelated topics, by focusing on three cases of monetization of trolling in social media environments:

- 1) Native advertising (meme marketing and the monitoring of troll communities for trend-sniffing);
- 2) Astroturfing (hiring shills and “troll activists” to

taint the reputation of political adversaries and hijack political debate online);

3) Crowdsourcing for product testing (trolling to stimulate collective code-debugging and game beta-testing, calls to hack and pwn platform to spot security breaches).

Tech companies’ ambivalent attitude towards trolling—censorship on the one side, monetization on the other—reveals the continuity between troll labor and digital labor, as far as both modalities are caught in cycles of repression and exploitation. More interestingly, the analysis of trolling-specific repertoires of contention (e.g. 4chan’s détournement of Google reCAPTCHA) points towards the paradoxical proliferation of antagonistic and empowering approaches to online labor. Interpreting trolling users as “trolletarians” would ultimately amount to spot in their behaviors the Nietzschean “human impossibility”, that hides behind what is still “a harsh and inappropriate social arrangement”.

Antonio A. Casilli is an Associate Professor of Digital Humanities at Telecom ParisTech (Paris Institute of Technology) and a researcher in Sociology at the Edgar Morin Centre, School for Advanced Studies in Social Sciences (EHESS, Paris). His main research foci are digital cultures and critical digital humanities; privacy, censorship, and freedom of expression online. He also develops advanced ethno-computational methods and agent-based simulations for social science. He blogs about research and society on www.bodyspacesociety.edu, tweets as @AntonioCasilli, and he’s a regular commentator for Radio France Culture.

Paula Chakravarty

Paula Chakravarty is an Associate Professor at the Gallatin School and the Department of Media, Culture and Communications of New York University. Her research and teaching interests span comparative political economy of media industries, postcolonial and critical race theory, and social movements and global governance. She is the co-editor of *Race, Empire and the Crisis of the Subprime* (with Denise Ferreira da Silva, Johns Hopkins Press, 2013), the co-author of *Media Policy and Globalization* (with Katharine Sarikakis, University of Edinburgh Press and Palgrave, 2006), and co-editor of *Global Communications: Towards*

a *Transcultural Political Economy*, (with Yuezhi Zhao, Rowman and Littlefield, 2008). Her writings have been published in a number of journals, including *American Quarterly*, *International Journal of Communication*, *Media Culture and Society*, and *Political Communication*. Her current two main research projects include: a book manuscript on the politics of digital inclusion in Brazil and India; and a second collaborative research project funded by the Social Science Research Council (SSRC) on mediated activism in India, China and the Middle East.

Denise Cheng

Research Provocations: A Call for Applied Research in Digital Labor

Although digital labor reflects other historical work models, it is still a relatively new field of study. These manifestations—Mechanical Turk, crowdsourcing, peer economy platforms such as Uber and Airbnb—spark concerns around exploitation, ethics, systemic discrimination, and civil unrest. Having researched the peer economy for the last few years, I put forth a call for research beyond the usual suspects (i.e.: is it exploitative? What do we call it? Is it really sharing?) Instead, I suggest that we need inquiries which lend themselves to programmatic implementation to support a changing workforce. Coming from a scenario where gigs are the new normal, inquiries could span the role of functional employers, whether financial gain can promote diversity in peer-to-peer participation, events over time that impact digital labor adoption, and whether private-public cooperation in peer-to-peer marketplaces can actually increase services and choice in redlined neighborhoods.

Denise Cheng has an eclectic background as a subject matter expert and practitioner in community building, the future of news, civic technology, and labor in the peer economy. Denise has spoken, written, and been quoted widely by NPR, *Harvard Business Review*, NextCity, the New Museum, and others about the sharing economy. In the past, she co-founded and structured a citizen journalism outlet that became a national model for hyperlocal and citizen journalism. Denise has trained news groups on content distribution and community engagement, she was a Tow-Knight entrepreneurial fellow at CUNY J-School, and

a former Peace Corps volunteer. She received her MSc from MIT, where she was a research affiliate with the Center for Civic Media and MacroConnections, both at MIT Media Lab.

Miriam Cherry

A Minimum Wage for Crowdwork?

In 2013, workers on the crowdsourcing website Crowdflower brought a lawsuit in federal district court, alleging that they were owed minimum wage under the Fair Labor Standards Act (FLSA). That case, Otey v. Crowdflower, ultimately settled in 2014 in the workers' favor and the lawsuit was dismissed. As a result of the dismissal, however, the federal district court never ruled on the merits of the legal questions underlying the lawsuit. As a result, many of the policy questions about minimum wage and crowdwork have continued to be unresolved legally.

When Congress passed the FLSA in 1937 to help relieve the downward spiral of wages in the Great Depression, America's workers commonly showed up to an employer's place of business, leaving little doubt if they were "working" and thus entitled to the statute's minimum wage. Times, and technologies, have changed. With modern computers, individuals often perform work on someone else's behalf while sitting at home, using not their employer's factory machinery but rather a computer they purchased for themselves, as well as their own internet connection. The work is often engaging and is far safer than operating the machinery in a 1930s factory. At times, some of this online labor can feel creative, or even be part of a game or a competition.

The FLSA was not written with crowdwork in mind, but it as the United States finds itself mired in another economic crisis, there is a strong argument to be made that the economic and equitable purposes of the FLSA are best served by ensuring that the statute is construed broadly so that cyberworkers, clickworkers—the new virtual workers—receive the federal minimum wage. With advances in technology key to continued economic growth and stability, these questions demand serious consideration. I argue that the FLSA could have a positive application to worker's rights in cyberspace and in virtual worlds. In some regards, such as with globalization and outsourcing, virtual work will only accelerate existing trends,

and in doing so will force us to confront difficult questions about labor across borders. Instead of presenting a race to the bottom that will eviscerate many legal rights, some intervention of background standards might be used to change the vicissitudes of the unregulated market and the race to the bottom into a situation that helps to increase efficiency—without worker exploitation. The protection provided by minimum wage laws should be available for de-skilled work whether or not physical presence is required. I also argue that implementing voluntary “best practices” standards for virtual work could assist in the development of crowdworking in a positive ethical direction.

Professor **Miriam Cherry**'s scholarship is interdisciplinary and focuses on the intersection of technology and globalization with business, contract, and employment law topics. In her recent work, Professor Cherry analyzes crowdfunding, markets for corporate social responsibility, virtual work, and social entrepreneurship. Professor Cherry's articles will appear or have appeared in the *Northwestern Law Review*, *Minnesota Law Review*, *Washington Law Review*, *Illinois Law Review*, *Georgia Law Review*, *Alabama Law Review*, *Maryland Law Review*, and the *Tulane Law Review*, among others.

Aleena Chia

Magic Nerd Money: Work and Compensation in/of Ludic Bureaucracies

This study draws from 18 months of ethnographic research with online collectivities formed around World of Darkness and EVE Online—gaming properties managed by CCP Games. Reconstructing two transformative clashes between game players and producers, I suggest how contrastive communicative scales, structures, and understandings of laborious contributions to a transmedial commons may account for different modes of collective action in gaming communities and publics. The bureaucratic community structure of World of Darkness may have facilitated collective legal action (countersue for copyright infringement) against producers that transgressed the contractual frame between players and producers. Conversely, the network enterprise structure of the EVE Online public may have facilitated collective ludic action (in-game protest and rage-quits) contained within and

arguably absorbed by the contractual frame, through discursive mechanisms of community management. In contrast to the voluntary, modular, flexible, and creative work that make up consumer publics, consumer bureaucracies are maintained by obligatory work that is often tedious, feminized, and undervalued. In other words, unlike unpaid digital labor of fans and gamers, the labor in consumer bureaucracies feels unmistakably like work. Unlike unpaid digital labor that can be compensated by informal reputation systems, bureaucratic work demands compensation with ludic rewards in highly codified systems that anchor and perpetuate player investment. This compensation system highlights the strengths and weaknesses of consumer bureaucracies—non-portable investments of labor facilitate enhanced motivations for collective action; however, coordination capacities limit its operational complexity and scale. This study suggests that bureaucratic labors of community maintenance are key to facilitating collective action that exceeds ludic and corporate frames of consumer engagement, and proposes non-monetary compensation systems as models for enhancing recognition and remuneration. Furthermore, in place of hybrid neologisms such as playbor and prosumerism, this analysis proposes the concept of hobbies which has historically emphasized the integration of labor and leisure.

Aleena Chia is a PhD candidate in the Department of Communication and Culture at Indiana University where she is currently writing her dissertation, “Just Add Work: Emergence, Compensation, and Productivity in Participatory Game Worlds.” This research draws from a year and a half of ethnographic fieldwork with player organizations of digital and live-action role-playing games, and investigates the cultural politics of fantasy and collectivity, ideologies of productivism, and systems of social compensation, as they interplay in branded game worlds. Her research fields include digital media, game studies, and consumer culture. Her writing has been published in *American Behavioral Scientist* and *Antenna*, a media studies blog.

Tyler Coburn

Postscript on *I'm that angel*

I'm that angel is a book and series of performances sited in data centers. The protagonist of the text is a content farmer, filing articles based on words peaking in Google Trends. A high quota of trending language, the wisdom goes, will trick the algorithm into awarding higher search rankings, yielding more “eyeballs” on the article—a standard metric of our online value.

Writing from this perspective was an exercise in claiming time and space in a field of production structured by quotas of language. Given that we rarely register strict delineations of personal and waged computer work, Coburn envisaged the spans between buzzwords as spaces to disclose the character's inner life through anecdotes, speculations, anxieties, rants and the bits and bobs of cultural matter that periodically seed our individual content farms. The method is provisional—and the cultural analysis sometimes cripplingly pessimistic—but there's also a belief in the book about the literary possibilities for the programmatic and vernacular languages of the Internet.

For the conference, Coburn will deliver a presentation on industrialized, online writing, as well as give a reading from his book for a small audience.

Tyler Coburn is an artist and writer based in New York. He received a Bachelor of Arts in Comparative Literature from Yale University and a Master of Fine Arts from the University of Southern California, Los Angeles. Coburn's writing has appeared in *frieze*, *e-flux journal*, *Mousse*, *Art-Agenda*, and *Rhizome*, among others. His performances, sound works and installations have been presented at the Whitney Museum of American Art, New York; South London Gallery; Kunstverein Munich; CCA Glasgow; Objectif Exhibitions, Antwerp; CAC Vilnius; LAXART, Los Angeles; and SculptureCenter, New York.

Nicole Cohen

Building Digital Labour Dissent: Tactics and Lessons from the Cultural Industries

Despite the hype surrounding the creative industries as a source of economic growth and employment opportunity, work in the arts, media,

and cultural sectors is marked by increasing competitiveness, unpaid labour, and economic insecurity. Researchers in media and cultural studies have been adept at documenting the spread of precarity in the creative industries. Less attention, however, has been paid to the ways flexibly employed workers in these industries are responding collectively to the challenges they face through organizing and activism. Our multi-year research project, Cultural Workers Organize, examines the efforts that cultural workers—including freelancers, part-timers, interns, and the self-employed—are undertaking to respond to precarious work. We have conducted dozens of interviews with activists in Milan, New York, Toronto, London, and Montréal and have investigated initiatives ranging from collective organizing to campaigns, experiments in mutual aid, and policy proposals.

Our proposed talk will present our research in relation to digital labour dissent in two key ways. First, we will highlight some of the tactics through which digital labour capacities and platforms are repurposed by cultural workers to contest precarity. Examples include the name-and-shame social-media methods of intern activists, labour activism apps, and efforts to foster networked solidarities among spatially and temporally disaggregated workers, such as those of the Freelancers Union and Canadian Media Guild. While not all cultural labour is digital labour per se, the workers we are researching face similar challenges to the expanding digital labour force. So, second, our lecture will present lessons from the cultural industries for digital labour.

To comment on the prospects for organizing and resistance in the digital labour economy, we will outline the major lessons we have learned from other groups of dispersed and individualized workers. Such lessons include:

the potential for building a pan-sectoral labour rights campaign in the creative industries that turns on the intensifying demand for performing free or discounted labour online and offline;

the need to elevate the profile of what we call “labour policy from below”—to demonstrate that viable policy alternatives are being developed by workers who experience precarity firsthand;

the necessity of waging struggles over meaning,

assessing how workers' organizations are contesting dominant terms like "content provider" and "intern" as part of their livelihood struggles;

the promise of "commodity unionism"—understood as a frame for organizing workers across a wider circuit of exploitation;

and the need to refocus critical labour research on emerging mutual aid institutions, like coworking spaces, that exist outside the bounds of trade unions and collective bargaining.

In sum, our talk will provide an example-supported map of our ongoing research, draw out key lessons for digital labour dissent, and present the hypothesis that flexworkers in the arts, communication, and cultural industries are protagonists of a recomposition of labour politics today.

Nicole Cohen is an assistant professor at the University of Toronto (Institute of Communication, Culture, Information and Technology and the Faculty of Information). She is currently writing a book on freelance journalists and is collaborating with Greig de Peuter and Enda Brophy on Cultural Workers Organize, a project that tracks how cultural workers globally are responding collectively to precarity: culturalworkersorganize.org, nicolescohen.com.

Nicolas Colin

Corporate Tax 2.0

In 2012, the French Government asked Pierre Collin, a member of the French Conseil d'Etat, and myself to draft a report on the taxation of the digital economy. As an independent task force, our role was to recommend changes to national and international tax rules to take better account of value creation by digital firms. The report was published in January 2013. At its core lies an analysis of how the digital economy creates and which role the multitude of application users plays in this value creation. User activity generates data, which can be stored, aggregated and reused in many ways. Therefore user data is in effect put back into the supply chain where it creates value on the long term. As the value flowing from user data has a ripple effect on all the sides of business models, users become part of business operations, thereby blurring the line that used to separate consumption from production. As

with content creation or customer support, users tend to replace employees and contractors in the supply chain. And because users are not paid like employees (and they do not want to be for fear of corrupting the product), their "free work" allows tech companies to reach the highest economies of scale and massive profitability.

The report I wrote with Pierre Collin mainly recommends that developed countries recover the power to tax profits made by giant tech companies. Corporate tax is the best way to tax corporations. It's neutral and gets revenue only from profitable companies. Yet tax laws ignore the very fact that each time data is involved, users become part of the operations. Therefore, corporate tax must be reformed to adapt to the digital economy. A new definition of a permanent establishment must be introduced, grounded in the fact that users play a key role in digital value creation. Through user data, value is created where applications are used by people, not only in Bermuda or in the Cayman Islands. Accordingly, the goal should be to have a permanent establishment each time data is collected on a domestic market to fuel a business targeted on that same market. The amount of profits that should be declared to the local tax authority would diminish profits transferred to pay for intangible assets located abroad, depending on the number of users and the intensity of data collection.

As a secondary proposal, Pierre and I also propose that, while we negotiate in the OECD, France gain leverage by taxing certain data collection practices. Data is in effect the only tax base that ensures neutrality across the whole digital economy. But as the value of data is not yet mastered, the goal should not be to tax data collection per se. Instead it should be to create an incentive for businesses that rely on regular and systematic monitoring to adopt compliant practices in favor of user empowerment and innovation. This tax can be compared to the concept of a carbon tax, which grew out of the 1997 Kyoto Protocol on climate change. It would tax 1) any company 2) that collects data through regular and systematic monitoring 3) from lots of users based in France and 4) that refuse to comply with stronger privacy and user empowerment requirements. In the end, it provides incentives to firms that better inform their users and open up APIs to enable smart disclosure, as

defined by Cass Sunstein (the “timely release of complex information and data in standardized, machine-readable format in ways that enable consumers to make informed decisions”).

Nicolas Colin. 37-year-old. Co-founder and Partner, TheFamily, with Alice Zagury and Oussama Ammar. Member of the Board, Commission nationale de l'informatique et des libertés. Formerly in charge, with Pierre Collin (conseiller d'Etat), of a report commissioned by the French Government about the tax system and the digital economy. As such, ranked in the top ten of the #GlobalTax50 in 2013. Co-author, with Henri Verdier, of *L'Âge de la multitude*. Graduated from Telecom Bretagne with a major in computer science. Graduated from the Institut d'études politiques (Sciences Po) with a major in public administration and a minor in American studies. Graduated from the École nationale d'administration (ENA) before becoming an inspecteur des finances at the Inspection générale des finances. Former co-chief of staff for the “Zelnik Task Force”. Founder and former CEO of 1x1connect, co-founder of Stand Alone Media. Teaches at Telecom Bretagne and at Sciences Po. Member of the board of the Rules for Growth Institute.

Mia Consalvo

The Governance of Toxic Gamer Culture: League of Legends' Tribunal System, Corporate Responsibility, and Exploitative Labor

Despite a rapid growth in popularity, online games are continually plagued by problems such as misogyny, racism, hate speech, and other practices summarized by the terms “cyberbullying” and “toxic gamer culture”. That activity takes place within the games, during communication on gaming networks, and on related internet fora. Empirically, toxic gamer culture is regulated via two mechanisms:

1. *Gamer communities self-negotiate and enforce standards of acceptable behavior among their peers, but these practices can differ greatly among games and gamer subcultures.*
2. *Online gaming and discussion takes place in spaces owned and operated by private companies, which have become quasi-political regulators of*

their respective online territories, raising questions of corporate responsibility.

Against this background, League of Legends (LoL) takes a seemingly progressive approach to governing its community of more than 30 million players: instead of unilaterally dictating the terms of play on its platform, the game's Tribunal system gets players directly involved in evaluating other players' behavior. While the company is ultimately the entity banning players from the game, it is the game's players who provide a peer review of other gamers' behavior.

Our paper will provide an overview of various corporate approaches to regulation and discuss the Tribunal system's inherent tension: On the one hand, it is designed as a progressive attempt to achieve genuine moral legitimacy and acceptance of corporate decision-making; on the other hand, a more critical reading could interpret it as a way of outsourcing community management to amateurs who are not only asked to contribute uncompensated labor, but who are also being used to justify corporate decisions, effectively acting as a shield between LoL and the toxic players it bans from its platform. Player actions will also be discussed via theorizations such as ‘playbour’ and how gaming capital might circulate via these activities.

Mia Consalvo is Professor and Canada Research Chair in Game Studies and Design at Concordia University in Montreal. She is the co-editor of *Sports Videogames* and author of *Cheating: Gaining Advantage in Videogames*. She has most recently completed the book *Players and Their Pets* with Jason Begy and is now finishing *Japan's Videogames*, a book about Japan's influence on the videogame industry and game culture.

Mia runs the mLab, a space dedicated to developing innovative methods for studying games and game players. She's presented her work at professional as well as academic conferences including regular presentations at the Game Developers Conference. She is the President of the Digital Games Research Association, and has held positions at MIT, Ohio University, Chubu University in Japan and the University of Wisconsin-Milwaukee.

T.L. Cowan

Research and Practice on Feminist/
Feminized Digital Labor

Bringing together scholars from locations across The New School, this session will address feminist and feminized digital labor from the perspective of both research and practice. The notion of “digital labor” we explore is deliberately broad, and includes refusing the digital as well as accommodating it. Participants will discuss a range of topics including: ethics and reciprocity in ethnographies of digital work; the race and gender politics of online courses; feminist pedagogical publics; value and labor in the digital archive; documentation as digital labor; migrants resisting digital technology; the affective labor of legitimizing subcultural work; the sacrificial labor of being studied; digital labor as reproductive labor; digital technology as state surveillance; digital labor in urban space; the digital turn in public school applications; digital labor within the fashion industry from technical designers to fashion photographers; and more. Throughout, we use “feminist” and “feminized” to signal diverse communities of feminist, transgender, queer, subcultural, ethnicized, racialized, under-resourced, minoritized, disenfranchised, unauthorized and otherwise subordinated subjects. Our questions engage directly with a range of cognate subaltern theories, methodologies, practices, and pedagogies.

Our proposed format is one of experimental dialogue, drawn loosely from the Long Table format created by performance artist Lois Weaver. Blending collaboration, presentation, workshop, and performance, and conceived of as a reappropriation of the dinner table, the arrangement creates a forum around the “etiquette” of openness, dialogue, and permeability. Our Long Table plays off the notion of feminized, un- or under-waged reproductive labor invoked by a meal. It addresses the collaborative—if uneven, shifting, or exploitative—labor involved in producing inquiry and knowledge. Because seats “at the table” can rotate, it is ideal for structuring a large group such as ours, as well as for switching roles of presenter/performer and audience. Participants will frame questions, offer comments, and possibly entertain silence.

T.L. Cowan is the FemTechNet Chair of

Experimental Pedagogies in the School of Media Studies and teaches at Eugene Lang College in Culture and Media, Gender Studies and Integrated Arts at The New School.

T.L.’s current academic work focuses on the cultural and intellectual economies and social lives of trans- feminist and queer performance. Her recent articles include “The Labour of Being Studied in a Free Love Economy” (ephemera, 2014); “Speculative Praxis Towards a Queer Feminist Anti-Archive” (Ada, 2014); “Trading Credit for Debt: Queer History-Making and Debt Culture” (WSQ 2014); and the forthcoming “Transfeminist kill/joys: Rage, Love, Reparative Performance” (Transgender Studies Quarterly 2014).

T.L. also coordinates FemTechNet’s program for developing cyberfeminist approaches to online education and connecting with other digital pedagogical publics.

Jefferson Cowie

A Relevant Past for the Digital Age? A Conversation about the Burdens and Promises of Labor History for Today

This “panel” will be more of an experimental dialogue, a public discussion, between one of the most innovative labor organizers today, Sara Horowitz of the Freelancers Union, and a leading scholar of labor history, Jefferson Cowie.

Starting with some opening thoughts from the two participants, we will then move to an open, dynamic, and wide-ranging discussion about the tensions between labor’s past and its future—seen especially through questions of digital labor. Following our dialogue, we will plenty of time for questions from the audience. The focus of our attention will be on a series of questions: What might be useful to resurrect? What is holding things back? How has labor’s success limited its future? What’s new about alt-labor? What are the “suppressed historical alternatives” (as Barrington Moore put it) that we might begin to think about using to re-imagine a path forward in the present? What is genuinely new and what might have historical analogues?

The two panelists are primed to answer these questions by combining academic research and innovations in on-the-ground organizing experience.

Jefferson Cowie holds the ILR Dean's Professor Chair at Cornell University. Interested in class and inequality in the United States, he is the author of *Stayin' Alive: The 1970s and the Last Days of the Working Class*, which won the Francis Parkman and Merle Curti Prizes; *Capital Moves: RCA's Seventy-Year Quest for Cheap Labor*, which won the Phillip Taft Prize for Labor History; and editor with Joseph Heathcott of *Beyond the Ruins: The Meanings of Deindustrialization*. His latest book, *The Long Exception: The New Deal and American History* will be published by Princeton University Press. He is currently at work on a global history of the idea of the wage. <http://jeffersoncowie.info/>

Trent Cruz

The Future of Organized Labor in the Digital Workplace: Reports from the Digital Labor Group

Amid the proliferation of media devices, formats, and new technologies, work in industries such as film, journalism, and television has become increasingly competitive and insecure, despite continual claims of the "digital," "knowledge-based," and "creative" nature of our economy. Workers in media industries that used to be regulated by union contracts are finding that work is more uncertain than ever. How are media workers and their unions and guilds responding to the transformation of work in a digital age? And how should they respond?

This paper reports on the findings of an academic-union partnership on digital labor funded by the Social Sciences and Humanities Research Council (Canada), and conducted in collaboration with the Alliance of Canadian Cinema, Television and Radio Artists, the Writers Guild of Canada, and the Canadian Media Guild. Based on political economic analysis, interviews and surveys, the research assesses the implications of digital technologies for working conditions in general, and for organized labor in particular, in three industries: acting, screenwriting, and journalism. In addition, the paper discusses the collaborative research process between scholars at the Faculty of Information and Media Studies and our labor partners.

Trent Cruz is Research Associate with the Digital Labor Group (DLG) and a PhD candidate in the Faculty of Information and Media Studies at

Western University, London, Ontario. He is working in partnership with the Alliance of Canadian Cinema, Television and Radio Artists on the DLG's latest, SSHRC-funded project, "The Future of Organized Labor in the Digital Media Workplace," focusing on challenges faced by performers doing voice-over and motion capture work in the video game industry.

Morgan Currie

A Dual Valuation of Openness

This talk provides a critique of the rhetoric of openness by exploring some conceptual tensions found in claims about open government data. Open government data draws its ideological underpinnings from a variety of sources, ranging from transparency laws and e-government to open source cultures, and big data projects. Such disparate legacies support government data's dual and possibly conflicting valuations: both as a public good in service of communicative democracy, and also as a means to capture commercial value through data circulation and reuse. The rhetoric of openness therefore often positions open government data as a means to 'lean government' through a deliberate amalgamation of public, private, civic, and community partnerships collaborating to make more efficient, cost effective government.

This research focuses on two case studies where these conceptual legacies and contradictions play out. First civic hacking events are typically supported by an unusual coalition of non-profit civic organizations, city governments, and corporations to encourage the innovative reuse of government data. While civic hacking events mobilize new modes of civic engagement for non-commercial interests, for companies these events provide free labor and free data as cheap assets to assimilate into corporate projects or positions. Second, these contradictions can also be found through alliances that form in the goal of technical open standards-making. These public-private partnerships are particularly evident in Google's involvement with open data standards such as the Global Transit Feed Specification for public transit data, and the Civic Information API. While public-corporate collaboration in creating standards is not new (think of the SMS text messaging format, or MP3), the rhetoric of openness provides a novel

way to promote the blurring of public, private, and civic interests. This research seeks a deeper understanding of some of the private value capture that occurs in civic projects operating under the banner of openness.

Morgan Currie is a PhD candidate in Information Studies at UCLA. Her work examines open government data and open records, focusing on the Los Angeles context. She is currently a researcher for the Kleinrock Center for Internet Studies and the Participation Lab.

Greig de Peuter

Building Digital Labor Dissent: Tactics and Lessons from the Cultural Industries

Despite the hype surrounding the creative industries as a source of economic growth and employment opportunity, work in the arts, media, and cultural sectors is marked by increasing competitiveness, unpaid labor, and economic insecurity. Researchers in media and cultural studies have been adept at documenting the spread of precarity in the creative industries. Less attention, however, has been paid to the ways flexibly employed workers in these industries are responding collectively to the challenges they face through organizing and activism. Our multi-year research project, Cultural Workers Organize, examines the efforts that cultural workers—including freelancers, part-timers, interns, and the self-employed—are undertaking to respond to precarious work. We have conducted dozens of interviews with activists in Milan, New York, Toronto, London, and Montréal and have investigated initiatives ranging from collective organizing to campaigns, experiments in mutual aid, and policy proposals.

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challenges to the expanding digital labor force. So, second, our lecture will present lessons from the cultural industries for digital labor.

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and the need to refocus critical labor research on emerging mutual aid institutions, like coworking spaces, that exist outside the bounds of trade unions and collective bargaining.

In sum, our talk will provide an example-supported map of our ongoing research, draw out key lessons for digital labor dissent, and present the hypothesis that flexworkers in the arts, communication, and cultural industries are protagonists of a recomposition of labor politics today.

Greig de Peuter is Assistant Professor in the Department of Communication Studies at Wilfrid Laurier University in Waterloo, Canada. He is the co-author, with Nick Dyer-Witheford, of *Games of Empire: Global Capitalism and Video Games* (University of Minnesota Press). He is currently collaborating with Nicole Cohen and Enda Brophy on *Cultural Workers Organize*, a multi-country research project on emerging collective responses to precarity in the arts, media, and cultural industries. He has written about labor issues in *Culture Unbound*, *FibreCulture*, *Journal of Communication Inquiry*, and *Journal of Cultural*

Economy. Alongside his academic work, he has been active in autonomous education and curatorial projects, most recently, the Toronto School of Creativity and Inquiry (2005–10) and, currently, Letters and Handshakes.

Marco Deseriis

Nonhuman Solidarities: The Impact of Crowdsourcing on Media Activism and Hacktivism

In this collaborative presentation, Renzi and Deseriis examine the impact of crowdsourcing on contemporary forms of media activism and hacktivism, using Deleuze and Guattari's concepts of "machinic enslavement" and "social subjection." While the notion of social subjection is useful to think of the generalization of exploitation that goes under the name of crowdsourcing, the notion of machinic enslavement points to a-subjective and a-significant transformations and information exchanges that occur within a machinic assemblage. Social subjection and machinic enslavement reinforce each other. Yet they also allow us to grasp how different aspects of crowdsourcing play out in the information economy. Using the lens of social subjection, exploitation and expropriation can be analyzed through neo-Marxist approaches such as those of Vincent Mosco, Christian Fuchs and Mark Andrejevic. Through the lens of machinic enslavement, however, repetitive human tasks such as the filling of CAPTCHAs and the production and circulation of information objects are read as part of a wider machinic assemblage whose components are partly human and partly nonhuman. By following this second trace Deseriis and Renzi take in consideration two distinct sets of case studies: 1) The use by media activists of crowdsourcing platforms for the production of documentaries; and 2) the use of botnets for the organization of DDoS attacks for political ends. In both circumstances, the software and the infrastructure are not seen as mere tools but, following Gilbert Simondon, as machines whose ability to reproduce themselves depends on their ability to be open and in-formed by the surrounding environment. This drive towards indetermination, which has both a subjective side and a techno-logical side, allows us to interrogate forms of "digital solidarity" whose ethos cannot be defined in strictly human terms and which

trouble anthropocentric notions of resistance and activism.

Marco Deseriis is an assistant professor in the program in media and screen studies at northeastern university and his work revolves mostly around the production of subjectivity in the information society. His forthcoming book *Improper names* (University of Minnesota Press, 2015) is a genealogy of shared pseudonyms that brings together the history of the labor movement (Ned Ludd, Alan Smithee) with the post-modern avant-garde (Monty Cantsin, Karen Eliot) and current struggles for the commoning of information and information technologies (Luther Blissett, Anonymous). As assemblages of enunciation that are simultaneously common and singular, impersonal yet individuated, improper names allow us to think of a third way between the quantified self of the Web 2.0 and the specular politics of anonymity and obfuscation.

Carl DiSalvo

Civic Hacking

If digital labor is often conceived within the framework of industry-occupying the shadows of financial compensation—this assumes that monetary reward is the necessary end point for all labor transactions. This panel argues that a key site for digital labor and its hopeful possibilities is the work of civic hacking. This is digital labor premised on the idea of public good and the necessary provision of shared infrastructure and services.

A growing number of research and activist projects pivot on design expertise, code literacy and data analytics to mobilize resources and improve the quality of life for citizens and consumers. These affective, ameliorative, and civic registers offer a necessary complement to dominant visions of digital labor, and a means of foregrounding other kinds of profits to be gained from donated work.

Our discussion explores new forms of political participation that are enabled by the digital in ways that are situated, tactical and contextually relevant. Through analysis of civic and issue-oriented hackathons, the subjective intensity of informal code work, and the logistical activism of developing grassroots infrastructure, we illustrate data collection as activism. This new horizon for

social computing uses technology to advance collective action.

Civic hackers trade on the language of entrepreneurialism and voluntarism to exploit avenues and applications for data. Brokering partnerships between local government, non-profit, activist and scholarly communities, this work builds connections as much as tools in a speculative but no less meaningful enactment of localized belonging. Civic hacking is a characteristic experience of immaterial labor, at once imaginative, pragmatic and symbolic. As we will contest, it is a labor identity that has the potential to challenge the stranglehold of enterprise in defining the character and composition of labor, by rivaling previous visions of work and its rewards.

Carl DiSalvo is an Associate Professor in the School of Literature, Media, and Communication at the Georgia Institute of Technology. At Georgia Tech he directs the Public Design Workshop: a design research studio exploring socially-engaged design practices and civic media. His current research is broadly concerned with forms of collectivity and the role of design in shaping and enabling collectivity. He publishes regularly in design, science and technology studies, and human-computer interaction journals and conference proceedings. His first book, *Adversarial Design*, was published MIT Press in 2012. DiSalvo's experimental design work has been exhibited and supported by the ZKM, Grey Area Foundation for the Arts, Times Square Arts Alliance, Science Gallery Dublin, and the Walker Arts Center.

Sam Dwyer

Hard Work for Decent Pay

For the past 7 months, Dwyer has been an UPS man; brown shorts, brown truck, delivering throughout downtown Brooklyn. For those of you who don't know, this is a damn good American job: pay for guys who have achieved seniority is currently \$34/hour, overtime, there is no-cost comprehensive health insurance for the family, 401k, and a pension at 25 years service. This is the kind of job that inspires young men working Dunkin' Donuts counters look up at you with awe and respect, and ask "how can I become a UPS driver?"

The reason this job is so unusually good is because UPS is a unionized shop, represented by the Teamsters. But will this last? Because of "the ecommerce revolution," the parcel delivery business is rapidly expanding, but the competitive pressures are enormous, and there are some storm clouds on the horizon for the men in brown. Amazon recently enticed the USPS into delivering on Sundays at no rate premium, and rivals like Fedex and Lazership classify much of their workforce as independent contractors. Amazon, and other tech companies such as Google, are also in the early stages of developing their own logistics operations.

Presumably, these new operations won't be offering their employees pensions...

Sam Dwyer is a New School dropout, and, uh, "independent researcher." Dwyer used to be a digital marketing technology analyst for a British company called Econsultancy, but then he got fired. Following this, he wrote and starred in a YouTube series called "the spectacle show," then spent a year working with the bastard son of Gamal Abdel Nasser on an as-yet unproduced television screenplay about 14th Dynasty Egypt.

Örsan Şenalp

Says-us.net/GNUion

Says-us.net/GNUion is a collaboration for the creation of a web portal that aims to provide tools, links, advice, and ideas for digital and analog workers forced to comply with increasingly harsh benefit schemes. Says-us.net/GNUion would allow them to engage in anonymous self-expression of grievances, collaboration, self-organizing and action building creating a place for digital (and all) labor to describe and shape ourselves.

Örsan Şenalp is the founder of NetwOrg. He manages and coordinates several online projects like Social Network Unionism blog, Networked Labour website and email list, and Global Networked Labour Union project. He collaborates with others in distributed and networked politics, transnational and informational political economy of labour and social movements, collaborative online self-organizing and action, and collective campaigning.

Laura Forlano

Reimagining Work: Intersections and Entanglements between Labor and Technology Activism

This article discusses the entanglements between labor advocacy organizations and technology activists around narratives related to the future of work and, in particular, the frictions (Tsing, 2005), dissensus (Mouffe, 2003), conflicts (Hillgren, Seravalli, and Emilson, 2011) and agonism (DiSalvo, 2012) between utopian and dystopian accounts; and, the more nuanced mess (Law, 2004) in the middle, which is complicated, counterintuitive and surprising at the same time. We are constantly told that the robots are coming for our jobs, and while it is expected that the implications of the “second machine age” (Brynjolfsson and McAfee, 2014; Tufekci, 2014) will likely disrupt and reconfigure what has been known as jobs, work and employment for everyone, it is likely these reconfigurations and displacements will be felt more severely in some sectors, jobs and populations than in others. The article, which draws on literature from science and technology studies (Latour, 1992), design and media studies, is based on 10 in-depth interviews with labor advocates working on behalf of youth, women, African Americans, Latinos and formerly incarcerated populations in Chicago as well as participant observation in a half-day workshop about emerging technology and the future of work, which were conducted in Summer 2014. Specifically, while technologies such as crowdsourcing platforms, “just in time” scheduling software, big data tracking and robots are at the forefront of discussions around the future of work, labor advocacy organizations and technology activists are still operating in relative isolation from one another. For example, unions and other labor advocacy groups often support their large corporate employers rather than identifying links with progressive technology and telecommunication activists. While labor advocacy groups are canvassing and campaigning to restore and improve the rights of workers, progressive technology activists are advocating for openness, cooperation and transparency around issues such as network neutrality, intellectual property and the digital divide. There is great potential to leverage the productive frictions and tensions between these two groups in order engage in the hacking of

existing technologies (Forlano, 2008) and creation of technologies designed around alternative value systems (Nissenbaum, 2001). This article is a first step towards disentangling the disparate narratives and practices of labor advocates and technology activists through hands-on engagement with narratives around the future of work.

Laura Forlano is a writer and design researcher with a focus on relationship between cities, technology and culture. She is a tenure-track Assistant Professor of Design at the Institute of Design at Illinois Institute of Technology where she is the founder of the Critical Futures Lab. She is co-editor with Marcus Foth, Christine Satchell and Martin Gibbs of *From Social Butterfly to Engaged Citizen* (MIT Press, 2011). Forlano received her PhD in Communications from Columbia University in 2008.

Andrea Fumagalli

The Concept of Subsumption of Labor To Capital: Towards the Life Subsumption in Cognitive-Biocapitalism

*Capitalist exploitation is described by Marx with two forms of subsumption: “formal” and “real”, as outcome of the historical evolution of capitalism and the continuous metamorphosis of the capital-labor ratio. Those two subsumptions refer to two different concepts of surplus value: absolute and relative. The historical period of formal subsumption corresponds to the period of pre-industrial capitalism which reaches the threshold of the Industrial Revolution and the first stage of capitalism, in which the exploitation of labor and its submission to the capital takes place “on the basis of a working process that pre-exists” (K. Marx, *The Capital*, 1, ch. VI unpublished, p. 53). In this context, the added value derived from the extensification of labor through the continued lengthening of labor time. With the transition to real subsumption, the process of exploitation and valorization is based on the intensification of the labor process, through parcelization of labour activity and the exploitation of static and size scale economies (Tayloristic mode of accumulation). Nowadays, with the shift towards what some post-workerist scholars define “cognitive bio-capitalism”, we assist to a new metamorphosis of the capital-labor ratio and the emergence of a new form of subsumption, called life subsumption.*

This paper tries to define it and the main elements about the new form of valorization and governance.

Andrea Fumagalli is Professor of economics in the Department of Economics and Management at University of Pavia. He is member of Effimera Network, founder member of Bin-Italy (Basic Income Network, Italy) and member of the Executive Committee of BIEN (Basic Income Earth Network). He is active in the San Precario network. Among his recent publications, *Bioeconomics and Cognitive Capitalism: towards a new accumulation paradigm*, Carocci, Roma, 2007, *The crisis of the Global Economy. Financial markets, social struggles and new political scenarios*, Semiotext(e), Mit Press, 2010, "Twenty Theses on Cognitive Biocapitalism", in *Angelaki. The Journal of the Theoretical Humanities*, Vol. 16, 2011 and "Life put to work: towards a theory of life-value". *Ephemer*, vol. 10, 2011 (with C. Morini).

Benj Gerdes

How's it Co-Working Out For You? Labor, Social Media, and Why We Don't Organize

As a new component of a multi-disciplinary artistic practice, I have recently begun using stand-up comedy to try to stage and explore sites of complicity, contradiction, and apathy with regard to topics like social media and cultural production. Last fall, I was invited by the artist Simon Leung to participate in a theatrical performance called "Actions!" at the Kitchen, primarily focusing on the MoMA staff strike in 2000. Simon invited a range of artists and performers to contribute to this project, focusing on fellow travelers whose work examined questions of labor in some form. I wrote and performed a bad stand-up comedy routine about technology and social relations in New York circa the year 2000, at moments even as if it was still 2000, to complicate an otherwise more earnest set of contributions. For Digital Labor... I would use a stand up act to provide a subjective and irreverent exploration of questions raised by the conference, particularly around the present possibilities for labor organizing amidst widespread disinterest in certain fields of production. The routine would indicate displeasure at my demographic for accepting certain terms and conditions for laboring and the contemporary creation of value, while at the same time allowing that discussion to implicate my own hypocrisy

and fatigue in relationship to the development of actually existing viable alternatives. Within this experimental framework, I hope to focus on new inflections of inequality through the lens of gender, race, and class, as well as an intimate relationship between creative industries, precarity, and privilege. This is admittedly more descriptive of a format than specific topical content to be developed, but the intent—to access certain "uncomfortable" questions in a different manner—should be clear. This presentation would be theoretically-informed but appropriate for a lay audience.

Benj Gerdes is an artist, writer, and organizer working in film, video, and other public formats, individually as well as collaboratively. He is interested in intersections of radical politics, knowledge production, and popular imagination. His individual and collaborative work focuses on the affective and social consequences of economic and state regimes through historical research, dialogue, and participatory or aleatory formalizations. His work has been exhibited and screened at venues including the Centre Pompidou, National Gallery of Art, New Museum, REDCAT Gallery, Rotterdam International Film Festival, and the Tate Modern. Writings have been published in *October*, *The Journal of Aesthetics + Protest*, *Incite!* and *Rethinking Marxism*. Based in Brooklyn, NY, he is Assistant Professor of Media Arts at Long Island University-Post.

Richard Gilman-Opalsky

On the Capitalist Dream for a World without Bodies: Digital Labor and Technontology

I discuss the emergence of a new mind-body split in the evolving contexts of cognitive labor. I argue that capitalism has brought about a peculiar revival of Cartesian dualism at precisely the time when cognitive science and neuropsychology have supposedly hammered the final nails into the coffin of the disembodied mind/spirit/ghost, or Geist. The eight-hour workday has been replaced by a maximal-length workday, the workday of the wakeful state. The conscious energy of workers is increasingly available for extraction, while from the perspective of capital, the body is an impediment best left behind. The new regime moves beyond the Foucauldian model of brains controlling bodies, toward a system of disembodied brain

activity, which relegates the body to a kind of sensory-sexual apparatus that only requires basic maintenance. Capitalism has managed to get brain activity to go mobile, to travel freely and fast, in real time, without the costly mass of the body itself. I argue that this disembodiment defines current and dangerous developments in education, work, and social life. Thus, we have moved from the question of what the body can do, to the question of what to do with the body.

But, can we handle a disembodied life? Thinkers like Zygmunt Bauman, Paul Virilio, and Franco "Bifo" Berardi have been worried about the consequences. The situation recalls, and seems to vindicate, Eric Hobsbawm's famous declaration: "Human beings are not efficiently designed for a capitalist system of production." Meanwhile, performance needs bodies. Bodies occupy parks and administrative buildings, bodies block traffic, and the death of the body extinguishes brain activity. In this presentation, I explore how new expropriations of brains from bodies intersect with the politics of labor and life.

Richard Gilman-Opalsky, PhD, is Associate Professor of Political Philosophy in the Department of Political Science at the University of Illinois, Springfield. Dr. Gilman-Opalsky's research and teaching specializes in the history of political philosophy, Continental and contemporary social theory, Marxism, autonomist politics, critical theory, social movements and the public sphere. Dr. Gilman-Opalsky is the author of three books: *Unbounded Publics: Transgressive Public Spheres, Zapatismo, and Political Theory* (Lexington Books, 2008), *Spectacular Capitalism: Guy Debord and the Practice of Radical Philosophy* (Autonomedia, 2011), and *Precarious Communism: Manifest Mutations, Manifesto Detoured* (Autonomedia, 2014). Dr. Gilman-Opalsky has published numerous articles on social theory and political philosophy, especially on theories of revolution, contentious politics, capitalist crisis and culture. He has lectured widely throughout the U.S. and Europe, including at Goldsmiths University of London, Loughboro University, and University of Essex. Dr. Gilman-Opalsky's undergraduate and MA degrees are in Philosophy and his PhD is in Political Science from The New School for Social Research.

Greg Goldberg

The Play's the Thing: Examining Anxieties Surrounding the Collapse of Work and Play

In the paper, I examine anxieties over the shifting boundary between work and play, with particular focus on those activities which appear to be play but are geared toward the production of value. First I look at academic discourse surrounding no-collar employment, and in particular the informal design, relaxed norms, and unusual amenities often associated with "creative class" workplaces in the tech sector. Second I look at academic discourse surrounding the harvesting of value from users' participation online. In both cases, what appears to be fun or play is revealed to be work, and users/laborers are characterized as suffering from a sort of false consciousness. I argue that this approach to play is structured by an underlying rejection of play as a narcissistic, irresponsible endeavor.

More specifically, I argue that the move to characterize leisure/play as work simply because of its capacity to produce value evidences an underlying and disavowed discomfort with play/leisure. This underlying discomfort is not simply with the unpaid labor of internet users and tech workers, but more substantially the content of their play/leisure. However, because of the legacy of cultural studies (and particularly the advent of reception theory in the 1970s) it has become difficult for scholars to malign the tastes and pastimes of the masses. I argue that the problem for scholars is not the exploitation of users/workers, but rather the looming dissolution of certain forms of sociality historically tied to labor—those that elicit responsibility, obedience, and sacrifice—and the concomitant unleashing of ego. Rather than taking concerns about user/worker exploitation at face value, I reframe these as symptoms of anxiety stemming from this dissolution—an anxiety which works to reconstitute a boundary between work and leisure, and in so doing to (re)produce a properly socialized subject, i.e. a subject disabused of the prospect of getting something for nothing.

Greg Goldberg is Assistant Professor in the Department of Sociology at Wesleyan University, and Visiting Fellow at Yale University's Information Society Project. His work has appeared in *New Media and Society*, *WSQ*, *ephemera*, and on the Huffington Post.

Jeffrey C. Goldfarb

Jeffrey C. Goldfarb is the Michael E. Gellert Professor of Sociology at the New School for Social Research, and the founding editor of *Public Seminar*. He is the author of dozens of articles and eight books, including *Civility and Subversion: the Intellectual in Democratic Society* (Cambridge University Press, 1998), which provides the theoretical guidelines for the practices of *Public Seminar*. He has studied, historically and comparatively, the conditions and consequences of free public life, with special focus on Central Europe and North America. In recent years he has been studying this problem in Israel–Palestine. He is also working on a book project with Iddo Tavory on “the social condition,” and working together with Daniel Dayan on a dialogue on media, publics and intellectuals. He is committed to linking his theoretical endeavors to practical action in supporting free public life. For his public and intellectual work in Central Europe, Goldfarb was awarded the Solidarity Medal from the Polish government, presented by former President Lech Walesa.

Michael Grabell

Temp Land: Working in the New Economy

The U.S. economy now has more temp workers than ever before. One-seventh of the total job growth since the recession has been in the temp sector, and the American Staffing Association estimates that a tenth of all workers find a job at a staffing agency every year. Nearly all the growth has come in low-paying blue-collar jobs at factories and warehouses, where workers suffer high injury rates and face fees that depress their pay below minimum wage.

The growth has led to a proliferation of what researchers have begun to call “temp towns.” They are often dense Latino immigrant neighborhoods teeming with temp agencies. Or they are cities where it has become nearly impossible even for white and African-Americans with vocational training to find blue-collar work without being hired through a temp firm.

Grabell, an investigative reporter for ProPublica, takes us to these temp towns, where workers wait for hours in labor halls in a modern-day version of the “shape up” or line up in alleyways for

neighborhood labor brokers known as “raiteros” to shuttle them to the supply chain of some of America’s largest companies.

He will also present a new data analysis by ProPublica, which shows that temp workers have higher injury rates than regular employees doing the same type of work. The research took an experimental approach using workers’ compensation claims data from Florida, California, Massachusetts, Minnesota and Oregon. Temp workers are at greater risk of severe injuries such as amputations, and the injury rate is growing.

Grabell will tell the stories of the workers behind the data from first-person interviews and OSHA investigative files.

Michael Grabell writes about economic and labor issues for ProPublica, where he has produced stories for the *New York Times*, *NPR*, *CBS News*, *USA Today* and *Time* magazine. He most recently produced a series of stories documenting wage theft and safety problems in the growing blue-collar temp staffing industry. ProPublica is a non-profit news outlet founded in 2008 to fill the gap in in-depth reporting as the media was cutting back the resources needed for such journalism. Grabell is the author of *Money Well Spent?* (Perseus, 2013), a nonfiction book chronicling President Obama’s attempts to revive the economy from the Great Recession, as well as the poetry chapbook, *Macho Man* (Finishing Line Press, 2014).

Mark Graham

Digital Labor and Development:
New Knowledge Economies
or Digital Sweatshops?

In most of the world’s low-income countries, un-, and under-employment is a major social and economic concern for policy makers. South Africa, for instance, has a youth unemployment rate of almost 50%. At the same time, we are currently at a moment in which 2.5 billion people now are connected to the Internet: a majority of whom live in low-income country.

In response to this convergence of poverty and connectivity, many international development organisations have been attracted to digital labor as a way of bringing jobs to the world’s poor. Drawing on initial findings from an ongoing, mixed-method research project investigating value

networks, discourses, and practices of digital labor in Sub-Saharan Africa and Southeast Asia, our lecture engages with two primary data sources.

First, with a critical discourse analysis, we examine the assumptions baked into digital labor development plans. Who are policy-makers seeking to connect? Who are the programmes they design intended to benefit? And what is left unsaid?

Second, with digital trace and log data obtained from online marketplace administrators, we map value chains of digital labor in six African and Asian countries. This analysis explores market structures and distributions of revenue, pertaining to the role of geographies and distance in shaping clusters of power and inequalities in these networks. A key question addressed concern the accumulation of human capital: Do experienced laborers upgrade to higher-value added tasks?

This comparative analysis of development discourses and actual chains of value in digital labor networks touching down at the world's economic peripheries, ultimately allow us to begin to address whether any global inequalities can be effectively addressed through digital labor or whether such practices only reproduce and expand exploitative relationships.

Mark Graham has presented research at over eighty-five conferences, workshops, and colloquiums since 2003. This includes keynotes and invited talks with institutions like: UNCTAD, the US State Department, the Wikimedia Foundation, TED, Re:Publica, SXSW, DFID, and a variety of international and regional academic conferences in the fields of Geography, Internet Studies, Development, African Studies, Communications, and Sociology. His work has been featured in over one hundred media outlets including *The BBC*, *The Atlantic*, *The New York Times*, *The Guardian*, *The Economist*, *The Telegraph*, *Wired*, *Der Spiegel*, *Il Sole 24 Ore*, and many others. He has also written a series of articles about the social and economic effects of the Internet for the *Guardian* and *The Atlantic*.

Melissa Gira Grant

Melissa Gira Grant a writer and freelance journalist covering sex, tech, and politics, in the streets and everywhere else. Her latest book,

Playing the Whore: The Work of Sex Work (Verso, 2014) challenges the myths about selling sex and those who perpetuate them. Her reporting and commentary appears in *The Nation*, *The New York Times*, *Wired*, *The Atlantic*, *Dissent*, *Glamour*, and *The Guardian*, among other publications. She lives in New York.

Mary L. Gray

Monopsony Online: Crowdfunding and Market Power

We analyze crowdsourcing as a labor market through the example of Amazon Mechanical Turk (AMT), a popular, commercial site that allows anyone to post and complete small, paid tasks online. We consider how power dynamics between requesters (“employers”) and crowdworkers (“employees”) set the terms for and expectations of employment. In theory, crowdsourcing could circulate work fairly and directly to individuals seeking microtasks. However, as practiced, commercial crowdsourcing services, like AMT, 1) systematically occlude the information workers need to choose appropriate employment opportunities and 2) implicitly make individuals bear the high costs of finding viable tasks to do. We frame the AMT labor market in terms of monopsony to diagnose this dynamic. Monopsony typically describes a situation where an employer has a greater degree of wage-setting power because of the limited employment opportunities available to a pool of workers. For this reason, evaluating monopsony online has important implications for how we think about digital work.

Our project therefore draws on ethnographic research and quantitative analysis of survey data to argue that market frictions give rise to the inequitable distribution of power among requesters and crowdworkers. We hypothesize market distortions on AMT are a result of 1) inadequate information about what we call the “goodness of tasks”; 2) high search costs imposed on workers; and, 2) reputation bias, which makes market entry prohibitive to new entrants. We conclude with insights from crowdworkers about how to reform online labor platforms to serve the needs and interests of all people dedicating their time and energy to crowdwork.

Mary L. Gray studied anthropology before receiving her PhD in Communication from the

University of California at San Diego in 2004. She draws on this interdisciplinary background to study how people use digital and social media in everyday ways to shape their social identities and create spaces for themselves. Mary's most recent book, *Out in the Country: Youth, Media, and Queer Visibility in Rural America* (NYU Press), examined how young people negotiate and express their lesbian, gay, bi, and transgender identities in rural parts of the United States and the role that media, particularly the internet, play in their lives and political work. She served on the Executive Board of the American Anthropological Association from 2008 until 2010, recently held a seat on that Association's Committee on Public Policy, and will chair the Executive Program Committee for the 2014 AAA Annual Meetings in Washington D.C. Mary is a Senior Researcher at Microsoft Research, New England Lab. She maintains an appointment as Associate Professor of Communication and Culture at Indiana University, with adjunct positions in American Studies, Anthropology, and Gender Studies.

Dan Greene

Digital Labor and Geographies of Crisis

Capital, as value in motion, often leaves local labor behind in the search for higher profits. But capital must be fixed into place for production to occur, creating a whole sociotechnical infrastructure whose form changes with the mode of production: Ford's factories and Facebook's platforms, Ma Bell's wires and Equinix's server farms. Over time this spatial fixity becomes a barrier to higher profit rates and so leads to overaccumulation and devaluation. Capitalism is constantly seeking a 'spatial fix' to these local problems before they can bloom into full-blown crises: A move to new geographies is sought, where new sociotechnical infrastructure can be built to elicit consumption, outsource production, or accumulate cheap labor (Harvey, 2007). This roundtable debates how these geographies of crisis are formed within digital spaces, and how digital labor is segmented, distributed, pushed and pulled across digital spaces in the lead-up to and fallout from crises. Social media may provide new spaces and times of accumulation, but free labor is often pushed elsewhere (e.g., from MySpace to Facebook) while the platforms remain, in a manner analogous to white flight (boyd, 2011). Communications

infrastructure allows for financiers to trade billions of dollars across the globe in seconds, but crashes can spread just as quickly (Golumbia, 2013). Questions we're interested in include: What does a bubble feel like from the inside and how does that experience resonate across networks? How does the primitive accumulation of digital labor compare to the industrial experience? How do digital technologies open up new modes of resistance to the speed-ups and outsourcing which capitalists use crisis to justify?

Daniel Greene will respond to the five other speakers, offering links between their fields, and then moderate the ensuing debate while taking questions from the audience.

Dan Greene is a PhD candidate in American Studies at the University of Maryland and a University Flagship Fellow. His ethnographic research focuses on the origins and effects of the hope that internet access and internet industries and will lift up people, cities, and countries. He is drawing on years of fieldwork among Washington, DC's tech start-ups, public libraries, and charter schools, in order to build a political economy of the so-called digital divide and show how wealth and poverty are produced and understood in cities trying to kickstart their tech sectors. Other current projects look at the economic geography of digital labor and the ethical arguments of drone warfare memes. Dan is a dedicated teacher interested in digital learning spaces who currently acts as the graduate mentor for his department's pedagogy training workshop and trains local high school teachers in social media literacy. He teaches courses on cultural studies, the information society, globalization, and media activism. He tweets @greene_dm.

Melissa Gregg

Civic Hacking

If digital labor is often conceived within the framework of industry-occupying the shadows of financial compensation-this assumes that monetary reward is the necessary end point for all labor transactions. This panel argues that a key site for digital labor and its hopeful possibilities is the work of civic hacking. This is digital labor premised on the idea of public good and the necessary provision of shared infrastructure and services.

A growing number of research and activist projects pivot on design expertise, code literacy and data analytics to mobilize resources and improve the quality of life for citizens and consumers. These affective, ameliorative, and civic registers offer a necessary complement to dominant visions of digital labor, and a means of foregrounding other kinds of profits to be gained from donated work.

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Melissa Gregg researches the future of work at Intel. Her current book, *Counterproductive: A brief history of time management*, is forthcoming with Duke University Press. Previous publications include *Work's Intimacy* (Polity, 2011), *The Affect Theory Reader* (Duke UP, 2010) and *Cultural Studies' Affective Voices* (Palgrave 2006).

Karen Gregory

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Bell's wires and Equinix's server farms. Over time this spatial fixity becomes a barrier to higher profit rates and so leads to overaccumulation and devaluation. Capitalism is constantly seeking a 'spatial fix' to these local problems before they can bloom into full-blown crises: A move to new geographies is sought, where new sociotechnical infrastructure can be built to elicit consumption, outsource production, or accumulate cheap labor (Harvey, 2007). This roundtable debates how these geographies of crisis are formed within digital spaces, and how digital labor is segmented, distributed, pushed and pulled across digital spaces in the lead-up to and fallout from crises. Social media may provide new spaces and times of accumulation, but free labor is often pushed elsewhere (e.g., from MySpace to Facebook) while the platforms remain, in a manner analogous to white flight (boyd, 2011). Communications infrastructure allows for financiers to trade billions of dollars across the globe in seconds, but crashes can spread just as quickly (Golumbia, 2013). Questions we're interested in include: What does a bubble feel like from the inside and how does that experience resonate across networks? How does the primitive accumulation of digital labor compare to the industrial experience? How do digital technologies open up new modes of resistance to the speed-ups and outsourcing which capitalists use crisis to justify?

Karen Gregory will be connecting emergent spaces of unpaid digital labor to longstanding feminist critiques of emotional and informal labor.

The CUNY Digital Labor Working Group Roundtable: The Place, Politics, and Function of Measure

What are the metrics that measure the "success" and "failure" of neoliberal subjects and which allow them to determine whether a life has been truly made a living? Part of the process of becoming a "worker" in a capitalist economy has generally been the transposition of activity done outside of a wage relation into activity done within a wage relation. The wage itself operates as the universal abstraction of labor activity. However, in the case studies of digital labor that we are exploring here, it is not free activity transposed into waged activity but the mundanities and passions of everyday life transposed into a form of labor most often not waged. Without the universal metric of the wage,

we argue that what makes it “work” or “labor” is that it builds value for someone (at times the laboring the subject, but more often than not an entity that is not the laboring subject) through diffuse processes of measurement. Indeed, these processes of measurement are built into the architecture of web 2.0 and, as Clough points out, such “open processes of computation are becoming resources for culture, politics, and the economy” (Clough 2013).

Our work unpacks specific online places and practices behind such “open processes of computation” to better understand how such processes incite subjects to labor. The datalogical turn folds previous labor/gender/political strategies of resistance, psychic mechanisms, and care into digital production where everything becomes yet another source of content. Our panel carefully considers how such a digitizing of experience feeds back on subjectivity leading to the creation of an enterprising, risk bearing subject who recognizes themselves as such. But, we argue, it is not these subjects who become valuable but the processes of computation themselves that are producers of value through the constant modulation of the metrics of success and failure.

Karen Gregory will be presenting a talk entitled “Good Wives: Algorithmic Architectures as Metabolization.”

Karen Gregory is an ethnographer and theory-building scholar whose research focuses on the entanglement of contemporary spirituality, labor precarity, and entrepreneurialism, with an emphasis on the role of the laboring body. She is currently a lecturer in sociology at the Center for Worker Education/Division of Interdisciplinary Studies at the City College of New York, where she heads the CCNY City Lab. Karen co-founded the CUNY Digital Labor Working Group and her work has been published in *Women’s Studies Quarterly*, *Women and Performance*, *The Journal of Interactive Technology and Pedagogy*, and *Contexts*. Karen is currently at work on a publication that explores the relationship between the financialization of daily life, algorithmic architectures, and the metaphysics of “abundance.”

Seda Gurses

On the Division of Labor and Practices of Delegation in Times of Mediated Politics and Politicized Technologies

During particular historical junctures, characterized by crisis, deepening exploitation and popular revolt, referred to here as “sneaky moments”, hegemonic hierarchies are simultaneously challenged and reinvented, and in case of the latter in due course subtly reproduced. The current divide between those engaged in politics of technology and those participating in struggles of social justice requires reflection in this context. There are tangible divergences in the daily practice of these two traditions in activism, however, these are not only due to philosophical or political differences. They are also related to the ways in which specialization of work and scarcity of resources leads to a division of labor that often expresses itself across existing fault-lines of race, gender, class and age. Of specific interest to us is the way in which the re-occurring delegation of technological matters to “techies” or “technological platforms”, and the corresponding flattening of politics in the process of developing autonomous technical tools and platforms, exacerbate this problem. Assuming that these moments in which collectives fall back on hegemonic divisions of labor are part and parcel of the divergence between technology politics and social justice politics, we want to ask: are these divisions of labor inevitable?

It is the assignment of the Darmstadt delegation to explore the techno-political and socio-emotional relationships between activist practice and tools. Currently active delegates are Femke Snelting (ConstantVZW, Belgium), Jara Rocha (GReDiTS/Objetologias, Bau School of Design, Spain), Miriyam Aouragh (University of Westminster) and Seda Gurses (NYU). Seda Gurses will be present at the DL14 to present their research.

David Hakken

After Capital? Values, Commons, Computing, and the Search for a Viable Future

My current Routledge book addresses what might happen After Capital? Values, Commons, Computing, and the Search for a Viable Future. My co-authors (Italian Maurizio Teli and Barbara

Andrews) and I presume that current social arrangements will not insure long-term social reproduction, so we need to create a replacement social order. We focus on the potential of selected forms of computing, like participatory design, that “informate” rather than automate; that foster processual rather than structural, and service rather than production, approaches to organization; a “free software” rather than an “open source” approach to achieving “openness”; embody serious sustainability, a social constructivist rather than technicist perspective on technology, a nuanced understanding of the complex phenomena associated with globalism, and broader understandings of “the economic”; and increase access to the means of cultural reproduction.

In my presentation for the conference, I will address emerging, digitally-mediated forms of work and labor, to identify those which, even if currently bent to the reproduction of capital, contain such potential and thus prefigure such an alternative social order. Of central concern will be how such prefigurative practices can assume “common pool resource” form, as well as necessary accompanying state forms. My ultimate goal is to suggest a Utopian project that builds on popular identification of computing with social change and alternative futures.

David Hakken directs the Indiana University program Social Informatics (SI), which is the study of what happens when digital technologies (DTs) are used by people. David has received grants, from NSF, SSRC, the Fulbright Program, two universities and other not-for-profit and state organizations. He ran the SUNYIT Policy Center, was president of the Society for the Anthropology of Work of the American Anthropological Association, the first recipient of the AAA's Prize in Anticipatory Anthropology, and received teaching and scholarship awards. Besides scholarly and popular articles, he has written four books on computing and co-edited another, most recently *The Knowledge Landscapes of Cyberspace* (2003, Routledge). The next Routledge book, *Values and the Making of Cyberspace: Common Devices?* comes out in 2015.

Orit Halpern

Strange Agency: A Brief History of Clouds and Crowds

This paper will examine the redefinition of intelligence and its relationship to the idea of self-organization from 1945 to the mid-1970's. Linking together a history of rationality in the cognitive, neuro, and social sciences with cultural history, the paper will detail how collectivities, from insect communities to human crowds, went from being defined as dangerous, paranoid, and Fascist or Communist, to being a resource, the very site of political possibility and financial benefit, a medium to be “sourced” as in “crowd sourcing”. I trace how entities once described as stupid, dangerous, irrational and undemocratic became intelligent, networked, and valuable. The paper will focus particularly on the work of Herbert Simon, Fischer Black, Myron Scholes, E.O. Wilson, and other early pioneers in the human, ecological, and communication sciences who transformed ideas of agents and agency and developed new methods to measure and model organizations, networks, and societies. This epistemology of cybernetic behaviorism continues to inform contemporary notions of machine learning, and is regularly leveraged to in the interest of labor and profit in finance, data mining, and crowd sourcing.

Dr. **Orit Halpern** is an assistant professor in History at the New School of Social Research and Eugene Lang College, and an affiliate in the Design Studies MA program at Parsons. Her research is on histories of digital media, cybernetics, cognitive and neuroscience, architecture, planning, and design. Her current book *Beautiful Data: A History of Vision and Reason* since 1945 (Duke University Press, 2014) is a genealogy of big data and interactivity. Her published works and multi-media projects have appeared in numerous venues including *The Journal of Visual Culture*, *Public Culture*, *Configurations*, *Technology and Society*, *C-Theory*, and at ZKM in Karlsruhe, Germany. She has also published essays in numerous exhibition catalogs.

Karin Hansson

The Affect Machine

In the artwork The Affect Machine I investigate new forms of contracts and widened definitions of employment that better could address today's

work realities. By merging the functionality of a social network online, with the functionality of online trading, an institution could be created that better mirrors the practices of the networked economy.

The starting point for the project is practices of funding artists (rather than artworks) at crowdfunding sites like SonicAngel and ArtistShare. The micro-financing of artists, rather than works of art, offers new possibilities for people other than the economic and cultural elite to become patrons of the arts. One might term it a more democratic base for the artistic priesthood and its varied discursive practices. But it is not just the economy of art that focuses on special people. Singularity is something that many professions emphasize; not just artists but all sorts of creative activities, from music to massage, emphasize the unique person behind the product. Promoting a personal brand in the form of taste, education and social relations is also central to every career in an insecure and flexible labor market, not just in the creative sector. Accordingly, crowdfunding of humanity (being), rather than of production of commodities (doing), is a possible scenario for a future social system.

We cannot, of course, ignore all those without the possibility of operating on digital networks, and those producing the material base that makes the so called creative sector possible, but by joining the functions in a capitalist institution with the functions in a digital social network, we can sketch a form of how the private and public sectors can approach each other.

Karin Hansson (khansson@dsv.su.se), Ph.Lic., artist, curator and PhD student at The Royal Institute of Arts in Stockholm and at the Department of Computer and System Science, Stockholm University. Her research focus is artistic methodologies and online participatory processes. In her thesis work she has looked at how identity and community is materialized and performed, on web pages, on blogs and in social forums. With this in mind she has developed a prototype for a collaborative system that combines analysis of structure and representation with a deliberative tool support. The purpose is to address inequality and digital differentiation and support discursive processes. This research has been conducted in the context of two urban planning projects and in collaboration with the Department of Urban

Planning and the Environment, Royal Institute of Technology, Stockholm.

More information can be found on www.temporaryart.org/karin

Stefan Heidenreich

Relationality, Spimes and Network-Value

Data differ from things: they are not scarce. If at all, their point of scarcity lies in the human attention. That's why we have all the talk about the over-abundance of information and an economy of attention. They're symptoms of an ongoing transition. During this transition, the digital economy is being modeled according to the economy of things— by introducing artificial scarcity plus dismissing technically appropriate usage as illegal, and by wrapping things in layers of data, like 'spimes' (Sterling) and the idea of 'sharing.'

Once the transition is done, things will be data. Abundance of most objects will be taken as default. The strong notion of property related to scarcity may fade away. Functional resources and tools of all kinds will become common goods.

This transition will also affect our idea of work. For now, labor is conceived along the principles of the factory and the production of scarce goods, from leftist (education/internet as factory) as much as from neo-liberal positions. Future work will be wrapped in layers of data. It may have little to do with scarcity but more with relational activities. Relational as in linking to others and being assigned a value by others. For now, the economy of the web lingers in a parasitic stage, depending on material goods and their distribution. The coming relationalities may derive value from links, similar to Google's relevance ranking or similar to the Like-Economy of Social Networks.

When it comes to work and to workers, the turn may lead either to a dark or to a bright scenario. We may finally leave repressive markets and artificial scarcity behind and arrive at the pre-Marxist phantasy "from each according to his ability, to each according to his need ". Unfortunately, the dark future remains more likely: an impoverished workforce in a subsistence economy, with a network layer that just allows for 'sharing' the minimum.

Stefan Heidenreich is a writer, theoretician and art-critic, lives and works in Berlin. He currently holds a research position at the Center for Digital Cultures at the University of Lüneburg, and is occasionally teaching at the Institute of Media Studies, Basel University. Fields of research include network and media theory, economy, and art.

Howard Hendrix

Seven Years A Pixel-Stained
Technopeasant Wretch: Lessons Learned
Dissenting From Digital Devolution

In April 2007, I was asked by the Livejournal site moderator for the Science fiction and Fantasy Writers of America (SFWA) to contribute a post as part of an effort to help familiarize our membership with the backgrounds and opinions of SFWA's officers. In that post I wrote about many things, but what garnered most attention were my comments regarding writers who were, for marketing and self-promotional purposes, posting full-text versions of their novels to the web for free download—individuals I felt were working against the interests of writers as a class. I referred to these fellow writers as “webscabs” who were contributing to the transformation of “the noble calling of Writer into the life of Pixel-stained Technopeasant Wretch.”

Unfortunately for me, the audience of my post was not limited to my fellow SFWA members. The technolibertarian wing of the science fiction community worldwide took exception to my comments, unleashing a torrent of virtual vitriol and digital defamation, even ironizing my comments through the creation of International Pixel-stained Technopeasant Day.

All of this had a real impact on my writing career, for a time driving me into the Wretch status I had feared and warned against. In this presentation I will examine this experience in the context of other digitally mediated situations in which far too many people are doing far too much work for far too little money, including adjunct faculty as online class “curators,” and the infoworkers who make systems like Amazon’s Mechanical Turk possible.

My presentation is informed by Marx on the replacement of labor by capital and Lanier on the digital disconnect between community economies and market economies. The presentation ends with

a discussion of how we might render ontologic virtualization—the replacement of living beings with nonliving systems—less destructive to workers and the commonweal.

Howard Hendrix holds a BS in Biology (Xavier University, Ohio) and MA and PhD in English Literature, the latter both from University of California, Riverside. He has taught at the college level for over thirty years, and am currently at California State University, Fresno. He has also been a professional science fiction writer for nearly as long. His first four published novels appeared from Ace Books (Penguin Putnam): *Lightpaths* (1997), *Standing Wave* (1998), *Better Angels* (1999), and *Empty Cities of the Full Moon* (2001). His fifth novel, *The Labyrinth Key* (2004), and sixth novel, *The Spears of God* (2006/7), were published by Ballantine Del Rey/Random House. All of Howard’s Ace Books have been republished by Wildside Press and are available on audible.com. He has also published three collections of short stories, as well as authored, co-authored, or co-edited three nonfiction books, most recently *Visions of Mars*. With his wife Laurel, Howard is currently co-editing *The Encyclopedia of Mars* (due out in 2016). His short stories appear regularly in anthologies and in magazines, most recently *Analog Science Fiction and Fact*, for which he also does occasional editorials. He has also published many poems and book reviews, as well as numerous works of literary criticism and creative nonfiction, the last most recently for *Boom: A Journal of California* (University of California Press).

Joke Hermes

Beyond Neo-liberal Seduction: Understanding ‘Labor’ from the Perspective of Independent Professionals in the Creative Industries

The digitalization of labor is crucial to how work and work life have changed in the creative industries, our field of research and training as teachers in higher professional education. While corporate outsourcing immediately suggests new forms of exploitation as corporate risk is now carried by individual workers, it is also a source of pride for new independent professionals. In interviews those involved accept new working conditions as a fact of life and as an opportunity to make new lifestyle choices to work nearby or from home on one’s own terms.

It would seem narrow-minded to simply see corporate outsourcing as foremost a triumph of neo-liberal policy and ideology when creative workers themselves also see it as a moment for critical anti-system choices that enable living a small ecological footprint and allow for new arrangements of care. How to understand this ideological quandary? Are we looking at the victory of late capitalism or does digital labor also offer opportunities for or moments of real change? Will it solidify gender inequality? Defined in the Netherlands as those professions related to media, the arts and creative business services, the creative industries are now organized as a small number of giant corporations and a multitude of independent professionals working as free-lancers or in small businesses. This paper will inquire into professional identity construction in the creative industries and available discursive means to discuss work, work life and labor conditions. Work such as this is needed to critically assess developments in work culture and working conditions. It is equally important from an educational, an administrative and from an activist perspective. Both self-organization and new labor policy can only be effective when they conform to the ways in which work is understood by all parties involved, including students and teachers.

Joke Hermes is a lector (professor) of Media, Culture and Citizenship at Inholland University of Applied Sciences. She teaches television and cross-media culture at the University of Amsterdam and is one of the founding co-editors of the *European Journal of Cultural Studies*. As a media ethnographer she is fascinated by the way in which media use and media production become meaningful in everyday life.

Rob Horning

Pre-emptive Personalization

When we start measure the self, concretely, in quantified attention and the density of network connectivity rather than in terms of the nebulous concept of "effort," it begins to make sense to accept algorithmic personalization, which reports the self to us as something we can consume. The algorithm takes the data and spits out a statistically unique self for us, that lets us consume our uniqueness as as a kind of one-of-a-kind delicacy. It masks from us the way

our direct relations with other people shape who are, preserving the fantasy we are sui generis. It protects us not only from the work of being somebody—all that tiring self-generated desire—but more insidiously from the emotion work of acknowledging and respecting the ways our actions have consequences for other people at very fundamental levels of their being. Automated selfhood frees us from recognizing and coping with our interdependency, outsourcing it to an algorithm.

Rob Horning is an editor at the *New Inquiry*, an online journal of cultural criticism.

Sara Horowitz

A Relevant Past for the Digital Age? A Conversation about the Burdens and Promises of Labor History for Today

This "panel" will be more of an experimental dialogue, a public discussion, between one of the most innovative labor organizers today, Sara Horowitz of the Freelancers Union, and a leading scholar of labor history, Jefferson Cowie.

Starting with some opening thoughts from the two participants, we will then move to an open, dynamic, and wide-ranging discussion about the tensions between labor's past and its future—seen especially through questions of digital labor. Following our dialogue, we will plenty of time for questions from the audience. The focus of our attention will be on a series of questions: What might be useful to resurrect? What is holding things back? How has labor's success limited its future? What's new about alt-labor? What are the "suppressed historical alternatives" (as Barrington Moore put it) that we might begin to think about using to re-imagine a path forward in the present? What is genuinely new and what might have historical analogues?

The two panelists are primed to answer these questions by combining academic research and innovations in on-the-ground organizing experience.

Sara Horowitz, who has deep family ties to traditional labor organizing, has resurrected and modernized a nineteenth century form of labor organizing—the mutual aid society—and updated it for today's freelance workers. Through advocacy, education, and the provision of services

(particularly health insurance), the Freelancers Union offers a path forward for workers who lack established identities and benefits derived from being employees of a particular firm.

Daniel C. Howe

AdNauseam Launch

We are delighted to present the launch of AdNauseam at #DL14. AdNauseam is another tool in the series of resistance to data capture and digital labor through obfuscation. AdNauseam creators, Daniel Howe, Helen Nissenbaum, and Mushon Zer-Aviv will demo AdNauseam, explain design choices, and address political challenges.

AdNauseam is a browser extension designed to obfuscate browsing data and protect users from surveillance and tracking by advertising networks. With the help of Adblock Plus it hides users' interests in a plain sight by automatically clicking all ads presented on the web pages we visit. By assembling and listing the images of all these ads, its interface reveals to users how we are perceived by our commercial trackers. AdNauseam is a means also to express our discontent with the flagrant disregard for privacy that facilitates bulk surveillance agendas.

Daniel C. Howe is an artist, writer, musician, and critical technologist, whose work focuses on the social and political implications of computational technologies as well as tools to preserve internet freedom. He has a PhD in computer science and an MFA in interactive media and digital literature. He currently lives in Hong Kong.

Lilly Irani

Launches and Lifetimes: Developmental Time in Digital Labor

Booms and bubbles, demos and launches: these evocative markers of digital production are part of a naturalized temporality of technology's developmental lifecycle; one that moves through sites of design and innovation, to adoption and recirculation, to maintenance, repair and decay. In the arc of this developmental narrative of digital production and progress, venture capitalists, software engineers, and hackers do seminal work, undergirded by the reproductive work of the customer support workers, system administrators,

and project managers. While the organization of labor time has always been central to industrial capitalism, this panel examines how technological developmental time structures multiple sites of contemporary technological production, from the seminal moments of launches to the elongated temporalities of system lifetimes.

While the ethnographic sites we draw upon are varied, they help us to consider how developmental time organizes the production of value, prestige, and laboring subjects constitutively and relationally. We ask: How is time organized, prioritized, and legitimized in the lifeworlds of these digital labor practices? What digital labor time is compressed, multiplied, elongated, devalued? What kinds of time and labor are systematically disavowed and rendered invisible in these practices?

We consider how the particular temporalities of labor in digital technology production underwrite new forms of exclusion, opportunity, vulnerability, and difference that are cross-cut by gender, race, and class. As we do so, we keep an eye on strategies for locating the ways of subverting, interrupting, and queering these temporal regimes for the barricades and picket lines of the "digital" factories.

Lilly will focus on the creation of start-up value by hiding labor in 'human API' microlabor platforms such as Mechanical Turk and Crowdfunder.

Civic Hacking

If digital labor is often conceived within the framework of industry-occupying the shadows of financial compensation-this assumes that monetary reward is the necessary end point for all labor transactions. This panel argues that a key site for digital labor and its hopeful possibilities is the work of civic hacking. This is digital labor premised on the idea of public good and the necessary provision of shared infrastructure and services.

A growing number of research and activist projects pivot on design expertise, code literacy and data analytics to mobilize resources and improve the quality of life for citizens and consumers. These affective, ameliorative, and civic registers offer a necessary complement to dominant visions of digital labor, and a means of foregrounding other

kinds of profits to be gained from donated work.

Our discussion explores new forms of political participation that are enabled by the digital in ways that are situated, tactical and contextually relevant. Through analysis of civic and issue-oriented hackathons, the subjective intensity of informal code work, and the logistical activism of developing grassroots infrastructure, we illustrate data collection as activism. This new horizon for social computing uses technology to advance collective action.

Civic hackers trade on the language of entrepreneurialism and voluntarism to exploit avenues and applications for data. Brokering partnerships between local government, non-profit, activist and scholarly communities, this work builds connections as much as tools in a speculative but no less meaningful enactment of localized belonging. Civic hacking is a characteristic experience of immaterial labor, at once imaginative, pragmatic and symbolic. As we will contest, it is a labor identity that has the potential to challenge the stranglehold of enterprise in defining the character and composition of labor, by rivaling previous visions of work and its rewards.

Lilly Irani is an Assistant Professor of Communication and Science Studies at University of California, San Diego. She is a co-founder and maintainer of digital labor activism tool Turkopticon. She is currently writing a book on cultural politics of innovation and development in transnational India. Her work has appeared at ACM SIGCHI, *New Media and Society*, *Science, Technology and Human Values*, and *South Atlantic Quarterly* and other venues. She has a PhD in Informatics from University of California, Irvine.

Marisa Morán Jahn

“The NannyVan” and “Contratados” as Case Studies: Art and Digital Inclusion for Excluded Workers Today

New Deal Labor Laws passed in the 1930s granting most workers basic rights like minimum wage, overtime wage, days of rest, and more. However, seeking to control the African-American workforce, Southern lawmakers intentionally excluded domestic workers and farmworkers from receiving these same rights. Today, the

tide is turning! With legal victories protecting domestic workers mount across the U.S., nannies, housekeepers, and caregivers nationwide also pave the path for other excluded workers to follow.

Several recent projects I've undertaken as an artist and immersive media maker involve domestic workers and visa-holding migrant workers in creating digital and off-line tools to close a glaring information gap.

Created by Studio REV- (the art, media and social justice non-profit I founded) and the National Domestic Workers' Alliance, The NannyVan is a bright orange mobile design studio and sound lab that accelerates the movement for domestic workers' rights. With its colorful superhero design, pull-out carts, and and Nanthem (nanny anthem) on blast, Team NannyVan has convened thousands of workers, employers, and allies in creative media workshops that transform individual stories into larger global narratives—while creating tools used in on-the-ground outreach ranging from know-your-rights flyers to the Domestic Worker App accessible by any kind of phone.

Created by Studio REV-, Research Action Design, and Centro de los Derechos del Migrante, Contratados is an art, tech, and social justice initiative that seeks to inform the United States' 90,000 H-2A and H-2B visa-holding migrant workers from Mexico about their rights. The initiative consists of on-the-ground advocacy, a powerful, Yelp-like website where workers map and rank worksites to help their peers avoid fraud, a series of punchy and artfully designed pocket-sized comics and audio novelas (accessible by radio and any kind of phone), and a series of radio shows broadcast on the Radio Bilingue network.

Driving these projects and my research is the question of how we foster an inclusionary digital democracy and inclusionary data society through participatory methods and bold, artistic approaches.

Marisa Morán Jahn is an artist of Chinese and Ecuadorian descent, immersive media-maker, and the founder of Studio REV-, a non-profit art, media, and social-justice studio that combines sound research and bold ideas to impact the lives of low-wage workers, immigrants, and teens. A graduate of UC Berkeley and MIT, Jahn has received numerous awards and distinctions. She has been a CEC

Cultural Ambassador to Tajikistan, Kyrgyzstan, Estonia, Russia, and Russia; received a 2013 Tribeca Film Institute New Media Fund, has been a Visiting Artist at MIT's Media Lab since 2007, and is currently a Research Affiliate at MIT Open Doc Lab. Jahn has presented and exhibited work at venues ranging from The White House, Museum of Modern Art, IDEO NY, the Walker Art Center, MIT Museum, The Power Plant (Toronto), Yerba Buena Center for the Arts, ICA Philadelphia, Asian Art Museum, and grassroot venues nationwide. Her work has been featured in media such as *The New York Times*, *BBC*, *ArtForum*, *Univision*, *ArtForum*, *The Wall Street Journal*, *Los Angeles Times*, *Boing Boing*, *Hyperallergic*, *Creative Time Reports*, *Make Magazine*, *Art in America*, Discovery Channel, and more.

Daniel Joseph

Digital Labor and Geographies of Crisis

Capital, as value in motion, often leaves local labor behind in the search for higher profits. But capital must be fixed into place for production to occur, creating a whole socio-technical infrastructure whose form changes with the mode of production: Ford's factories and Facebook's platforms, Ma Bell's wires and Equinix's server farms. Over time this spatial fixity becomes a barrier to higher profit rates and so leads to over-accumulation and devaluation. Capitalism is constantly seeking a 'spatial fix' to these local problems before they can bloom into full-blown crises: A move to new geographies is sought, where new socio-technical infrastructure can be built to elicit consumption, outsource production, or accumulate cheap labor (Harvey, 2007). This roundtable debates how these geographies of crisis are formed within digital spaces, and how digital labor is segmented, distributed, pushed and pulled across digital spaces in the lead-up to and fallout from crises. Social media may provide new spaces and times of accumulation, but free labor is often pushed elsewhere (e.g., from MySpace to Facebook) while the platforms remain, in a manner analogous to white flight (boyd, 2011). Communications infrastructure allows for financiers to trade billions of dollars across the globe in seconds, but crashes can spread just as quickly (Golumbia, 2013). Questions we're interested in include: What does a bubble feel like from the inside and how does that experience resonate across networks? How does

the primitive accumulation of digital labor compare to the industrial experience? How do digital technologies open up new modes of resistance to the speed-ups and outsourcing which capitalists use crisis to justify?

Daniel Joseph will frame the discussion by briefly expanding David Harvey's 'spatial fix' theory of capital's addiction to geographic expansion to include the specific properties of digital spaces.

Daniel Joseph is currently a PhD student and researcher at Ryerson and York Universities in their Communication and Culture program. He is also a member of the Counterpublics Working Group at Roberts Centre for Canadian Studies at York University. He has written extensively about the politics at the heart of the knowledge economy, independent video game development, cultural policy and contemporary philosophy. His dissertation is on how digital distribution and marketplace platforms like Valve Corporation's Steam change and reshape how play and work are discursively understood and materially practiced.

Nathan Jurgenson

Nathan Jurgenson is a social media theorist, a contributing editor of *The New Inquiry*, a researcher at Snapchat, and co-founder and Chair of the Theorizing the Web conference. From surveillance, privacy, identity, and most currently photography, Nathan's work centers on the enmeshment of the digital and physical. This is opposed to seeing these as separate, in binaries like the online and offline, what he coined "Digital Dualism" to critique.

Frank Kashner

Says-us.net/GNUion

Says-us.net/GNUion is a collaboration for the creation of a web portal that aims to provide tools, links, advice, and ideas for digital and analog workers forced to comply with increasingly harsh benefit schemes. Says-us.net/GNUion would allow them to engage in anonymous self-expression of grievances, collaboration, self-organizing and action building creating a place for digital (and all) labor to describe and shape ourselves.

Frank Kashner is a collaborative, critical, and community-action oriented psychotherapist on the North Shore of Boston, MA, USA, also working to organize Massachusetts independent mental

health workers through Clinicians United–SEIU Local 509 and promoting the Says-Us project proposal.

Sara C. Kingsley

Monopsony Online: Crowdfunding and Market Power

We analyze crowdsourcing as a labor market through the example of Amazon Mechanical Turk (AMT), a popular, commercial site that allows anyone to post and complete small, paid tasks online. We consider how power dynamics between requesters (“employers”) and crowdworkers (“employees”) set the terms for and expectations of employment. In theory, crowdsourcing could circulate work fairly and directly to individuals seeking microtasks. However, as practiced, commercial crowdsourcing services, like AMT, 1) systematically occlude the information workers need to choose appropriate employment opportunities and 2) implicitly make individuals bear the high costs of finding viable tasks to do. We frame the AMT labor market in terms of monopsony to diagnose this dynamic. Monopsony typically describes a situation where an employer has a greater degree of wage-setting power because of the limited employment opportunities available to a pool of workers. For this reason, evaluating monopsony online has important implications for how we think about digital work.

Our project therefore draws on ethnographic research and quantitative analysis of survey data to argue that market frictions give rise to the inequitable distribution of power among requesters and crowdworkers. We hypothesize market distortions on AMT are a result of 1) inadequate information about what we call the “goodness of tasks”; 2) high search costs imposed on workers; and, 2) reputation bias, which makes market entry prohibitive to new entrants. We conclude with insights from crowdworkers about how to reform online labor platforms to serve the needs and interests of all people dedicating their time and energy to crowdwork.

Sara C. Kingsley is a MS candidate (Labor Studies) at the University of Massachusetts, Amherst. Her primary academic curiosities range from labor and behavioral economics to communication networking technologies. She is currently working on projects investigating

the competitiveness of online labor markets, specifically commercial, crowdsourcing platforms like Amazon Mechanical Turk (AMT). She has also spent the last year designing, in collaboration with a team of international researchers, a series of economic impact studies to accompany broadband pilot networks located in sub-Saharan Africa.

On top of being an economic/tech nerd, Sara is a well-weathered policy professional. Currently, she is a visiting research intern for Microsoft’s legal arm. On the tech policy front for Microsoft, she focuses on topics related to net neutrality, anti-trust in the broadband service provider space, and digital divide issues. Before coming to Microsoft, Sara worked for the late Senator Edward M. Kennedy and served as a political appointee in the Administration of President Barack H. Obama at the U.S. Department of Labor. At the U.S. Department of Labor, she served as a congressional liaison for the Employee Benefit Security Administration (EBSA), the U.S. Bureau of Labor Statistics (BLS), the Pension Benefit Guaranty Corporation (PBGC), and the Wage and Hour Division (WHD).

Dmytri Kleiner

How Capitalism Broke the Internet

In The::Cyber.Com/munist::Manifesto Richard Barbrook wrote “Within the Net, people are developing the most advanced form of collective labour: work-as-gift.” How did we get from the Internet’s early promise of emancipation to being what Adam Curtis described as “helpless components in a global system—a system that is controlled by a rigid logic that we are powerless to challenge or to change.” Dmytri Kleiner takes us from the Eternal September, when a mass user base was first connected to the Internet to the Hacker Spring, calling for a hacker movement that is embedded in the the struggle against capitalism, which is ultimately the root cause of the transformation of the Internet into an apparatus of control and surveillance.

Dmytri Kleiner is a software developer and the author of The Telekommunist Manifesto. Dmytri is a contributing artist to the Miscommunication Technologies continuing series of artworks by Telekommunisten, such as deadSwap, Thimbl, R15N and OCTO. Miscommunication Technologies

address the social relations embedded in communications platforms by bringing aspects which are normally hidden from view to the foreground to be critically experienced and confronted. In *The Telekommunist Manifesto*, Kleiner has published the Peer-Production license, a commons-friendly license the author has described as CopyFarLeft, and proposed Venture Communism, a mode of worker-controlled production modeled on peer networks and the pastoral commons. He can be followed at <http://dmytri.info>

Calle Knight

Gigonomics, Homo Economicus, and the Establishment of an On-Call Culture

The United States of America has long been seen as "The Land of Opportunity;" a place where perseverance and dedication can allow anyone to achieve their definition of success. Traditionally, full-time formal employment has been seen as the way to achieve what has become known as the "American Dream," and millions of college-age teens and adults alike work harder than ever before to maintain their corporate and professional ties, especially in the wake of the 2007 Great Recession. While making small sums off of odd jobs, formally known as "piecework," has been a staple of low and lower middle class economies for decades, The Great Recession revamped Gigwork, bringing an alternative to the crumbling corporate economy and its subsequent pros and cons to the attention of all ages in the upper middle and upper classes (Brown 2014). Gigwork can be an empowering form of neoliberal self-employment, allowing for autonomy, flexibility, and a seemingly limitless horizon of potentiality—however the Gig Economy has the power to further exploit employees—demanding more, sporadic work for equal or lesser pay without benefits, and appearing seemingly impossible to organize—and is forcing workers to become glued to their devices to receive the next gig. Therefore, despite the autonomy and accessibility made possible by the gig economy, this new form of labor is contributing to an on call culture, where constant connection and mandatory affect allow traditional forms of exploitation to translate to the unregulated digital space. In this way, the very characteristics intended to liberate workers in the gig economy—autonomy and flexibility—are turning this idealized new economy

into a Wild West of worker exploitation preying on the underemployed and perpetual youth.

Calle Knight, born and raised in New York's Hudson Valley, learned early on in her academic career at Poughkeepsie Day School how establish academic connections founded on serious inquiry, and hasn't stopped since. After transferring to Eugene Lang College at The New School, she was exposed to the concept of Digital Labor, and has delved deeper into the subject through many advanced courses resulting in publications, and an Academic Fellowship. In academia, her greatest interests lie with unwaged affective labor, digital performativity, and the impact of the gig—often referred to as "sharing"—economy on inter/national labor laws and customs. In her personal life, her greatest interests lie with cooking and baking paleo/gluten-free/vegan treats, falling in love with animals, and enjoying her two homes.

Karel Koch

Beyond Neo-liberal Seduction: Understanding 'Labor' from the Perspective of Independent Professionals in the Creative Industries

The digitalization of labor is crucial to how work and work life have changed in the creative industries, our field of research and training as teachers in higher professional education. While corporate outsourcing immediately suggests new forms of exploitation as corporate risk is now carried by individual workers, it is also a source of pride for new independent professionals. In interviews those involved accept new working conditions as a fact of life and as an opportunity to make new lifestyle choices to work nearby or from home on one's own terms. It would seem narrow-minded to simply see corporate outsourcing as foremost a triumph of neo-liberal policy and ideology when creative workers themselves also see it as a moment for critical anti-system choices that enable living a small ecological footprint and allow for new arrangements of care. How to understand this ideological quandary? Are we looking at the victory of late capitalism or does digital labor also offer opportunities for or moments of real change? Will it solidify gender inequality? Defined in the Netherlands as those professions related to media, the arts and creative business services, the creative industries are now organized as

a small number of giant corporations and a multitude of independent professionals working as free-lancers or in small businesses. This paper will inquire into professional identity construction in the creative industries and available discursive means to discuss work, work life and labor conditions. Work such as this is needed to critically assess developments in work culture and working conditions. It is equally important from an educational, an administrative and from an activist perspective. Both self-organization and new labor policy can only be effective when they conform to the ways in which work is understood by all parties involved, including students and teachers.

Karel Koch is a Dutch associate lecturer (professor) for the research group Media, Culture and Citizenship at Inholland University of Applied Sciences. Previously he was lecturer in the Media and Entertainment Management department of Inholland. He initiated and managed GNR8, a student project lab for media experiments and was involved in the development of Netwerk023, a local creative industries community in Haarlem, The Netherlands. Currently he is researching sustainability in business modelling in the media industries.

Rochelle LaPlante

Rochelle LaPlante holds a Bachelor of Arts in Human Services from Western Washington University, where she focused on issues of poverty and social justice. She has been a Turker since 2007 and currently is a moderator of the Reddit subreddit for Turkers, /r/mturk. She is also a moderator for MTurkGrind.com, an open forum for workers and requesters. Rochelle's interests include digital workers' rights, fair payment, and improved communication between digital workers and those who provide the work. She hopes to raise awareness of the day-to-day lives of micro workers and show the human side of what it's like to be a digital worker.

Andrew Leonard

Sharing Economy Cashes in on Precariat

Andrew Leonard wrote a cover story for the SF Bay Guardian in 1994 with the headline "How to Connect to the Internet." He has been reporting ever since on the question of how new technology shapes and influences our culture, politics and

economics. For the last 18 years he worked for Salon.com as a reporter, editor, blogger, and pundit, but in September 2014, he left Salon to pursue new freelance opportunities and a book project. He loves his smartphone but is suspicious of the "sharing" economy. He lives in Berkeley, California.

Max Liboiron

Civic Hacking

If digital labor is often conceived within the framework of industry—occupying the shadows of financial compensation—this assumes that monetary reward is the necessary end point for all labor transactions. This panel argues that a key site for digital labor and its hopeful possibilities is the work of civic hacking. This is digital labor premised on the idea of public good and the necessary provision of shared infrastructure and services.

A growing number of research and activist projects pivot on design expertise, code literacy and data analytics to mobilize resources and improve the quality of life for citizens and consumers. These affective, ameliorative, and civic registers offer a necessary complement to dominant visions of digital labor, and a means of foregrounding other kinds of profits to be gained from donated work.

Our discussion explores new forms of political participation that are enabled by the digital in ways that are situated, tactical and contextually relevant. Through analysis of civic and issue-oriented hackathons, the subject intensity of informal codework, and the logistical activism of developing grassroots infrastructure, we illustrate data collection as activism. This new horizon for social computing uses technology to advance collective action.

Civic hackers trade on the language of entrepreneurialism and voluntarism to exploit avenues and applications for data. Brokering partnerships between local government, non-profit, activist and scholarly communities, this work builds connections as much as tools in a speculative but no less meaningful enactment of localized belonging. Civic hacking is a characteristic experience of immaterial labor, at once imaginative, pragmatic and symbolic. As we will contest, it is a labor identity that has the potential to challenge the stranglehold

of enterprise in defining the character and composition of labor, by rivaling previous visions of work and its rewards.

Max Liboiron is an Assistant Professor of culture and technology at the Memorial University of Newfoundland and a co-founding member of the Superstorm Research Lab, a mutual aid research collective. Liboiron's academic and activist work focuses on how harmful, emerging phenomena such as disasters, toxics, and ocean plastics are become manifest in science and advocacy, and how these methods of representation relate to action. www.maxliboiron.com

Laura Y. Liu

Research and Practice on Feminist/
Feminized Digital Labor

Bringing together scholars from locations across The New School, this session will address feminist and feminized digital labor from the perspective of both research and practice. The notion of "digital labor" we explore is deliberately broad, and includes refusing the digital as well as accommodating it. Participants will discuss a range of topics including: ethics and reciprocity in ethnographies of digital work; the race and gender politics of online courses; feminist pedagogical publics; value and labor in the digital archive; documentation as digital labor; migrants resisting digital technology; the affective labor of legitimizing subcultural work; the sacrificial labor of being studied; digital labor as reproductive labor; digital technology as state surveillance; digital labor in urban space; the digital turn in public school applications; digital labor within the fashion industry from technical designers to fashion photographers; and more. Throughout, we use "feminist" and "feminized" to signal diverse communities of feminist, transgender, queer, subcultural, ethnicized, racialized, under-resourced, minoritized, disenfranchised, unauthorized and otherwise subordinated subjects. Our questions engage directly with a range of cognate subaltern theories, methodologies, practices, and pedagogies.

Our proposed format is one of experimental dialogue, drawn loosely from the Long Table format created by performance artist Lois Weaver. Blending collaboration, presentation, workshop, and performance, and conceived

of as a reappropriation of the dinner table, the arrangement creates a forum around the "etiquette" of openness, dialogue, and permeability. Our Long Table plays off the notion of feminized, un- or under-waged reproductive labor invoked by a meal. It addresses the collaborative—if uneven, shifting, or exploitative—labor involved in producing inquiry and knowledge. Because seats "at the table" can rotate, it is ideal for structuring a large group such as ours, as well as for switching roles of presenter/performer and audience. Participants will frame questions, offer comments, and possibly entertain silence.

Laura Y. Liu is Associate Professor of Urban Studies at Eugene Lang College, The New School. Her research focuses on community organizing; urban social justice; immigrant communities; race, gender, and labor politics; and the relationship between methodology and epistemology in activism. She has written on the connection between geography and industry in the art exhibit *Anne Wilson: Wind/Rewind/Weave* (2011); the influence of digital technologies on urban space in *Situated Technologies Pamphlets 7: From Mobile Playgrounds to Sweatshop City* (2010, with Trebor Scholz); and the impact of September 11 on Chinatown (*Indefensible Space*, 2007, Ed. Michael Sorkin). Her articles have appeared in *Urban Geography*; *Gender, Place, and Culture*; and *Social and Cultural Geography*. Liu is writing a book, *Sweatshop City*, which looks at the continuing relevance of the sweatshop in Chinatown, New York City, and other post-Fordist, globalized contexts.

Thomas Lodato

Civic Hacking

If digital labor is often conceived within the framework of industry-occupying the shadows of financial compensation—this assumes that monetary reward is the necessary end point for all labor transactions. This panel argues that a key site for digital labor and its hopeful possibilities is the work of civic hacking. This is digital labor premised on the idea of public good and the necessary provision of shared infrastructure and services.

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Thomas James Lodato is a PhD candidate in the Digital Media Department in the School of Literature, Media, and Communication at Georgia Institute of Technology. His work often focuses on contemporary design and development practice through the lenses of the humanities and design research. His dissertation is an empirical cultural study of user experience practitioners, and the ways user experience constructs and wraps work through rhetorics of innovation.

João Enxuto and Erica Love

Art Project 2013

We would like to deliver an updated version of our speculative lecture on the future of art museums. The piece, Art Project 2023, was first performed at a symposium we co-organized at the Whitney Museum about technology and the museum. Our work will be in the form of an “experimental lecture” as outlined in your call for

proposals. We will narrate a future scenario when art institutions function as social hubs. Under the sway of networked technologies, museums will be franchised across the globe on the backs of underpaid migrant and service workers.

Art Project 2023 used Google Art Project as a point of departure, while our proposed piece will interrogate other online platforms, like Artsy, which are assimilating human taste and art-historical knowledge into a database for the “Art Genome Project.” This project is being carried out by freelance art-historians with advanced degrees. Once entire art-historical periods are cataloged, this human labor will be de-valORIZED. We propose a revolt, where the remaining knowledge workers undermine the coherence of the “Art Genome Project” by conspiring to mislabel contemporary artworks, producing an epistemological crisis that sends the market for contemporary art into a nosedive. A database is only as good as its transposed knowledge, or meta tags.

As in our previous work, the details for this piece will be built upon contemporary conditions and economic trends that are shaping future labor conditions. When a debtstricken art history PhD submits to the extractive wage labor of search engine optimization, they are participating in the process of their own obsolescence. Under this order, the only option is to strike—to thrown a wrench in the works of the assembly line.

João Enxuto and **Erica Love** are artists living in New York City. Enxuto received an MFA in Photography from the RISD. Love received her MFA in New Genres from UCLA. They have collaborated since 2009 on work that examines the effects of new technologies on aesthetic categories, institutions, and creative production. Enxuto and Love have performed and exhibited at the Whitney Museum of Art, Pratt Institute, Vox Populi, Yossi Milo Gallery, carriage trade, and the Tamayo Museum in Mexico City. They were Studio Art fellows at the Whitney Museum Independent Study Program for 2012-2013 and participants in the Art and Law Program in 2014. Their writing has appeared in *Wired Magazine*, *Mousse Contemporary Art Magazine*, and *X-TRA Contemporary Art Quarterly*.

Astrid Mager

Digital Labor, Capitalist Ideology,
and Alternative Future

Along with the spread of internet technologies new forms of labor have emerged. The factory reappeared in online environments in the form of crowdsourcing internet marketplaces such as Amazon Mechanical Turk where users perform micro tasks for a few cents. Besides, mundane forms of digital labor have co-evolved with online services provided by Google, Facebook, Twitter, WhatsApp, Pinterest and co. A number of critical internet scholars have argued that IT companies of this sort exploit user practices to create surplus value (Terranova 2004, Pasquinelli 2009, Fuchs 2011). They collect vast amounts of personal data, turn them into sophisticated user profiles, and sell them to advertising clients. Profit is generated due to heavy sharing, liking, poking, messaging, watching videos, creating content etc on the part of users.

However, users are not forced to use these online services, but do so of their own free will. They are not only exploited by IT companies, but clearly benefit from their services too (Mager 2012). The internet is both a playground and factory after all (Scholz 2013). Following this line of thought this presentation will discuss how ideology critique can help us to understand the gridlock of digital labor. It will show that we need to go beyond the political economy of new media and include social practices, material cultures, and hegemonic value-systems in the analysis. Focusing on corporate search engines, Google in particular, and drawing on philosophers like Althusser, Marx and Gramsci it will elaborate how individual users relate to "transnational informational capitalism" (Fuchs 2011) as a whole, how they contribute to Google's business model, and how the capitalist ideology spreads through algorithmic logics. It further argues that hegemony needs to be constantly renewed, which means that Google has to motivate users to contribute mundane forms of labor, and that users may opt out of Google's capital accumulation cycle any time. What role "organic intellectuals" (Gramsci 2012) can play in challenging hegemonic actors like Google and their capitalist ideology and what obstacles need to be conquered on the road towards an alternative, more democratic digital future will be finally discussed.

Astrid Mager, Dr. Phil, is a postdoctoral researcher at the Institute of Technology Assessment (ITA), Austrian Academy of Sciences, and lecturer at the Department of Science and Technology Studies, University of Vienna. At present, she is leader of the project "Glocal Search. Search technology at the intersection of global capitalism and local socio-political cultures" (funded by OeNB Anniversary Fund, project number 14702). Her background is in Science and Technology Studies (STS) and her research interests include new media and society, search engine politics, privacy, digital methods, capitalist ideology, and critical theory. Recent publications: "Is small really beautiful? Big search and its alternatives", in: R. König and M. Rasch (eds) *Society of the Query Reader. Reflections on Web Search*, Amsterdam: Institute of Network Cultures, 2014; "Defining algorithmic ideology: Using ideology critique to scrutinize corporate search engines", *tripleC: Communication, Capitalism and Critique*, 2014; "Algorithmic ideology. How capitalist society shapes search engines", *Information, Communication and Society*, 2012. Visit <http://www.astridmager.net>, email: astrid.mager@oeaw.ac.at, Twitter: @astridmager.

Tim Marshall

Tim Marshall has won recognition as a creator of innovative academic programs in design research and education. Before joining Parsons in 2004, he was the director of Academic and International Programs at the University of Western Sydney and taught photography and visual communication design and research. Mr. Marshall co-founded Cadre Design group, specializing in Web-based educational visualizations, and has served as a consultant to academic institutions in Australia, Germany, Hong Kong, China, and Singapore. Mr. Marshall was an invited member of the annual St. Moritz Design Summit, Raymond Loewy Foundation; an editorial board member of *The Issues*, a journal of philosophy and media arts; and a visiting professor of design at China National Academy of Fine Arts in Shanghai.

Alice Marwick

Micro-Celebrity

This presentation examines micro-celebrity, a labor practice undertaken by internet users to increase online attention and, subsequently, social status.

Micro-celebrity is a self-presentation technique in which people view themselves as a public persona to be consumed by others, use strategic intimacy to appeal to followers, and regard their audience as fans. This presentation examines user status-seeking techniques on the popular photo-sharing mobile application Instagram: visual labor, in which photographs are curated, staged, and manipulated to appeal to an audience, and promotional labor, in which users engage in a variety of strategies and tactics to increase “likes” and “followers”. This unpaid and often emotional labor links self-presentation and subjectivity to neoliberal conceptions of the enterprising self.

Alice Marwick is Assistant Professor of Communication and Media Studies, the Director of the McGannon Communication Research Center, and an academic affiliate at the Center for Law and Information Policy at Fordham University. Her work examines the legal, political, and social implications of popular social media technologies. She is the author of *Status Update: Celebrity, Publicity and Branding in the Social Media Age* (Yale 2013), an ethnography of the San Francisco tech scene which examines how people seek online status through attention and visibility. She has written for *The New York Times*, *The New York Review of Books*, *The New Inquiry*, *Wired* and *The Guardian* as well as many academic publications.

Yates Mckee

Art, Precarity, and Communization
After Occupy

The struggles of precarious workers do not adhere to typical models of union organizing based in the assumption of a finite workplace and regular employer. This talk will examine the ways in which politicized cultural workers navigated this conundrum during and after the anti-capitalist rupture of Occupy. Two tensions are explored, the first is the relationship between struggles of highly privileged cultural workers such as artists, and those of low-income workers in the service sector. The second concerns the tension between efforts of unionization and workplace empowerment, and then the drive to construct self-organized counter-institutions along the lines of what has recently been theorized in terms of “communization.”

Yates Mckee is an art critic, and editor of the magazine *Tidal*. His book *Art After Occupy*:

Creativity Against Capitalism, 200–2015 is forthcoming in 2015 from Verso Books.

Andrew McKinney

The CUNY Digital Labor Working
Group Roundtable: The Place,
Politics, and Function of Measure

What are the metrics that measure the “success” and “failure” of neoliberal subjects and which allow them to determine whether a life has been truly made a living? Part of the process of becoming a “worker” in a capitalist economy has generally been the transposition of activity done outside of a wage relation into activity done within a wage relation. The wage itself operates as the universal abstraction of labor activity. However, in the case studies of digital labor that we are exploring here, it is not free activity transposed into waged activity but the mundanities and passions of everyday life transposed into a form of labor most often not waged. Without the universal metric of the wage, we argue that what makes it “work” or “labor” is that it builds value for someone (at times the laboring the subject, but more often than not an entity that is not the laboring subject) through diffuse processes of measurement. Indeed, these processes of measurement are built into the architecture of web 2.0 and, as Clough points out, such “open processes of computation are becoming resources for culture, politics, and the economy” (Clough 2013).

Our work unpacks specific online places and practices behind such “open processes of computation” to better understand how such processes incite subjects to labor. The datalogical turn folds previous labor/gender/political strategies of resistance, psychic mechanisms, and care into digital production where everything becomes yet another source of content. Our panel carefully considers how such a digitizing of experience feeds back on subjectivity leading to the creation of an enterprising, risk bearing subject who recognizes themselves as such. But, we argue, it is not these subjects who become valuable but the processes of computation themselves that are producers of value through the constant modulation of the metrics of success and failure.

Andrew McKinney will present a talk entitled “Of Real and Formal Disruption: A Preliminary Genealogy of Disruption Theory.”

Andrew McKinney is a PhD candidate in Sociology and a Digital Fellow at the CUNY Graduate Center and a Community Facilitator for OpenLab at the New York City College of Technology. His dissertation is an examination of the role that sport fans have in the political economy of the Internet. His research interests include Silicon Valley and start-up culture, methods of creating and measuring value on the Internet, the effect on the Internet on publishing and writing, and the ever shifting understanding of what is and what is not “labor” in contemporary capitalism. He is a member of the CUNY Digital Labor Working Group and blogs from time to time at it’s website. You can follow him on Twitter @andrewgmckinney.

Kristy Milland

Kristy Milland is pursuing a BA in Psychology at Ryerson University in Toronto. She has been a Turker for the last nine years, rising to the position of Community Manager of TurkerNation.com. She desires to create Turker ethnographies, detailing who becomes a Turker, why they work online, how they complete their work and organize on forums, Turker activism, and what social justice issues impact them. She wishes to educate everyone interested in becoming a Requester on the ethical treatment of Turkers and best practices. She also promotes the platform in an attempt to rehabilitate the reputation of a “cheap workforce” where “even the dimmest bulb can make a few dollars” (Zittrain, Nov. 2009, *The Internet as Playground and Factory* conference).

Christina H. Moon

Research and Practice on Feminist/
Feminized Digital Labor

Bringing together scholars from locations across The New School, this session will address feminist and feminized digital labor from the perspective of both research and practice. The notion of “digital labor” we explore is deliberately broad, and includes refusing the digital as well as accommodating it. Participants will discuss a range of topics including: ethics and reciprocity in ethnographies of digital work; the race and gender politics of online courses; feminist pedagogical publics; value and labor in the digital archive; documentation as digital labor; migrants resisting digital technology; the affective labor of legitimizing subcultural work;

the sacrificial labor of being studied; digital labor as reproductive labor; digital technology as state surveillance; digital labor in urban space; the digital turn in public school applications; digital labor within the fashion industry from technical designers to fashion photographers; and more. Throughout, we use “feminist” and “feminized” to signal diverse communities of feminist, transgender, queer, subcultural, ethnicized, racialized, under-resourced, minoritized, disenfranchised, unauthorized and otherwise subordinated subjects. Our questions engage directly with a range of cognate subaltern theories, methodologies, practices, and pedagogies.

Our proposed format is one of experimental dialogue, drawn loosely from the Long Table format created by performance artist Lois Weaver. Blending collaboration, presentation, workshop, and performance, and conceived of as a reappropriation of the dinner table, the arrangement creates a forum around the “etiquette” of openness, dialogue, and permeability. Our Long Table plays off the notion of feminized, un- or under-waged reproductive labor invoked by a meal. It addresses the collaborative—if uneven, shifting, or exploitative—labor involved in producing inquiry and knowledge. Because seats “at the table” can rotate, it is ideal for structuring a large group such as ours, as well as for switching roles of presenter/performer and audience. Participants will frame questions, offer comments, and possibly entertain silence.

Dr. Christina H. Moon is an Assistant Professor in the School of Art and Design History and Theory and Director of the MA Fashion Studies at Parsons The New School for Design. Her research looks at the social ties and cultural encounters between fashion design worlds and manufacturing landscapes across Asia and the Americas, specifically exploring the memory, migration, and labor of its cultural workers. Dr. Moon writes on material culture, ethnicity, race and labor, social memory, the ephemeral and everyday, and ways of knowing and representing in ethnographic practice.

Gavin Mueller

Pirate Labor: Media Piracy and
Restructuring of Digital Capitalism

This paper, delivered in a traditional conference format, will analyze media piracy as an emergent

form of labor during a time of capitalist restructuring in digital networks. The goal is to provide a perspective on media piracy that abandons the moralizing discourse surrounding the ethical choice to purchase, and instead theorizes pirate activity as a kind of autonomous worker organization, one that shares features with other ways of organizing so-called post-Fordist labor. It seeks to answer the following questions: How are pirates organized? How do pirates conceive of their self-activity? How do pirates produce and reproduce their online environments economically and socially? Does piracy produce value, and for whom?

To work towards an answer to these questions, I will touch on multiple distinct moments in the piracy struggles on the internet: the Warez scene, in which youth and low-status IT workers—largely white, male, middle class, and living in the Global North—organized insurgent practices against the software industry, and articulated an ethos heavily influenced by anti-corporate and anti-commercial free software ideology. These groups would provide organizational models and ideologies for future pirates, even as they were driven underground by law enforcement.

My analysis amounts to an inquiry into the technical and class composition of piracy online, with the goal of understanding political potentials in the politicized self-organization of productive activity, particularly in light of the ways in which capital restructures the digital environment in order to co-opt these practices and turn them into sources of value. This is a necessary step into thinking about the political organization of digital labor.

Gavin Mueller is a PhD candidate in cultural studies at George Mason University. His dissertation research examines global media piracy from the perspective of labor and labor struggles. He is on the editorial board of *Jacobin Magazine*, a journal of left political analysis, and *Viewpoint Magazine*, a journal of Marxist theory. He lives in Washington, D.C.

Prayag Narula

Your Friend Who Works Online

A few months ago, my friend called me up out of the blue and told me that she met a digital worker

at a party whose sole job is to work online on LeadGenius. She told me excitedly, "I thought all your workers were in India." I don't blame her for making such an assumption. The results of a quick Google search for the phrases "outsourcing labor" or "find remote work" reveal a common stereotype when it comes to digital labor—that the majority of these opportunities are underpaid and go to females, often in third world countries. While there is some truth to that, digital opportunities have grown over the last decade, and are often filled by folks of all races, genders and classes. In his talk, I will explore how gender, ability and class play out in the diverse fields of digital labor, and how finding the right person for a role is more important than the right location.

Prayag Narula is the Co-founder and President of LeadGenius, a venture backed sales automation company that uses a combination of digital workers and technology to provide sales support to companies around the world. Before LeadGenius, Prayag worked at Finland's top research institute as a researcher in their Ubiquitous Interaction group. He is the author of several book chapters and papers on Crowdsourcing, Human Computer Interaction, Computer Networks and Network Security. Prayag holds an MS in Information Science and HCI from UC Berkeley and a BS in Computer Science from University of Delhi.

Helen Nissenbaum

AdNauseam Launch

We are delighted to present the launch of AdNauseam at #DL14. AdNauseam is another tool in the series of resistance to data capture and digital labor through obfuscation. AdNauseam creators, Daniel Howe, Helen Nissenbaum, and Mushon Zer-Aviv will demo AdNauseam, explain design choices, and address political challenges.

AdNauseam is a browser extension designed to obfuscate browsing data and protect users from surveillance and tracking by advertising networks. With the help of AdBlock Plus it hides users' interests in a plain sight by automatically clicking all ads presented on the web pages we visit. By assembling and listing the images of all these ads, its interface reveals to users how we are perceived by our commercial trackers. AdNauseam is a means also to express our discontent with the

flagrant disregard for privacy that facilitates bulk surveillance agendas.

Helen Nissenbaum is Professor of Media, Culture and Communication, and Computer Science, at New York University, where she is also Director of the Information Law Institute. Her work spans social, ethical, and political dimensions of information technology and digital media. She has written and edited seven books, including *Values at Play in Digital Games*, with Mary Flanagan (MIT Press, 2014), and *Privacy in Context: Technology, Policy, and the Integrity of Social Life* (Stanford University Press, 2010) and her research publications have appeared in journals of philosophy, politics, law, media studies, information studies, and computer science. The National Science Foundation, Air Force Office of Scientific Research, Ford Foundation, U.S. Department of Homeland Security, and the U.S. Department of Health and Human Services Office of the National Coordinator have supported her work on privacy, trust online, and security, as well as several studies of values embodied in computer system design, search engines, digital games, facial recognition technology, and health information systems. Nissenbaum holds a PhD in philosophy from Stanford University and a BA (Hons) from the University of the Witwatersrand. Before joining the faculty at NYU, she served as Associate Director of the Center for Human Values at Princeton University.

Safiya Umoja Noble

From Extraction to Disposal: Black Women's Labor in Information and Communication Technology Practices

The study of information and communication technologies requires location in social systems and analysis of economic and social practices at the local and global level, for technology and its labor can be an expression of oppressive social relations—it is not a neutral set of tools abstracted from the creation of work. From the mining of Coltan by Black women in the Democratic Republic of the Congo to fuel Western computer and mobile phone consumption, to the displacement of Black labor in the United States through global outsourcing practices; political and economic systems of inequality are an enduring feature of social relations embedded in

digital technology labor practices. This qualitative research using historical methods and interviews unveils systems of inequality by addressing issues of globalization, oppression and political economy as they affect and are affected by technology. I do this by foregrounding the experiences of women from the Democratic Republic of the Congo about their role in global digital labor practices. This is an approach that prioritizes alternative narratives about Black people in various technology practices, and foregrounds the role of Black labor in the extraction, production, manufacturing, consumption and disposal of digital technologies. This inherently locates Black life at the epicenter of the dark side of capitalism and profit extraction in information and communication technology industries across the diaspora.

Safiya Umoja Noble is an Assistant Professor at the University of California, Los Angeles (UCLA) in the Department of Information Studies in the Graduate School of Education and Information Studies. Her research focuses on socio-cultural informatics; feminist, historical and political-economic perspectives on computing platforms and software, critical digital media studies, and technologies as a public good. Her work interrogates culture and technology in the design and use of applications on the Internet. She is currently writing a book about Google and information bias (NYU Press) and is co-editing a collection of scholarly writing on race, gender, power and the Internet in a forthcoming book, *The Intersectional Internet*.

Mark Nowak

Worker Readings

Our Sunday event at Digital Labor will feature a reading and conversation with several participants in these workshops including taxi drivers Davidson Garrett and Seth Goldman, farmworker Lourdes Galvan, and hopefully others. It will also include a brief film from the workshops with Domestic Work United. We're also interested in meeting folks who might share information on helping us build a web presence for a worker-writers school we're developing at the moment. The "Stories of Solidarity" project, for example, is really exciting to us.

Mark Nowak has, for the past decade, been leading creative writing workshops with trade

unions, rank-and-file workers organizations, and social movements labor groups across the USA, EU, and South Africa. Since 2012, he's been collaborating with the PEN World Voices Festival to facilitate workshops with NY-area groups including Domestic Workers United (2012), members of Taxi Workers Alliance (2013), and immigrant/migrant farm workers in the Hudson River Valley through the Kingston-based Workers Justice Center of New York (2014). The most recent event included events at the Nuyorican Poets Cafe and a "pop-up" poetry reading by farm workers at the Union Square Farmers Market. Our Sunday event at Digital Labor will feature a reading and conversation with several participants in these workshops including taxi drivers Davidson Garrett and Seth Goldman, farmworker Lourdes Galvan, and domestic worker Lizet Palencia. It will also include a brief film from the workshops with Domestic Work United.

Molly Osberg

Molly Osberg is a writer based in New York. She is the co-editor of *Cluster Mag*, an online publication about arts and the internet, and most recently covered the intersection of culture and technology for *The Verge*.

Harris Paltrowitz

Harris Paltrowitz received his BA in Psychology from Pace University in 2006. He spent most of his adult life working as a software developer/manager at large financial firms; he also spent six years developing learning and professional development programs for financial professionals. Subsequent to his corporate experience, in 2013, he spent six months as a mental health counselor at a non-profit housing agency; he left this position to be able to assist his wife who is experiencing dementia. He became a Turker in late October of 2014 and immediately found that this work perfectly fits his lifestyle and his temperament.

Veronica Paredes

Research and Practice on Feminist/
Feminized Digital Labor

Bringing together scholars from locations across The New School, this session will address feminist and feminized digital labor from the perspective of both research and practice. The notion of "digital labor" we explore is deliberately

broad, and includes refusing the digital as well as accommodating it. Participants will discuss a range of topics including: ethics and reciprocity in ethnographies of digital work; the race and gender politics of online courses; feminist pedagogical publics; value and labor in the digital archive; documentation as digital labor; migrants resisting digital technology; the affective labor of legitimizing subcultural work; the sacrificial labor of being studied; digital labor as reproductive labor; digital technology as state surveillance; digital labor in urban space; the digital turn in public school applications; digital labor within the fashion industry from technical designers to fashion photographers; and more. Throughout, we use "feminist" and "feminized" to signal diverse communities of feminist, transgender, queer, subcultural, ethnicized, racialized, under-resourced, minoritized, disenfranchised, unauthorized and otherwise subordinated subjects. Our questions engage directly with a range of cognate subaltern theories, methodologies, practices, and pedagogies.

Our proposed format is one of experimental dialogue, drawn loosely from the Long Table format created by performance artist Lois Weaver. Blending collaboration, presentation, workshop, and performance, and conceived of as a reappropriation of the dinner table, the arrangement creates a forum around the "etiquette" of openness, dialogue, and permeability. Our Long Table plays off the notion of feminized, un- or under-waged reproductive labor invoked by a meal. It addresses the collaborative—if uneven, shifting, or exploitative—labor involved in producing inquiry and knowledge. Because seats "at the table" can rotate, it is ideal for structuring a large group such as ours, as well as for switching roles of presenter/performer and audience. Participants will frame questions, offer comments, and possibly entertain silence.

Veronica Paredes is a lecturer at the School of Media Studies at The New School and a PhD candidate in Media Arts and Practice (iMAP) at the University of Southern California's School of Cinematic Arts. Her digital dissertation project "Marquee Survivals: A Multimodal Historiography of Cinema's Recycled Spaces" focuses on intermedial histories of repurposed movie theaters and their connections to racialized urban space. She is a member of FemTechNet, an activated

network of scholars, artists and students working at the intersection of feminism, technology and science. She is also the current Online Learning Communities Coordinator for the School of Media Studies.

Brittany Paris

Sensation, Speed and Crisis:
Constructing the Individual

This talk expands upon the differences and similarities between two types of work occurring on Web 2.0 platforms by applying Stiegler's framework of individuation and retention, which are functions of what he calls "speed". Speed, as Stiegler uses the term, is experienced as sensation and embodiment, which constitute consciousness. This concept of speed can, in part, explain the emergence of the idea that practices blur boundaries between labor and leisure in the milieu of networked communication technologies. The categories so often prescribed to life—especially the notion that a person is a contained individual who exists in external relation to others and who is at a distance from non-organic technologies—become complicated.

The talk will focus on studies I performed with two groups involved with work online—workers in Amazon's Mechanical Turk and undergraduate Facebook users—to support the argument that the design and use of these platforms affect the speed and difference of life, resulting in the possibility for behavior modulation. The ways these two platforms work to intervene in individuation, speed, sensation and crisis are often very similar. They differ in the way they illustrate Stiegler's notion of crisis, with respect to the way capital uses them as two distinct forms of capturing value. These two platforms both capture this surplus value by blurring boundaries between self and other, as well as blurring concepts of internal and external that enable sense-making, and presenting an open online world suggestive of a similar physical world in which one can "move freely" when in fact, these platforms impose very real restrictions on the user.

The approach of this study as a whole suggests the necessity of a form of critical cultural analysis that can address the precognitive or embodied knowledge, because, as I will discuss, capital is interested in modulating with just this component of our subjectivity. As users engage

these technologies, their affective perception constantly performs and imputes difference in these interactions with networked communication technologies.

Brittany Paris recently finished her MA in Media Studies at The New School where her work focused on evolving media landscapes and their intersection with human subjectivity. Her research now centers on temporal aspects of networked communication technologies that affect value creation. She is currently a PhD student in Information Studies at UCLA.

Frank Pasquale

Automating the Automators

What if algorithmic science is now so good that the data scientists themselves aren't needed? In an unguarded moment, Google's Chief Scientist Peter Norvig conceded "We don't have better algorithms than anyone else; we just have more data." Does that position open the door for an upward creep of automation? My paper will start by reviewing the usual alarming literature on the automation of professionals, from doctors to lawyers to counselors (remember ELIZA?). But I'll try to move beyond it by asking: what algorithms describe or drive the a) developers of automation technology, b) their managers, and c) the finance firms that decide what to invest in? What if they turn out to be simpler than the procedures of the fields they are trying to model and standardize? Perhaps then a case can be made for automating automation—subject, of course to constraints that would automatically stop it if it began to distort a profession's character. Businesses pushing automation of health, education, and medicine make judgments based on profit maximization—a decision procedure just as easily algorithmizable as, say, deciding which teaching style in a short video works, or which clinical decision is best. Ben Ginsberg has argued that the automation of education via MOOCs could be accomplished by one MOOC—massively open online administration, so that one provost could make all the decisions (and free universities from the expense of provosting). You could make a similar argument about hospital CEOs, or law firm managing partners, who impose given agendas—just let one automated version of the decision maker take the lead. As Amar Bhidé has suggested, that sounds suspiciously like the socialism of Cybersyn—but isn't it inherent in

the logic of automation now pursued by captains of industry? For my “automate the automators” project, I want to figure out how investors, CEOs, and administrators resist automating their own process of automating other fields. Maybe they have a good argument that their decisions really are unique, singular, incapable of comparison with hundreds of other similar judgments. But that assertion sounds a little suspicious when they assert every job but theirs will eventually be done by robots, or automated, or standardized. If they can’t give an account of the inherently human aspect of executive decision making, then they, too, should be swept aside by machines.

Frank Pasquale’s research addresses the challenges posed to information law by rapidly changing technology, particularly in the health care, internet, and finance industries. He is a member of the NSF-funded Council for Big Data, Ethics, and Society, and an Affiliate Fellow of Yale Law School’s Information Society Project. His book *The Black Box Society: The Secret Algorithms that Control Money and Information* (Harvard University Press, 2015) develops a social theory of reputation, search, and finance. Pasquale has been a Visiting Fellow at Princeton’s Center for Information Technology, and a Visiting Professor at Yale Law School and Cardozo Law School. He has received a commission from Triple Canopy to write and present on the political economy of automation.

Christiane Paul

Christiane Paul is Associate Prof. at the School of Media Studies, The New School, and Adjunct Curator of New Media Arts at the Whitney Museum of American Art. She has written extensively on new media arts and lectured internationally on art and technology. Her recent books are *Context Providers—Conditions of Meaning in Media Arts* (2011; Chinese edition, 2012), co-edited with Margot Lovejoy and Victoria Vesna; *New Media in the White Cube and Beyond* (2008); and *Digital Art* (Thames and Hudson 2003/2008/2015). As Adjunct Curator of New Media Arts at the Whitney Museum of American Art, she curated exhibitions including Cory Arcangel: Pro Tools (2011) and Profiling (2007), and is responsible for artport, the Whitney Museum’s website devoted to Internet art. Other recent curatorial work includes The Public Private (Kellen Gallery, The New School, 2013), Eduardo Kac: Biotopes, Lagoglyphs and Transgenic

Works (Rio de Janeiro, Brazil, 2010); Biennale Quadrilaterale (Rijeka, Croatia, 2009-10); and Feedforward—The Angel of History (co-curated with Steve Dietz; Laboral Center for Art and Industrial Creation, Gijon, Spain, Oct. 2009).

Byron Peters

Songs for Non-Work

This presentation will include soundscapes, analysis, and anecdotes towards a re-imagining of the Keynesian “make-work project” as a form of labor organizing. Topics addressed will include notions of payment processing, historical precedents of work and non-work, documents from the wages-for-housework archive at the MayDay Rooms, and Dziga Vertov’s declaration of sound as a “factory of facts.”

Songs for Non-Work is an audio archive (total duration: 16 hours, 14 minutes, 41 seconds) and Mturk requestor wherein 1000 workers were paid Silicon Valley minimum wage (10/hr USD) to “not-work” in one-minute intervals. Workers also had the option of recording and contributing audio from this time period. The resulting submissions include field recordings of daily life, office labor, children playing, songs (both live and pre-produced), declarations, ambient noise, and descriptions of cloud-working conditions.

Byron Peters is an artist and writer who lives in London. He has recently exhibited and presented at venues including The Asian Art Museum of San Francisco, The White Building, The Victoria and Albert Museum’s Digital Futures, The Centre for the Study of Contemporary Art at UCL and The Elizabeth Foundation for the Arts. His latest article, “Scripting Misperformance, Misperforming Scripts” (with J. Wick) on resilience, John Cage, and Netflix’s Chaos Monkey, appears in *Filip 19*. He is a founding member of the Vancouver-based organization Coupe and the San Francisco Labor Archives and Research Centre Advisory Committee.

Greig de Peuter

Building Digital Labor Dissent: Tactics and Lessons from the Cultural Industries

Despite the hype surrounding the creative industries as a source of economic growth and employment opportunity, work in the arts, media, and cultural sectors is marked by increasing

competitiveness, unpaid labor, and economic insecurity. Researchers in media and cultural studies have been adept at documenting the spread of precarity in the creative industries. Less attention, however, has been paid to the ways flexibly employed workers in these industries are responding collectively to the challenges they face through organizing and activism. Our multi-year research project, *Cultural Workers Organize*, examines the efforts that cultural workers—including freelancers, part-timers, interns, and the self-employed—are undertaking to respond to precarious work. We have conducted dozens of interviews with activists in Milan, New York, Toronto, London, and Montréal and have investigated initiatives ranging from collective organizing to campaigns, experiments in mutual aid, and policy proposals.

Our proposed talk will present our research in relation to digital labor dissent in two key ways. First, we will highlight some of the tactics through which digital labor capacities and platforms are repurposed by cultural workers to contest precarity. Examples include the name-and-shame social-media methods of intern activists, labor activism apps, and efforts to foster networked solidarities among spatially and temporally disaggregated workers, such as those of the Freelancers Union and Canadian Media Guild. While not all cultural labor is digital labor per se, the workers we are researching face similar challenges to the expanding digital labor force. So, second, our lecture will present lessons from the cultural industries for digital labor.

To comment on the prospects for organizing and resistance in the digital labor economy, we will outline the major lessons we have learned from other groups of dispersed and individualized workers. Such lessons include:

the potential for building a pan-sectoral labor rights campaign in the creative industries that turns on the intensifying demand for performing free or discounted labor online and offline;

the need to elevate the profile of what we call “labor policy from below”—to demonstrate that viable policy alternatives are being developed by workers who experience precarity firsthand;

the necessity of waging struggles over meaning, assessing how workers’ organizations are

contesting dominant terms like “content provider” and “intern” as part of their livelihood struggles;

the promise of “commodity unionism”—understood as a frame for organizing workers across a wider circuit of exploitation;

and the need to refocus critical labor research on emerging mutual aid institutions, like coworking spaces, that exist outside the bounds of trade unions and collective bargaining.

In sum, our talk will provide an example-supported map of our ongoing research, draw out key lessons for digital labor dissent, and present the hypothesis that flexworkers in the arts, communication, and cultural industries are protagonists of a recomposition of labor politics today.

Greig de Peuter is Assistant Professor in the Department of Communication Studies at Wilfrid Laurier University in Waterloo, Canada. He is the co-author, with Nick Dyer-Witheford, of *Games of Empire: Global Capitalism and Video Games* (University of Minnesota Press). He is currently collaborating with Nicole Cohen and Enda Brophy on *Cultural Workers Organize*, a multi-country research project on emerging collective responses to precarity in the arts, media, and cultural industries. He has written about labor issues in *Culture Unbound*, *FibreCulture*, *Journal of Communication Inquiry*, and *Journal of Cultural Economy*. Alongside his academic work, he has been active in autonomous education and curatorial projects, most recently, the Toronto School of Creativity and Inquiry (2005–10) and, currently, Letters and Handshakes.

Miriam Posner

Getting to Just-in-Time: Understanding Supply Chain Logistics

Supply chains have existed for as long as vendors have brought goods to market. But supply chain management as a field of study is an invention of the 1980s, the product of globalization and near-instant telecommunications. As offshoring has become increasingly ubiquitous, supply chains have become head-spinningly complex, demanding the use, for example, of neural networking models to understand the passage of goods from one purveyor to another. Vendors and subcontractors nest inside each other like Russian dolls, and

manufacturers confess that they can't keep their own supply chains straight.

Nevertheless, just-in-time production and rapid cycles of obsolescence require that commodities be handed through the supply chain with minimal latency. To manage this complexity and mitigate risk, corporations have turned to Enterprise Resource Planning (ERP) suites, software that identifies and "heals" rifts in the network of suppliers that ensures the rapid delivery of products to market.

We might see these ERP suites as the algorithmic enshrinement of David Harvey's spatial fix, the notion that capitalism will seek to resolve its inherent tensions by planting itself in ever more distributed geographic locations. Harvey's spatial fix helps us, first, to understand the phenomenon of global supply chain management, but it also points to a possible site of resistance. Harvey's fix is a junkie's fix, temporary and doomed to an ultimate crash-landing.

In this presentation, a multimedia lecture, I aim to offer a capsule history of supply chain logistics as a field as well as a reading (drawing from critical code, platform, and software studies) of ERM suites. Finally, I will show how understanding supply chains as spatial fixes can point us to new potentials and solidarities for global workers.

Miriam Posner is the Digital Humanities program coordinator and a member of the core DH faculty at the University of California, Los Angeles. She teaches in the DH program, advises undergraduate and graduate students, and ensures the smooth development of this new interdisciplinary program. Prior to joining UCLA, Posner was a Mellon Postdoctoral Fellow at the Emory University Library's Digital Scholarship Commons. Her book, *Depth Perception*, on medical filmmaking, is under contract with the University of North Carolina Press. Her PhD, in Film Studies and American Studies, is from Yale University.

Winifred Poster

The World's First Virtual Strike: Indian Infoworkers and the Transformation of Labor Activism Through ICTs

In 2007, the online platform "Second Life" was the site of what some call the world's first virtual strike. Even though Second Life is often considered

to be for entertainment, it has many of parallels to the "real world"—including people, businesses, and governments (Boellstorff, 2008). So when Italian employees of multinational firm IBM were disgruntled with practices by their employer, they took to Second Life to stage their protest. Their strike at IBM virtual headquarters included almost 2,000 avatar picketers in support, from 30 countries. The action was successful enough that global union UNI purchased an island on Second Life from which to run its online operations.

This event marks several transformations in labor and union tactics. Employment is moving online through virtual teams, crowdsourcing, etc., (Scholz, 2013). Digital platforms are not only sites where labor occurs, however. They are sites which reshape how labor occurs, and the interactions between employees and employers. Through dynamics like gamification (Cherry, 2011a, 2011b), players perform labor for employers as they participate in online games, both knowingly and unknowingly. Moreover, overt employment transactions occur on these sites, as employers use Second Life to conduct interviews with job candidates. And in the case of IBM above, managers hold meetings with their employees in Second Life headquarters.

In this paper, I'll explore how the IBM protest on Second Life represents important dimensions of labor activism by info-workers in the current era. In particular, I focus on India where outsourced employees are embedded in technologically-intense environments (using telephones, computers, and the internet)—and whose labor group "UNITES" participated in the strike. Although these employees work in what are called "electronic sweatshops," and are often considered the least likely to organize collectively, the virtual platform of Second Life provided a conducive means for group protest.

This analysis recounts the details of the event, and then reflects on the problems of striking virtually. Such platforms create barriers, for instance, in the skill requirements of the participants, maintaining the longevity of worker organizations, and avoiding surveillance by elites. At the same time, platforms like Second Life enable strikers to reproduce street activism in digital spaces, with visuals, sound, and embodiment. There are potential uses of online tools: avatars to protect worker anonymity, teleportation to

disrupt employer meetings, and most importantly, the twin features of decentralization and simultaneity (Sassen, 2005, 2006), enabling workers in disparate locations to participate in protest transnationally and interactively.

Winifred Poster is a sociologist teaching at Washington University, St. Louis. Her interests are in feminist labor theory, digital globalization, and Indian outsourcing. For the past two decades, she's been following high-tech firms from the US to India, both in earlier waves of computer manufacturing and software, and more current waves of back-office work and call centers. Focusing on the intersection of post-colonial computing and the political economy of service labor, she is curious how information communication technologies are changing the meaning of work, dispersing it transnationally, incorporating new types of workers, and reshaping identities. See her website for projects on: global circuits of high-tech labor, transnational call centers, multisurveillances, cybersecurity, and virtual receptionists.

Laurel Ptak

Wages For Facebook

As soon as it launched in January 2014 the manifesto website wagesforfacebook.com was graced with over 20,000 views (and counting) and rapidly and internationally debated—clearly touching a collective nerve and beginning a broader public conversation about worker's rights and the very nature of labor, as well as the politics of its refusal, in our digital age.

The project has been discussed widely on social media platforms, message boards, mainstream, left and art press, and taken up by activist groups. It is being taught in universities across disciplines including foundation courses at M.I.T., in the curriculum of labor scholar and activist Andrew Ross at NYU, and to artists at the San Francisco Art Institute.

The first half of the presentation will introduce the background of the project, include visual documentation detailing its reception and diverse responses in the world, and discussion of how the project is being used to build momentum for imagining what a digital justice movement would look like—connecting aligned causes of digital labor with privacy rights, anti-gentrification

organizing in San Francisco, environmental issues and more.

The second half will include participatory small group discussions where audience members form IRL social networks to debate specific questions such as: Is what we do on Facebook work? Do we want wages for it? How would we calculate our value? How would we make this demand? The dialogue concludes with report backs from groups about what was discussed and concludes with Q+A.

The presentation will touch directly on a range of concerns, including: Who and where are the workers and how do they understand their situation? How and where do they act in political terms? How do gender and class play out in the diverse fields of digital labor? How do we conceptualize digital work that is underwaged and often coded as feminized? Are there artistic works that respond to contemporary labor? What policy proposals might be developed and put on the table now?

Laurel Ptak works across curatorial, artistic, and pedagogical boundaries to address the social and political contours of art and technology. She is co-editor of the book *Undoing Property?* (Sternberg Press, 2013) which explores artistic practices in relationship to immaterial production, political economy, and the commons. Ptak teaches in the department of Art, Media and Technology at Parsons, The New School. She is initiator of Wages For Facebook, which draws on the 1970s feminist campaign Wages For Housework to think through the relationships of capitalism, class, and affective labor at stake within social media today. Debated widely via social media, at universities, and in the press, the project has framed a broad public conversation about workers' rights and the very nature of labor, as well as the politics of its refusal, in our digital age.

Pooja Rangan

Pooja Rangan is an Assistant Professor of Culture and Media in Eugene Lang College at The New School. Her current book project, *Immediations: Humanitarianism, Otherness, Documentary* (forthcoming, Duke UP) examines the humanitarian impulse in documentary, with a special focus on the discursive encounters between childhood, animality, ethnicity, and disability. Rangan has published on topics such as

documentary, ethnographic media, postcoloniality, humanitarianism, and Indian cinema in *Film Quarterly*, *differences*, *Camera Obscura*, *South Asian Popular Culture*, and other anthologies and journals. She also serves on the board of the Flaherty Film Seminar.

Jasmine Rault

Research and Practice on Feminist/
Feminized Digital Labor

Bringing together scholars from locations across The New School, this session will address feminist and feminized digital labor from the perspective of both research and practice. The notion of "digital labor" we explore is deliberately broad, and includes refusing the digital as well as accommodating it. Participants will discuss a range of topics including: ethics and reciprocity in ethnographies of digital work; the race and gender politics of online courses; feminist pedagogical publics; value and labor in the digital archive; documentation as digital labor; migrants resisting digital technology; the affective labor of legitimizing subcultural work; the sacrificial labor of being studied; digital labor as reproductive labor; digital technology as state surveillance; digital labor in urban space; the digital turn in public school applications; digital labor within the fashion industry from technical designers to fashion photographers; and more. Throughout, we use "feminist" and "feminized" to signal diverse communities of feminist, transgender, queer, subcultural, ethnicized, racialized, under-resourced, minoritized, disenfranchised, unauthorized and otherwise subordinated subjects. Our questions engage directly with a range of cognate subaltern theories, methodologies, practices, and pedagogies.

Our proposed format is one of experimental dialogue, drawn loosely from the Long Table format created by performance artist Lois Weaver. Blending collaboration, presentation, workshop, and performance, and conceived of as a reappropriation of the dinner table, the arrangement creates a forum around the "etiquette" of openness, dialogue, and permeability. Our Long Table plays off the notion of feminized, un- or under-waged reproductive labor invoked by a meal. It addresses the collaborative—if uneven, shifting, or exploitative—labor involved in

producing inquiry and knowledge. Because seats "at the table" can rotate, it is ideal for structuring a large group such as ours, as well as for switching roles of presenter/performer and audience. Participants will frame questions, offer comments, and possibly entertain silence.

Jasmine Rault is an Assistant Professor in Culture and Media at Eugene Lang College at The New School in New York City. Rault works on themes of trans-feminist and queer affective and cultural economies and has new work in ephemera, "The Labour of Being Studied in a Free Love Economy" (with T.L. Cowan, 2014); *Women's Studies Quarterly* on racialized queer debt and the politics of history-making (with Cowan, 2014); and *Ada: A Journal of Gender, New Media and Technology* on designing trans-feminist and queer online archives (with Cowan and Dayna McLeod, 2014). Rault's first book is *Eileen Gray and the Design of Sapphic Modernity: Staying In* (2011).

Alessandra Renzi

Nonhuman Solidarities: The
Impact of Crowdsourcing on Media
Activism and Hacktivism

*In this collaborative presentation, Renzi and Deseriis examine the impact of crowdsourcing on contemporary forms of media activism and hacktivism, using Deleuze and Guattari's concepts of "machinic enslavement" and "social subjection." While the notion of social subjection is useful to think of the generalization of exploitation that goes under the name of crowdsourcing, the notion of machinic enslavement points to a-subjective and a-significant transformations and information exchanges that occur within a machinic assemblage. Social subjection and machinic enslavement reinforce each other. Yet they also allow us to grasp how different aspects of crowdsourcing play out in the information economy. Using the lens of social subjection, exploitation and expropriation can be analyzed through neo-Marxist approaches such as those of Vincent Mosco, Christian Fuchs and **Mark Andrejevic**. Through the lens of machinic enslavement, however, repetitive human tasks such as the filling of CAPTCHAs and the production and circulation of information objects are read as part of a wider machinic assemblage whose components are partly human and partly*

nonhuman. By following this second trace Deseriis and Renzi take in consideration two distinct sets of case studies: 1) The use by media activists of crowdsourcing platforms for the production of documentaries; and 2) the use of botnets for the organization of DDoS attacks for political ends. In both circumstances, the software and the infrastructure are not seen as mere tools but, following Gilbert Simondon, as machines whose ability to reproduce themselves depends on their ability to be open and in-formed by the surrounding environment. This drive towards indetermination, which has both a subjective side and a techno-logical side, allows us to interrogate forms of “digital solidarity” whose ethos cannot be defined in strictly human terms and which trouble anthropocentric notions of resistance and activism.

Alessandra Renzi is Assistant Professor in Emergent Media for the Program in Media and Screen Studies and for the Department of Art + Design. Her work explores the linkages between media, art and activism through ethnographic studies and media art projects. Alessandra’s research interests have led her to study pirate television networks in Italy and the surveillance of social movements in Canada. Her book *Infrastructure Critical: Sacrifice at Toronto’s G8/G20 Summit*, co-authored with Greg Elmer, was published in 2012. As part of her past research on surveillance, she co-produced the documentary *Preempting Dissent: Policing the Crisis*. Her current research focuses on the impact of participatory networks and social media platforms on activist collaboration practices.

PJ Rey

PJ Rey is a PhD candidate at the University of Maryland. He co-founded the annual Theorizing the Web conference and the Cyborgology Blog together with Nathan Jurgenson. His MA thesis argued that social media is an environment where exploitation thrives in a relative absence of alienation. He is beginning dissertation research examining digitally-mediated sex work with a particular interest in how such work is experienced as embodied interaction. When not dissertating, he dabbles in portrait/event photography and hifi geekery.

Renée Ridgway

Arbitrating Attention: Paid Usership

The key concern for what can by some be termed ‘Web 3.0’ is the giving of data freely and the debate over control of public time and space. With the increasing loss of state and public monies, privatization is becoming more prevalent and almost an accepted means of replacement within neoliberal governments. How does this affect cultural practitioners working in an expansive sector that is increasingly incorporating other fields of inquiry, along with its financial systems and structures of support in processes of art-related activities? One draws on one’s network to find and invite collaborators, participants, partners, and contributors to projects without necessarily having allotted funds for honoraria. In the cultural sector money isn’t readily available and the most common way, in many non-wage sectors at least, is to be paid with attention as return. This payment is measured through visibility politics, quantified by social media, e-flux mailings, list servers and printed matter, which then accrue and gain value, resulting in social capital.

Why do some artists/cultural producers not demand to be paid for their endeavours? Even more than for reputation economy or attention economy they do this for ‘self-actualisation.’ Through their work as artists or in cultural projects, activism, ecologies, etc. they engender a sense of community, provide mutual support, obtain personal growth, create readership and potentially, implement ‘paid usership.’ For some cultural producers, time is money, gift economies are reciprocal and attention economies fulfilling. Yet if we spread our data, give our time, remit our rights of privacy and right to remuneration, how can we create other systems of negotiation and payment? This performance lecture will address economies that are all in use or are being used: attention, reputational, gift, debt, community, informal, collaborative, performative, post-industrial, human, sharing, but will specifically discuss ‘hidden’ economies regarding ‘paid usership.’

Renée Ridgway is currently a PhD candidate at Copenhagen Business School in their Management, Philosophy and Politics department and a Research Associate with Leuphana University’s Digital Cultures Research Lab (DCRL). Ridgway is co-initiator and contributor to n.e.w.s.

(<http://northeastwestsouth.net>) and exhibits widely in the Netherlands and internationally as a visual artist. (<http://reneideridway.net>) She is a graduate of the Rhode Island School of Design, U.S. (BFA) and Piet Zwart Institute, NL (MA).

Sarah Roberts

The Hidden Essential Work of CCMs in the Digital Media Production Chain

The world of contemporary digital social media platforms is one that is predicated on the participation and production of its users, who provide platforms with the very material, known as user-generated content (UGC), that serves to draw users in. Behind the scenes of this massive UGC production are legions of unsung workers who are called upon to view and screen UGC and make decisions about its appropriateness—in many cases, removing it—day in and day out. The work tasks of these commercial content moderators vacillate from the mundane to exposure to violent, disturbing and shocking material, as they toil for major social media platforms and transnational brands. Although they work in a variety of environments, the workers are often comparatively low-status, low-wage precarious workers, despite performing a key business task that, at its worst, can do them psychological damage.

This research reveals the presence and importance of commercial content moderation to the digital social media ecology. Via semi-structured qualitative interviews with workers engaged in content moderation, this research unveils the practice of CCM in the context of contemporary trends of globalization, outsourcing and other economic and geospatial reconfigurations facilitated by the increasingly networked nature of the world. It further connects commercial content moderation with digital media economics, digital media practices and their sociopolitical, economic and ethical implications. It reports on and describes the experiences of content moderators in a number of different contexts and situations, working around the globe. It maps content moderation on theoretical grounds to other scholarship on digital work, aligning it in the greater context of the ecology of social media to the end of recognizing, acknowledging and improving the conditions under which the workers labor.

Sarah Roberts is an assistant professor at the Faculty of Information Studies (FIMS), Western University. Her current research focuses on the practice of commercial content moderation (CCM), a form of digital labor behind the scenes of the social media industry, “knowledge work” and the reconfigurations of labor and production in a Post-Industrial, globalized context. She is further interested in dissections of notions of information in society, and its attendant sociocultural, economic and ethical implications, as well as the political economy of digital information, the Internet, ICT and popular media.

Brishen Rogers

Information Technology and Low-Wage Work: Conceptual and Distributive Issues

Information technology is altering low-wage work, yet legal scholars currently lack a good map of how exactly it is doing so. This paper will canvass various ways in which information technology is impacting low-wage work and its regulation. It does not aim to develop a comprehensive approach to these questions. Rather, by analytically separating various relationships between information technology and low wage work, it hopes to lay the groundwork for future treatments of the distributive and moral consequences. It will try to gain traction, for example, on the following questions:

In what sectors of the economy is information technology “destroying” or disrupting low-wage or relatively low-skill jobs (examples: Uber vs. Taxi drivers; 3D printing vs. assembly workers)? In what sectors may it be creating low-wage or low-skill jobs, whether directly (ex: informal Amazon delivery drivers) or indirectly (ex: increased demand for low-wage services in food, hospitality, etc.)

What are the most important mechanisms by which information technology and Silicon Valley firms alter low-wage work? For example, in the industrial era, technological innovations often enabled substitution of capital for labor. To what extent does information technology tend to have the same effect, versus opening new markets? Or does it tend to affect work in previously unknown ways?

How, if at all, does information technology alter traditional capitalist property relations? So far, it is largely deployed as a particularly robust

form of productive capital, the control of which enables control over labor and various forms of profit-taking. Is it possible to imagine worker cooperatives developing and deploying innovative forms of information technology suited to more egalitarian forms of production?

How does information technology affect social relations at work? For example, many companies are now utilizing information technology to decrease monitoring costs vis-à-vis their own employees, as well as their suppliers. At the same time, workers can utilize certain forms of information technology to develop new forms of inter-worker solidarity and new types of protest. Are there patterns to such protest and counterhegemonic mobilization?

Brishen Rogers is Associate Professor of Law at Temple University Beasley School of Law, where he teaches torts, employment discrimination, and global labor law. Prior to joining the Temple faculty, Professor Rogers was a Climenko Fellow and Lecturer on Law at Harvard Law School. His scholarship draws from various social sciences and normative political theory to better understand the challenges facing low-wage and informal workers in conditions of neoliberal globalization. Professor Rogers' current research focuses on the role of law in constituting and governing global value chains; on the relationship between employment regulations and liberal distributive justice; and on the influence of information technology on the world of low-wage work.

Regarding technology and work, his first article, "Toward Third-Party Liability for Wage Theft," argued in part that Wal-Mart and other mega-retailers' use of sophisticated monitoring technologies to drive down prices and otherwise to discipline their suppliers should expose them to liability for those suppliers' subsequent violations of wage and hour laws. A cum laude graduate of Harvard Law School and a former union organizer, Professor Rogers has also taught international labor law as part of Harvard Law School's Institute for Global Law and Policy, and informally advises various workers' rights organizations on legal and strategic matters. His work has been published, among other places, in the *Berkeley Journal of Employment and Labor Law*, the *Harvard Law Review Forum*, *The Harvard Civil-Rights Civil Liberties Law Review*, and the *Texas Law Review*.

Andrew Ross

Disability and the Digital Divide

Recognition of a "digital divide," especially among racialized population groups, has long been part of the debate about informatics, even for those focused on labor and employment. Yet unequal access to IT on the part of disabled people and their concomitant social exclusion from digital networks has largely been neglected. As online labor markets expand and flourish, generating precarious livelihoods for all contenders, will these barriers be reinforced or is there a silver lining for disabled people in the reduced physical requirements for workforce participation in the New Economy?

Is digital labor more accessible to disabled people than other forms of labor? If so, does it hold any promise of improving the socio-economic status of disabled people, or will the new economy continue to funnel disabled people into poverty and secondary labor markets characterized by part time work, subsistence pay, low skill requirements, and few opportunities for advancement? Given the propensity of digital capitalism to seek out and harness new kinds of free, or marginal labor, are disabled people at risk of becoming one of those hitherto untapped sources of work input and extractive profit? If so, how should the disability movement respond?

This presentation will take the form of a conversation between labor scholar Andrew Ross and disability studies scholar Sunaura Taylor. It will address the foregoing questions against the backdrop of the given wisdom about the workforce role (or non-role) of the disabled.

For example, disabled people have long been considered the antithesis of workers. The notion that disabled people don't work is firmly embedded in the American public imagination, and it is backed by the history of labor legislation. Statistical support for this view is solid. The unemployment rate for disabled people around the world is staggering: In developing countries, 80% to 90% of persons with disabilities of working age are unemployed, whereas in industrialized countries the figure is between 50% and 70%. Even at its peak in recent years, only 37% of working-age persons with disabilities in the United States were employed, and some evidence

suggests that workforce participation is declining.

The larger framework of this discussion is that capitalist work has always been the primary producer of disability itself. Physical and mental damage directly generated from industrial toil, or, indirectly, from environmental contamination, is a major by-product of capitalist labor systems. This pattern continues today in all sectors of the digital economy. The rate of injury in semiconductor production is several times greater than in other industrial workplaces, while the toxic footprint of fabs creates harms wherever they are located. The e-waste stream is a transnational river of environmental hazards, especially at the endpoints of product disassembly. User interface is also a source of chronic occupational disability—carpal tunnel syndrome, computer vision syndrome, and a host of other musculoskeletal disorders.

Andrew Ross is a social activist and Professor of Social and Cultural Analysis at NYU. A contributor to the *Guardian*, the *New York Times*, the *Nation*, and *Al Jazeera*, he is the author of many books, including *Bird On Fire: Lessons from the World's Least Sustainable City*, *Nice Work if You Can Get It: Life and Labor in Precarious Times*, *Fast Boat to China—Lessons from Shanghai*, *No-Collar: The Humane Workplace and its Hidden Costs*, and *The Celebration Chronicles: Life, Liberty and the Pursuit of Property Value in Disney's New Town*. His most recent book is *Creditocracy and the Case for Debt Refusal*, available from OR Books.

Stephanie Rothenberg

Reversal of Fortune: The Garden of Virtual Kinship

For this lecture I will present my current project Reversal of Fortune: The Garden of Virtual Kinship, a telematic garden, both physical and virtual, whose lifeline directly correlates to monetary exchanges between the developed and developing world. Through the interfacing of real time data collected from socially motivated, microfinance websites and a live, organic garden installation, the project makes visible the circulation of capital from more affluent regions in the Global North to new financial markets in under accessed areas of the Global South.

The project expands on Ken Goldberg's 1995 pioneering artwork "Telegarden" that enabled a

global community of online users to "telematically" care for a live garden. The "Telegarden" not only underscored issues of sentience and dis/embodiment within online culture through its convergence of the biological/organic with the technological, but also utilized participatory models of online interaction and social engagement to meet a shared goal. These early interactions foreshadow now familiar modes of crowdfunding and crowdsourcing.

The Garden of Virtual Kinship examines the inherent contradictions within microfinance as both an economic driver to individuals and communities in under developed regions and as a form of neocolonial exploitation resulting in a new demographic of debtors. These issues are addressed through the lens of social media platforms that enable crowdsourcing and crowdfunding in conjunction with emerging mobile money systems. Through the metaphor of a garden, the complex relationships between human life and economic growth are brought to the forefront. Questions the project interrogates include: What are the underlying mechanisms that enable these new networks to emerge? How do these platforms shape the affective dimensions of empathy-at-a-distance and facilitate a virtual kinship between microfinance borrowers and lenders? In evaluating the actual impact of these systems on their borrowers, can we move closer towards a true digital commons?

Stephanie Rothenberg is an interdisciplinary artist engaging participatory performance, installation and networked media to create provocative public interactions. Mixing real and virtual spaces, her work investigates new models of global, outsourced labor and the power dynamics between contemporary visions of utopian urbanization and real world economic, political and environmental factors. She has exhibited internationally in venues such as the Sundance Film Festival, MASS MoCA, LABoral, Transmediale and the Whitney Museum Artpart and is a recipient of numerous awards, most recently from the Harpo Foundation and Creative Capital. Her work has been widely reviewed including *Artforum*, *Artnet*, *The Brooklyn Rail* and *Hyperallergic*. She is Associate Professor in the Department of Art at SUNY Buffalo where she teaches courses in design and emerging technologies.

Jathan Sadowski

From Mega-Machines to Mega-Algorithms:
Digitization, Datification, and Dividualization

The critic Lewis Mumford described a prevalent form of organization he called “mega-machines”: giant socio-technical mechanisms—with humans acting like the cogs in a machine—that used authority, hierarchy, and bureaucracy to structure, organize, and control people. Mumford’s insights are still relevant, but need some updating. In the time of networked computing and smart technologies, what I call the “mega-algorithm” is taking over, with people acting as information nodes, inputs, and outputs. People are atomized by digital tech and blown apart into streams of data fed into processors. They provide productive labor, and are incorporated into the mega-algorithm, just by existing on the network. The logic of the system is to create, collect, and extract value from data wherever possible.

Consider the following juxtaposition. On one hand, Google uses old UN translations to fuel Google’s translate service. They mined data that could be usefully and cheaply processed. Imagine if the translators kept their copyright and could negotiate for kickbacks on the income Google receives—after all, the translators performed a labor-intensive service. But inegalitarian capitalism has convenient amnesia. When we’re all data streams the ability to get paid for the data disappears, somehow, when it could actually be stronger. On the other hand, Coursera, the online education startup (e.g. MOOCs), is also in need of translators’ labor so it can sell courses in other languages. Rather than pay for such services—such a passé notion now—Coursera has another plan. By using rhetoric of community and solidarity, they are actively recruiting volunteers to contribute to their “crowd-translating” project. While no money exchanges hands, “volunteers” must sign a “Translators Agreement” to ensure that all ownership of produced services transfers to Coursera. Sure, the volunteers enjoy this “playbor,” or else they wouldn’t do it. Whether or not they’re aware of the insidious implications of deskilled and disempowered labor is another question. It’s obvious who really benefits—who gets to drink deeply from the data stream—and Coursera and Google want to keep it that way.

Jathan Sadowski is a PhD student in the “Human

and Social Dimensions of Science and Technology” program at Arizona State University. Broadly speaking, he researches critical technology studies, with a focus on social justice and political economy. More specifically, he is writing a dissertation on “smart cities,” which will be composed of three complementary sections: discourse analysis of corporate, government, and media sources; examining issues of social justice and political economy (in both actually existing and potential technologies/policies); and further developing a theory of cyborg urbanization. He also freelance writes articles and op-eds—mostly about the politics and ethics of technology—for a number of magazines and newspapers (e.g. *Slate*, *Wired*, *Al Jazeera America*, *The Baffler*, *The New Inquiry*, and others).

Niloufar Salehi

Dynamo: Designing Interactive Technology to Support Social Movements in Digital Labor

As digital labor markets grow, the distributed nature of the workforce introduces new challenges for worker’s activist efforts for labor rights. Scholars have raised doubts about how effective digital media can be in creating social change, arguing that on the ground activism can not be substituted with digital only social interactions. Yet, digital labor communities solely exist and function online. What can “on the ground” activism mean for them? As researchers we collaborated with workers of one such market (Amazon Mechanical Turk) to learn about the possibilities of digital collective action. We have built Dynamo, a system that supports workers to pitch ideas, gather to discuss them, define collective goals, and act on them. We designed Dynamo iteratively, continuously listening for feedback, changing the design, and implementing changes as workers mobilized with it. Over the last year we studied workers of AMT (Turkers), we posted surveys and spoke to close to a hundred Turkers to learn about their relationships with one another and with their employers. We learned that Turkers have built whole digital communities that are resources for education and socialization. However, collective efforts within these communities proved much more difficult. This talk will examine the barriers that Turkers face when they try to gather around shared issues and find solutions that they can act on. We will also describe our design interventions to address these barriers and two actions that

Turkers have organized through Dynamo as well as others that they have imagined and pursued through the system. Dynamo is a first step towards better understanding of digital labor markets and the affordances of digital media that workers of these markets can leverage to act towards change.

Niloufar Salehi is a PhD student in Computer Science at Stanford University and a member of the Human Computer Interaction group. Her research focuses on designing technologies for communities to act collectively online as well as studying digital labor and crowdsourcing systems. Her work involves ethnographic studies of online labor and activism among workers. To address the difficulties of collective action online she has built Dynamo, a platform where crowdsourcing workers can gather to debate issues, find solutions, and act collectively to power change in their work environment.

Sergio Muñoz Sarmiento

Sergio Muñoz Sarmiento is an artist and arts lawyer with a primary focus on intellectual property, moral rights, authentication issues, free speech, contractual relationships, and nonprofit arts organizations. He received his BA in Art from the University of Texas-El Paso and an MFA in Art from the California Institute of the Arts. He was a Van Lier Fellow at the Whitney Museum of American Art's Independent Study Program in Studio Art in 1997, and received his JD from Cornell Law School in 2006.

His art projects have been shown nationally and internationally, and he has lectured and performed in a wide range of institutions, including Harvard University, Cornell Law School, Yale Law School, Columbia Law School, Fundación Cisneros, UC Irvine, and Brown University. He has also published essays and projects in *Law Text Culture*, *Unbound: Harvard Journal of the Legal Left*, *Canceled: Alternative Manifestations and Productive Failures*, *Texas AandM Law Review*, *The New York Times*, and *Art Asia Pacific*.

In 2010, Sarmiento founded the Art and Law Program, a semester-long seminar series with a philosophical focus on the effects of law on cultural production and reception. He currently teaches contemporary art and law at Fordham Law School.

R Joshua Scannell

The CUNY Digital Labor Working Group Roundtable: The Place, Politics, and Function of Measure

What are the metrics that measure the “success” and “failure” of neoliberal subjects and which allow them to determine whether a life has been truly made a living? Part of the process of becoming a “worker” in a capitalist economy has generally been the transposition of activity done outside of a wage relation into activity done within a wage relation. The wage itself operates as the universal abstraction of labor activity. However, in the case studies of digital labor that we are exploring here, it is not free activity transposed into waged activity but the mundanities and passions of everyday life transposed into a form of labor most often not waged. Without the universal metric of the wage, we argue that what makes it “work” or “labor” is that it builds value for someone (at times the laboring the subject, but more often than not an entity that is not the laboring subject) through diffuse processes of measurement. Indeed, these processes of measurement are built into the architecture of web 2.0 and, as Clough points out, such “open processes of computation are becoming resources for culture, politics, and the economy” (Clough 2013).

Our work unpacks specific online places and practices behind such “open processes of computation” to better understand how such processes incite subjects to labor. The datalogical turn folds previous labor/gender/political strategies of resistance, psychic mechanisms, and care into digital production where everything becomes yet another source of content. Our panel carefully considers how such a digitizing of experience feeds back on subjectivity leading to the creation of an enterprising, risk bearing subject who recognizes themselves as such. But, we argue, it is not these subjects who become valuable but the processes of computation themselves that are producers of value through the constant modulation of the metrics of success and failure.

Joshua Scannell will be presenting a talk entitled, “Deriving populations, deracinating measurement: Datalogical policing and value after the posthuman.”

R Joshua Scannell is a PhD Candidate in

Sociology at the CUNY Graduate Center. His research focuses on the intersection between evolving digital governmentality, embodiment, racialization and political economy in the context of the carceral state. He is the author of *Cities: Uncertain Sovereignty and Unauthorized Resistance in the Urban World* and co-author with Patricia Clough, Karen Gregory and Benjamin Haber of "The Datalogical Turn." His current work investigates changing temporalities of management in the midst of algorithmic governance and converging horizons of digital sociality and mysticism.

Florian Alexander Schmidt

Crowd Design

Crowdsourcing is a core method of digital labor, and probably the most contested one. The positions differ about what it actually entails and how it is to be evaluated. In management literature it is often propagated as an ingenious approach to harvest the otherwise wasted 'cognitive surplus', solve the world's problems, foster innovation and create some neat revenues along the way—but it has also been criticized as an exploitative business model, based on tricking the public into doing work for free. Crowdsourcing has evolved into such a vast and heterogeneous landscape that it has become crucial for a meaningful debate to separate it from related fields and to differentiate its subcategories. Most importantly, crowdsourcing must not be conflated with commons-based peer production. It is furthermore clarifying to speak crowdwork, where applicable, to create a distinction to concepts such as crowdfunding and data mining. Cognitive piecework, as exemplified by Amazon Mechanical Turk, is a subcategory of crowdwork that is now getting a lot of attention by researchers and journalists, not at least because of its dehumanizing attitude of treating people just like processors in a distributed calculating machine.

But also the crowd-sourcing of design work is mushrooming and it is organised in a characteristically different way: its 'creativity contests' instead of micropayment for microtasks. For graphic design, there are now dozens of so called 'logo mills' such as 99designs, with hundreds of thousands of contributing designers. The often criticised characteristics of cognitive piecework, alienating tasks and invisible workers,

are turned upside down in crowd design—but not to the workers' advantage. Design tasks can't be reasonably cut in micro-pieces, they leave more room for personal, creative expression, and are therefore more intrinsically rewarding—but because of that, more people are willing to work for free. In the typical design contests, only one in a hundred eventually gets paid for work that has been done speculatively beforehand by everyone—remuneration becomes a lottery and the waste, not of 'cognitive surplus' but of actual labor is extraordinary. What's more: the fruits of their creative labor are very visible on the workers' portfolio pages, which induces the designers to put in far more hours than would be economically reasonable. A bad design would reflect negatively on the designers online persona and on future chances to win a contest. So, while the work is less alienating, it is still exploitative, with an average wage of only a few dollars per finished logo for the worker, while the platform provider makes substantial profits with hardly any risks at all.

With my contribution to 'Digital Labor: Sweatshops, Picket Lines and Barricades', I want to give insight into this particular form of crowdsourcing and situate it in the larger digital labor landscape. The focus of attention will be a juxtaposition of different crowd design platforms (99design, Lego Cuusoo, Quirky, Jovoto and Open Ideo) and the mechanisms that they employ to get creative work done almost for free, for example through the use of gamification and by borrowing of the language from commons-based peer production, framing the commercial work as open and communal. In contrast to MTurk and 99designs, these other platforms are not geared so unambiguously against the workers. A comparison of them allows to better understand what it is special about the crowdsourcing of creative labor and what parameters can be tweaked to improve fairness for the workers. The larger question remains: Can this tweaking be sufficient or is crowdwork inherently exploitative?

Florian Alexander Schmidt, born 1979, is a researcher, journalist and designer from Berlin. He is currently finishing his PhD at the Royal College of Art in London. His thesis is an investigation into the methods of crowdsourcing in the design industry and a critique of how crowdsourcing platforms are designed. Schmidt holds a diploma in communication design from the Berlin School

of Arts Weissensee and has worked as a freelance designer for many years. Parallel to his practical design work, he has written for magazines such as *eye*, *form*, *design report* and *bauhaus*. He is the author of the award winning book *Parallel Realitäten* (Niggli 2006), on the design of virtual worlds, co-author of the book *Kritische Masse* (form+zweck 2010), on amateurism in design and co-author as well as translator of the book *Crowd Work* (Bund Verlag 2014), published by the IGM, Germany's largest trade union.

Nathan Schneider

Who Stole the Four-Hour Workday?

From "The Song of Myself" to "The Big Rock Candy Mountain," U.S. popular culture has been full of longing for a future of short working hours and plentiful leisure—until fairly recently. In the colonial period, the fire-and-brimstone preacher Jonathan Edwards thought of leisure as a vision of the kingdom of God, and Benjamin Franklin estimated that technology would allow us to work on four hours per day. Walt Whitman understood leisure as nearly synonymous with democracy. By the early 1830s, shorter hours became a chief demand of the industrial labor movement, whose workers—often led by visionary women—sought to reap the fruits of technology with shorter hours in the factories. Their struggles resulted in a century of gradual reductions in working hours up until the New Deal enshrined the eight-hour day. Even through the 1960s, science fiction and sociologists alike expected mounting free time to be an inevitable part of our future, but it never came. The coming kingdom of leisure used to be considered a mainly technological problem; it has turned out to be, however, a political one. The decline of the labor movement during the Cold War ended both the dream of shorter hours and the mechanism for achieving it. Now, rather than automating our working hours away, technology has been a means of compelling workers to work longer hours under more precarious conditions. This discussion will place current trends in a historical trajectory, and it will consider ways of updating past strategies and tactics that won shorter working hours to the digital context.

Nathan Schneider is a journalist who writes about religion, technology, and resistance. He is the author of two books, *God in Proof: The Story*

of a Search from the Ancients to the Internet and *Thank You, Anarchy: Notes from the Occupy Apocalypse*. His articles have appeared in *Harper's Magazine*, *The Nation*, *The Chronicle of Higher Education*, *Vice*, *Al Jazeera America*, and other outlets. He has consulted on several Social Science Research Council digital projects, and is an editor for two online publications, *Killing the Buddha* and *Waging Nonviolence*. He holds an MA in religious studies from the University of California, Santa Barbara, and a BA in the same subject from Brown University.

Michael Schober

Mis-/Understanding in F2F and Mediated Interactions

*I'm a researcher who studies how people understand and misunderstand each other in face to face and mediated (phone, texting, video chat, Twitter) interactions. For a while my collaborators and I have been interested in the interactions at the core of large-scale social measurement—survey interviews—and how the landscape of social measurement for the official statistics that shape social policies (e.g., unemployment, health, housing, etc.) is changing. (For example, Fred Conrad and I edited a Wiley volume called *Envisioning the Survey Interview of the Future*, bringing together communication researchers and survey methodologists to think through how our quickly changing communication landscape may affect participants' experience as well as the quality and trustworthiness of data from survey interviews.)*

More recently we have become fascinated with claims that mining data from Internet searches and social media streams might be able to augment or even replace the (expensive and burdensome) survey interviewing that forms the basis of official statistics. As I see it, the science has not yet been done that would let us know how feasible this really is, and of course there are hugely complicated questions about how survey respondents' time and effort—and the time and effort of social media posters—are and should be valued. There are also quite complicated questions about how societies should think about what survey respondents and social media posters are consenting to with regards to the data they are producing, and the social values reflected in asking members of the public to provide anonymized data that they consent to provide for

the social good vs. using “found” data that social media posters and search engine users may or may not know they have made public.

I see these issues as extremely thorny and multilayered, and they involve many players with different agendas (e.g., labor force or public opinion measurement for informing social policy decision-making is a really different enterprise than for-profit market research or political polling). I have not yet been involved in many of the conversations and perspectives represented at this conference, but I know they form an important piece of the puzzle; I’ll be extremely interested to learn from the discussions.

Michael Schober is a researcher who studies how people understand and misunderstand each other in face to face and mediated (phone, texting, videochat, Twitter) interactions. For a while he and his collaborators have been interested in the interactions at the core of large-scale social measurement—survey interviews—and how the landscape of social measurement for the official statistics that shape social policies (e.g., unemployment, health, housing, etc.) is changing. (For example, he and Fred Conrad edited a Wiley volume called *Envisioning the Survey Interview of the Future*, bringing together communication researchers and survey methodologists to think through how our quickly changing communication landscape may affect participants’ experience as well as the quality and trustworthiness of data from survey interviews.)

Trebzor Scholz

The Organization of Work. Next Steps for Crowdsourcing. and The Future of Crowd Workers in the Post-Internet Age

Trebzor Scholz was born and raised in East Berlin, Germany. At the Russian-language high school that he attended, he worked in the local tool and die factory over the summer. Since then, he has lived in Dresden, Weimar, London, Zurich, San Francisco, Portland, Buffalo, and Tucson. Today, Scholz is an author, educator, and Associate Professor for Culture and Media at The New School where he is chairing The Politics of Digital Culture conference series. Dr. Scholz convened eight major conferences, presented keynotes and lectures at more than 150 conferences worldwide, and held a grant from the John D. and Catherine T. MacArthur

Foundation. His book on 21st century labor is forthcoming in 2015. Dr. Scholz has co-authored *From Mobile Playgrounds to Sweatshop City* (with Laura Y. Liu). He is also the editor of several collections including *The Internet as Playground and Factory* (Routledge, 2013). Together with his partner in life, the artist Jenny Perlin, he is raising two girls in Brooklyn.

Andrew Richard Schrock

Civic Hacking

If digital labor is often conceived within the framework of industry—occupying the shadows of financial compensation—this assumes that monetary reward is the necessary end point for all labor transactions. This panel argues that a key site for digital labor and its hopeful possibilities is the work of civic hacking. This is digital labor premised on the idea of public good and the necessary provision of shared infrastructure and services.

A growing number of research and activist projects pivot on design expertise, code literacy and data analytics to mobilize resources and improve the quality of life for citizens and consumers. These affective, ameliorative, and civic registers offer a necessary complement to dominant visions of digital labor, and a means of foregrounding other kinds of profits to be gained from donated work.

Our discussion explores new forms of political participation that are enabled by the digital in ways that are situated, tactical and contextually relevant. Through analysis of civic and issue-oriented hackathons, the subjective intensity of informal code work, and the logistical activism of developing grassroots infrastructure, we illustrate data collection as activism. This new horizon for social computing uses technology to advance collective action.

Civic hackers trade on the language of entrepreneurialism and voluntarism to exploit avenues and applications for data. Brokering partnerships between local government, non-profit, activist and scholarly communities, this work builds connections as much as tools in a speculative but no less meaningful enactment of localized belonging. Civic hacking is a characteristic experience of immaterial labor, at once imaginative, pragmatic and symbolic. As we will contest, it is a labor identity that

has the potential to challenge the stranglehold of enterprise in defining the character and composition of labor, by rivaling previous visions of work and its rewards.

Andrew Richard Schrock is a PhD candidate at the Annenberg School for Communication and Journalism at the University of Southern California (USC). He researches data and democracy, mobile communication, and social media. His most current project is on systems of regulation and participation with open government data. His research and writing has appeared in (or will shortly appear in) *New Media and Society*, the *International Journal of Communication, Information, Communication and Society*, *American Behavioral Scientist*, *The Information Society* and *Convergence*.

Terri Senft

The Internet's Impact on Sex Work

My work considers how digital technologies shift notions of the private, the public, the pedagogic and the pornographic. For this conference, I consider the internet's impact on global sex work, a category of emotional labor largely ignored at most academic gatherings on digital capitalism (save the occasional paper on the pornography industry.) In true sex worker fashion, I plan to entertain the organizers' request for something more experimental than the "usual": my presentation involves a series of "outcalls" with women currently working as webcam girls, escorts, global tourist 'coordinators', and labor organizers. Using the rhetoric of mutually negotiated seduction rather than the language of pure exploitation, I combine the insights of Friedrich Engels and Christian Fuchs with those of Melissa Gira Grant, Melissa Dittmore and Lara Augustin to argue that digitally mediated sex work constitutes an ideal site for labor theorists considering the collapse of virtual and actual bodies as they desire, play, exploit, abuse, teach, learn, and yes: work.

Terri Senft teaches in the Global Liberal Studies Program at New York University. Her writing focuses on how digital technologies shift cultural notions of the private, the public, the pedagogic and the pornographic. Terri is the author of *Camgirls: Celebrity and Community in the Age of Social Networks*, co-editor of *The Routledge Handbook of Social Media*, currently co-editing a special section on "selfies" for the *International Journal of*

Communication, and writing a monograph titled *Fame to Fifteen: Social Media and the Micro-Celebrity Moment*. Terri has written for *The New York Times*, and spoken at venues including Arcadia Missa/The Institute of Contemporary Art, TED Salon London, Saatchi and Saatchi. She also featured in the award-winning documentary *Webcam Girls*.

Tanja Sihvonen

"I Am Gonna Stay Tonight with You"
Maria's GentleWhispering: Voice,
Affect and Gendered Digital Work

"Hey sweetie, how are you doing? Are you having nightmares again?" These spoken vocalisations audible at an elusive limit between whispering and softly timbred pitched sound emanate from the computer. The actor involved in this performance is visible in the YouTube video: our aural identification of the voice as female coincides with the visual presence of a young woman whose long blonde hair, sympathetic posture, eye contact and tender body movements qualify as readily feminine. Later, the video's audiovisual texture extends to include tactile gestures and sonorities as the woman lightly strokes the pages of the children's storybook she is reading from.

This video, titled 'XO Sleepy Time OX', is one of nearly 200 postings on the YouTube channel GentleWhispering maintained by Maria who consistently features in all of the videos. The most striking aspect of these is the above-described character of Maria's vocalisations which her numerous followers indeed seem struck by. Their descriptions of the effects of Maria's voice-enhanced by the videos' overall sensorial fabrics-range from relaxing, arousing and tear-jerking to brain "tingles" and "orgasms." These descriptions link the performances to the broader phenomenon of Autonomous Sensory Meridian Response (ASMR) that is typically defined as the emergence of pleasurable physical sensations or "tingling" in the head, scalp, spine and limbs elicited by visual, olfactory, auditory and especially vocal stimuli.

In this paper, we engage Maria's whisperings to explore how the voice might matter to questions of gender, affect and affective labour in the contexts of digital media, DIY cultures and online communities. While some recent studies (e.g. Neumark et al. 2010) have queried the reconfigurations of voice in digital culture, its

associations with affect and significance to such issues as DIY stardom await to be accounted for. Simultaneously, the discussions on digital work are yet to fully acknowledge theorisations around affective labour and its gendered dynamics. Maria's whisperings can be regarded as instances of care and nurture that are now being brought into the realm of communicative capitalism (Dean 2008) through intensive remediation. Through initially pursuing these thematic lines, we hope to consider how the vocal acts of Maria as affective media labourer may illuminate the intertwined roles of digital technology, blurred professional/amateur boundary, self-entrepreneurship and body—as well as voice—as sites of capacity and value production within the developments and investigations of affective capitalism.

Dr. **Tanja Sihvonen** is a Visiting Research Fellow at the Digital Games Institute, University of Malta and a Postdoctoral Researcher at the University of Turku (Finland).

Tom Slee

Bad Reputation

Those who work on sharing economy platforms are told that reputation is their most valuable asset and their key to future opportunities. There is no doubt that reputation is important to us, so the idea that it is an asset in which we should invest sounds natural and appealing, but it is flawed. Drawing on what we know about the use of digital reputation systems by eBay, Airbnb, Uber, and Lyft, this talk tells the distressing story of “reputation as an asset” in the world of digital labor.

One strand of the story tells of how digital reputation systems, which promised to help build communities into the networked age, have instead been used to extend a harsh free-market logic to previously-protected areas of our lives. Another tells of how the community roots of reputation have become a Trojan horse for a project to replace democratic governance with private and unaccountable centralized systems of surveillance and discipline. A final strand shows how the very idea of reputation as an asset encourages and promotes the gaming of community-based reputation. The story of “reputation as an asset” prompts a question: Can the reputation of reputation be restored, or is it a broken concept that can only be bad for digital laborers?

Tom Slee writes about the intersections of technology, politics, and economics. He has a PhD in theoretical chemistry, a long career in the software industry, and his book *No One Makes You Shop At Wal-Mart* is a left-wing game-theoretical investigation of individual choice that has been used in university economics, philosophy and sociology courses. He blogs at <http://www.tomslee.net>.

Rebecca Smith

Gig Employment

Business outsourcing is on the rise, through practices such as multi-layered contracting, use of staffing or temp firms, franchising, misclassifying employees as independent contractors, and other means. The label on a worker's uniform and the brand on the outside of the establishment where the work occurs may not match the business name on the paycheck or the company that recruits and hires that same worker.

Lead companies that outsource distance themselves from the labor-intensive parts of their businesses and their responsibilities for those workers. While some of these outsourcing practices reflect more efficient ways of producing goods and services, others are the result of explicit employer strategies to evade labor laws and worker benefits. This restructuring of employment arrangements may well foreshadow a future of work different from the employer-employee paradigm around which many of our labor standards were constructed, where workers are employed by the “gig.” At the same time, it should not spell the end of living wage jobs or business responsibility for work and workers.

In this report, NELP describes the job structures and impacts on workers in selected outsourced sectors, outlines model policy responses, and proposes a new framework for expanding employer accountability for those in their business.

Rebecca Smith graduated in 1982 from the University of Washington School of Law and has worked, since that time, representing low-wage and immigrant workers and workers in the subcontracted economy on employment issues. She is the Deputy Director of the National Employment Law Project (NELP). She has written, testified, litigated and lectured extensively on

immigrant workers' employment rights, labor rights as human rights, and wage and hour and unemployment insurance law. She has also worked with allies to develop local, state and federal policies to protect and expand low-wage workers' rights and enforcement of those rights.

Rory Solomon

The Promise of Software Engineering:
Laboring in the Stack

These days it seems that everyone wants to learn how to code. Computer programming is a media practice imbued with heady notions of empowerment in our digital age. Software engineering education initiatives proliferate – from startups to government programs to independent academies. But it is precisely the current unchecked enthusiasm for this form of making that should motivate us to cast a critical eye. After all, software engineering is a discipline, and becoming educated within this is a process of disciplining oneself. What are the values embedded in this field? What are the epistemological frames into which one must enter to develop a programmer way of thinking? And what are the sites in which this occurs? Programming education is not simply learning a particular language syntax, but rather a process of orienting oneself within a complex field of technical and intellectual infrastructures.

This talk will critically consider these ideas within the context of a software structure known as the stack. The stack is a diagrammatic that we encounter in several places within computational media: it is a model of how functions are recursively evaluated in the theory of computation, a data structure used by many common algorithms, and the way protocol is implemented within networked systems. The stack is also a diagram often used in non-technical contexts to illustrate how software systems are implemented: from “low level” components (physical hardware, operating systems) up to successively “higher levels” (applications, user interfaces, users themselves). The stack illustrates how the lower-level systems within which we code provide frameworks of facilities upon which higher-level systems are built; and while these lower-levels always constrain and precondition the higher, they also create new metaphors and abstractions, hiding various low-level operational details which

then free higher level systems to function in new and creative ways. The software developer then is always simultaneously both programmer and user. Through this lens we can see the power of programming as a kind of creative tactics: the paradoxical openness that comes from working within the constraining aspects of a given system, but that is always partial, contingent and negotiated.

Rory Solomon is a media scholar, software engineer and artist. He's currently a PhD candidate in the Department of Media, Culture, and Communication at NYU, and Adjunct Assistant Professor at Parsons The New School for Design and the School of Visual Arts. Rory has developed database-backed websites for Bank Street College of Education and the New York Review of Books, and was Technical Lead of the Urban Research Tool: a web-based mapping platform for geospatial humanities research. His work focusses on software epistemologies: how computer programs shape knowledge and society. Rory recently completed his Masters in Media Studies at The New School, where his thesis “The Stack: A Media Archaeology of the Computer Program” received an Award of Academic Achievement.

Arun Sundararajan

Sharing Economies, Digital Institutions
and the Future of Capitalism

Arun Sundararajan is Professor and NEC Faculty Fellow at New York University's Leonard N. Stern School of Business. He also heads the Social Cities Initiative at NYU's Center for Urban Science+Progress, and is an affiliated faculty member at NYU's Center for Data Science. Professor Sundararajan's research program studies how digital technologies transform business and society. Some of his current and recent research focuses on the governance of digital spaces, collaborative consumption and the sharing economy, social media and cities, digital institutions, contagion in networks, privacy strategy, pricing in digital markets and managing online piracy. He has published in numerous scientific journals and has given more than 200 conference and invited presentations internationally. His research has been recognized by four Best Paper awards, been supported by organizations that include Yahoo!, Microsoft, Google and IBM, and

recently profiled by trade publications that include *The Atlantic*, *Bloomberg BusinessWeek*, *Fast Company*, the *Financial Times*, *Forbes*, the *San Francisco Chronicle* and the *Wall Street Journal*. His op-eds and expert commentary have appeared in *TIME Magazine*, the *New Yorker*, the *New York Times*, *Le Monde*, *El Pais*, *Wired*, *TechCrunch*, the *Wall Street Journal*, the *Financial Times* and *Harvard Business Review*, and on Al Jazeera, BBC News, Bloomberg, CNN, CNBC, Fox, NPR, PBS and a variety of non-English language TV networks. He has served as Director of NYU Stern's IS Doctoral Program since 2007, is one of the founders of the Workshop on Information in Networks, and is an advisor to OuiShare and the National League of Cities. He holds degrees from the Indian Institute of Technology, Madras and the University of Rochester. Follow him on Twitter@digitalarun

Siddharth Suri

Monopsony Online: Crowdfunding and Market Power

We analyze crowdsourcing as a labor market through the example of Amazon Mechanical Turk (AMT), a popular, commercial site that allows anyone to post and complete small, paid tasks online. We consider how power dynamics between requesters ("employers") and crowd workers ("employees") set the terms for and expectations of employment. In theory, crowdsourcing could circulate work fairly and directly to individuals seeking microtasks. However, as practiced, commercial crowdsourcing services, like AMT, 1) systematically occlude the information workers need to choose appropriate employment opportunities and 2) implicitly make individuals bear the high costs of finding viable tasks to do. We frame the AMT labor market in terms of monopsony to diagnose this dynamic. Monopsony typically describes a situation where an employer has a greater degree of wage-setting power because of the limited employment opportunities available to a pool of workers. For this reason, evaluating monopsony online has important implications for how we think about digital work.

Our project therefore draws on ethnographic research and quantitative analysis of survey data to argue that market frictions give rise to the inequitable distribution of power among requesters and crowdworkers. We hypothesize market

distortions on AMT are a result of 1) inadequate information about what we call the "goodness of tasks"; 2) high search costs imposed on workers; and, 2) reputation bias, which makes market entry prohibitive to new entrants. We conclude with insights from crowdworkers about how to reform online labor platforms to serve the needs and interests of all people dedicating their time and energy to crowdwork.

Siddharth "Sid" Suri works at the intersection of computer science and behavioral economics. His work analyzes the relationship between social network topology and behavior using a variety of techniques including behavioral experiments, massive data analysis and theoretical modeling. Moreover, Sid has become one of the leaders in designing, building, and conducting "virtual lab" experiments using Amazon's Mechanical Turk. His work has appeared in *Science*, *PNAS*, as well as top computer science venues. He won the Best paper award and a Top 10% paper award in ACM EC 2012.

Sid earned his PhD in computer and information science from the University of Pennsylvania in 2007 under the supervision of Michael Kearns. After that he was a postdoctoral associate working with Jon Kleinberg in the computer science department at Cornell University. Then he moved to the Human and Social Dynamics group at Yahoo! Research led by Duncan Watts. Currently, Sid is one of the founding members of Microsoft Research, New York City.

Miriam E. Sweeney

Friction-free Labor? Labor, Gender, and the Virtual Work Force

Conversations about digital labor and laborers often focus on the conditions of human workers as the hidden and exploited infrastructure- the dark side of the digital world. However, virtual workers are increasingly replacing human information service workers in search engines (Jeeves), mobile applications (SIRI), and customer service platforms ("Anna" from IKEA). Often these computer programs are anthropomorphized, leveraging human characteristics, appearance, and personality traits for usability in the information seeking process. Much like the techno-utopian dream of the "paperless office", rhetoric about digital workers posits an ideal labor landscape

where workers can labor without the friction of social barriers, needs, and discrimination. This paper explores the anthropomorphized virtual worker "Libby" designed by Airus Media for use as a virtual airport customer service agent. Libby is a hologram currently installed at Newark Liberty International Airport. I conduct a critical discourse analysis of the promotional material distributed by Airus media including video demonstrations and textual descriptions from their website. I explore the implications of constructing Libby as the perfect female worker whose value lies in her ability to perform "friction-free" digital labor. I find that narratives of identity combined with anti-union rhetoric reveal (and reinforce) harmful ideologies about both gender and labor. Far from being friction-free, virtual workers demand that we ask questions about the anthropomorphized design strategy: what are the cultural meanings of these representations, whom do they serve, and at what social cost?

Miriam E. Sweeney is an Assistant Professor in the School of Library and Information Studies in the College of Communication and Information Sciences at the University of Alabama. She employs critical cultural methods and frameworks to explore intersections of gender, race, and sexuality in information and communication technologies (ICTs). Her current projects include exploring the ethics of anthropomorphized interface design, mapping narratives of race, gender, and labor in the construction of virtual workers, and exploring race and ethnicity in the design, use, and meaning of emojis.

Samuel Tannert

Samuel Tannert, producer of the Digital Labor: Sweatshops, Picket Lines, Barricades conference, is a Senior at Eugene Lang The New School for Liberal Arts. He thinks about the curious materiality of hyperspace, writes about the historical evolution of the organization of information in online social spaces, and proposes a causal relation between particular hyperspatial physics and the ideologies of the users whose actions they govern.

Astra Taylor

The Plight of Musicians

You think you're so clever and classless and free.
So said John Lennon. Americans in general like

to think of themselves as having transcended economic categories and hierarchies, and artists are no exception. During the Great Depression artists briefly began to think of themselves as workers and to organize as such, amassing social and political power with some success, but today it's more popular to speak of artists as entrepreneurs or brands, designations that further obscure the issue of labor and exploitation by comparing individual artists to corporate entities or sole proprietors of small businesses. Today, the psychology of creativity is useful to the economy and the disposition of the artist is ever more in demand. The ethos of the autonomous creator has been repurposed to serve as a seductive facade for a capricious system.

How do we advocate for culture workers and encourage them to unite if they don't even think of themselves as workers in the first place? If artists are fortunate enough to earn money from their art, they tend to receive percentages, fees, or royalties rather than wages; they play "gigs" or do "projects" rather than hold steady jobs, which means they don't recognize the standard breakdowns of boss and employee. Many creators, musicians in particular, spend a lot of time on "the road," not rooted in one place; hence they are less able to organize and advocate for their rights. Meanwhile, companies like Google and Youtube appear to exist in some vast network, way off in the "cloud," a vast and nebulous communications network. This talk will look at the ways digital technologies have transformed the cultural economy, how value is extracted within the new order, and offer some concrete examples and avenues of resistance.

Astra Taylor is a filmmaker, writer, and activist. Her films include *Zizek!*, a documentary about the world's most outrageous philosopher, and *Examined Life*, a series of excursions with contemporary thinkers including Slavoj Žižek, Judith Butler, Cornel West, Peter Singer and others. Taylor's writing has appeared in *The Nation*, the *London Review of Books*, *Bookforum*, and elsewhere. She is the editor of *Examined Life*, a companion to the film, and coeditor of *Occupy!: Scenes from Occupied America*. Taylor also helped launch the Occupy offshoot Strike Debt and its Rolling Jubilee campaign. Most recently she is the author of the book *The People's Platform: Taking Back Power and Culture in the Digital Age*. She is currently working on a documentary about democracy.

Sunaura Taylor

Disability and the Digital Divide

Recognition of a “digital divide,” especially among racialized population groups, has long been part of the debate about informatics, even for those focused on labor and employment. Yet unequal access to IT on the part of disabled people and their concomitant social exclusion from digital networks has largely been neglected. As online labor markets expand and flourish, generating precarious livelihoods for all contenders, will these barriers be reinforced or is there a silver lining for disabled people in the reduced physical requirements for workforce participation in the New Economy?

Is digital labor more accessible to disabled people than other forms of labor? If so, does it hold any promise of improving the socio-economic status of disabled people, or will the new economy continue to funnel disabled people into poverty and secondary labor markets characterized by part time work, subsistence pay, low skill requirements, and few opportunities for advancement? Given the propensity of digital capitalism to seek out and harness new kinds of free, or marginal labor, are disabled people at risk of becoming one of those hitherto untapped sources of work input and extractive profit? If so, how should the disability movement respond?

This presentation will take the form of a conversation between labor scholar Andrew Ross and disability studies scholar Sunaura Taylor. It will address the foregoing questions against the backdrop of the given wisdom about the workforce role (or non-role) of the disabled.

For example, disabled people have long been considered the antithesis of workers. The notion that disabled people don't work is firmly embedded in the American public imagination, and it is backed by the history of labor legislation. Statistical support for this view is solid. The unemployment rate for disabled people around the world is staggering: In developing countries, 80% to 90% of persons with disabilities of working age are unemployed, whereas in industrialized countries the figure is between 50% and 70%. Even at its peak in recent years, only 37% of working-age persons with disabilities in the United States were employed, and some evidence

suggests that workforce participation is declining.

The larger framework of this discussion is that capitalist work has always been the primary producer of disability itself. Physical and mental damage directly generated from industrial toil, or, indirectly, from environmental contamination, is a major by-product of capitalist labor systems. This pattern continues today in all sectors of the digital economy. The rate of injury in semiconductor production is several times greater than in other industrial workplaces, while the toxic footprint of fabs creates harms wherever they are located. The e-waste stream is a transnational river of environmental hazards, especially at the endpoints of product disassembly. User interface is also a source of chronic occupational disability—carpal tunnel syndrome, computer vision syndrome, and a host of other musculoskeletal disorders.

Sunaura Taylor is an artist, writer and activist. Taylor's artworks have been exhibited at venues across the country, including the CUE Art Foundation, the Smithsonian Institution and the Berkeley Art Museum. Her written work has been printed in various edited collections as well as in publications such as the *Monthly Review*, *Yes! Magazine*, *American Quarterly* and *Qui Parle*. Taylor worked with philosopher Judith Butler on Astra Taylor's film *Examined Life* (Zeitgeist 2008). Taylor holds an MFA in art practice from the University of California, Berkeley. Her book *Beasts of Burden*, which explores the intersections of animal ethics and disability studies, is forthcoming from the Feminist Press. She is currently a PhD student in American Studies in the Department of Social and Cultural Analysis at NYU.

Miriam Ticktin

Research and Practice on Feminist/ Feminized Digital Labor

Bringing together scholars from locations across The New School, this session will address feminist and feminized digital labor from the perspective of both research and practice. The notion of “digital labor” we explore is deliberately broad, and includes refusing the digital as well as accommodating it. Participants will discuss a range of topics including: ethics and reciprocity in ethnographies of digital work; the race and gender politics of online courses; feminist pedagogical publics; value and labor

in the digital archive; documentation as digital labor; migrants resisting digital technology; the affective labor of legitimizing subcultural work; the sacrificial labor of being studied; digital labor as reproductive labor; digital technology as state surveillance; digital labor in urban space; the digital turn in public school applications; digital labor within the fashion industry from technical designers to fashion photographers; and more. Throughout, we use “feminist” and “feminized” to signal diverse communities of feminist, transgender, queer, subcultural, ethnicized, racialized, under-resourced, minoritized, disenfranchised, unauthorized and otherwise subordinated subjects. Our questions engage directly with a range of cognate subaltern theories, methodologies, practices, and pedagogies.

Our proposed format is one of experimental dialogue, drawn loosely from the Long Table format created by performance artist Lois Weaver. Blending collaboration, presentation, workshop, and performance, and conceived of as a reappropriation of the dinner table, the arrangement creates a forum around the “etiquette” of openness, dialogue, and permeability. Our Long Table plays off the notion of feminized, un- or under-waged reproductive labor invoked by a meal. It addresses the collaborative—if uneven, shifting, or exploitative—labor involved in producing inquiry and knowledge. Because seats “at the table” can rotate, it is ideal for structuring a large group such as ours, as well as for switching roles of presenter/performer and audience. Participants will frame questions, offer comments, and possibly entertain silence.

Miriam Ticktin is Associate Professor of Anthropology at the New School for Social Research and Eugene Lang College and co-director of the Zolberg Institute on Migration and Mobility. She is the author of *Casualties of Care: Immigration and the Politics of Humanitarianism in France* (University of California Press, 2011) and co-editor (with Ilana Feldman) of *In the Name of Humanity: the Government of Threat and Care* (Duke University Press, 2010), along with various other articles and book chapters. She is a founding editor of the journal *Humanity: An International Journal of Human Rights, Humanitarianism and Development*. Her research has focused in the broadest sense on what it means to make political claims in the name of a universal humanity.

Matthew Tiessen

Digital Labor and Geographies of Crisis

Capital, as value in motion, often leaves local labor behind in the search for higher profits. But capital must be fixed into place for production to occur, creating a whole sociotechnical infrastructure whose form changes with the mode of production: Ford's factories and Facebook's platforms, Ma Bell's wires and Equinix's server farms. Over time this spatial fixity becomes a barrier to higher profit rates and so leads to overaccumulation and devaluation. Capitalism is constantly seeking a 'spatial fix' to these local problems before they can bloom into full-blown crises: A move to new geographies is sought, where new socio-technical infrastructure can be built to elicit consumption, outsource production, or accumulate cheap labor (Harvey, 2007). This roundtable debates how these geographies of crisis are formed within digital spaces, and how digital labor is segmented, distributed, pushed and pulled across digital spaces in the lead-up to and fallout from crises. Social media may provide new spaces and times of accumulation, but free labor is often pushed elsewhere (e.g., from MySpace to Facebook) while the platforms remain, in a manner analogous to white flight (boyd, 2011). Communications infrastructure allows for financiers to trade billions of dollars across the globe in seconds, but crashes can spread just as quickly (Golumbia, 2013). Questions we're interested in include: What does a bubble feel like from the inside and how does that experience resonate across networks? How does the primitive accumulation of digital labor compare to the industrial experience? How do digital technologies open up new modes of resistance to the speed-ups and outsourcing which capitalists use crisis to justify?

Matthew Tiessen will draw on his work on high speed algorithmic trading and gamification.

Matthew Tiessen is an Assistant Professor in the School of Professional Communication (ProCom) in the Faculty of Communication and Design (FCAD) at Ryerson University (Toronto). He is also a Research Associate at Ryerson's Infospace Research Lab: Centre for the Study of Social Media (founded and directed by Dr. Greg Elmer). Matthew holds a SSHRC Insight Development Grant in the area of “Digital Economy” in support of his research and

publishing in the area of visual communication and digital culture. His SSHRC-funded research focuses on the ways mobile screen-based technologies are increasingly being used by governments, corporations, and professional organizations to develop algorithmically driven “gamification” protocols and “ubiquitous computing” logics and platforms designed to add digitally enhanced “achievement layers” to everyday activities. Matthew’s interdisciplinary research and publishing also focuses on visual communication and design, affect and aesthetic theory, and critical information studies.

Zeynep Tufekci

From Zuccotti and Plaza del Sol to Gezi

In the past few years, protests that involve prolonged occupations of public space have swept the world. From Zuccotti to Plaza del Sol to Gezi, protesters have set up persistent camps to oppose governments and to proclaim their desires for alternative ways of existing. While these protests have occurred in a variety of political and social contexts, from Zuccotti to Hong Kong, a common theme stands out: the people who show up, many of whom novice activists, promptly proceed to set-up non-market structures: libraries, soup-kitchens, free clinics, clothing exchanges and more. These and other similar institutions show up before the initial tear gas is dispersed, and are often defended fiercely to the end. In interviews, protesters recount this non-market breather as among the most valuable aspects of their protest experience, and cherish it. Hence, in an age where market increasingly seeps into every transaction and into every aspect of life, and occupies every temporal and spatial crack and crevice, including the spare couch and the family car after work, through the misnamed “sharing economy” that is in reality a subletting economy, it is worth noting that a true sharing economy, human-to-human transactions outside the money economy, are clearly among the strongest desires of protests and show up at almost every occupation of the public by the people. This talk juxtaposes this desire for the true sharing economy, with the market-mediated, misnamed spread of subletting everything, and ponders the political lessons for dissident publics.

Zeynep Tufekci is an assistant professor at the

University of North Carolina and a faculty associate at the Harvard Berkman Center for Internet and Society. Her blog can be found at www.technosociology.org and she tweets as @zeynep. Her research revolves around the intersection of technology and society, with special emphasis on movements, privacy, surveillance, sociality and the civic and public spheres.

Kara M. Van Cleaf

The CUNY Digital Labor Working Group Roundtable: The Place, Politics, and Function of Measure

What are the metrics that measure the “success” and “failure” of neoliberal subjects and which allow them to determine whether a life has been truly made a living? Part of the process of becoming a “worker” in a capitalist economy has generally been the transposition of activity done outside of a wage relation into activity done within a wage relation. The wage itself operates as the universal abstraction of labor activity. However, in the case studies of digital labor that we are exploring here, it is not free activity transposed into waged activity but the mundanities and passions of everyday life transposed into a form of labor most often not waged. Without the universal metric of the wage, we argue that what makes it “work” or “labor” is that it builds value for someone (at times the laboring the subject, but more often than not an entity that is not the laboring subject) through diffuse processes of measurement. Indeed, these processes of measurement are built into the architecture of web 2.0 and, as Clough points out, such “open processes of computation are becoming resources for culture, politics, and the economy” (Clough 2013).

Our work unpacks specific online places and practices behind such “open processes of computation” to better understand how such processes incite subjects to labor. The datalogical turn folds previous labor/gender/political strategies of resistance, psychic mechanisms, and care into digital production where everything becomes yet another source of content. Our panel carefully considers how such a digitizing of experience feeds back on subjectivity leading to the creation of an enterprising, risk bearing subject who recognizes themselves as such. But, we argue, it is not these subjects who become valuable

but the processes of computation themselves that are producers of value through the constant modulation of the metrics of success and failure.

Kara Van Cleef will present a talk entitled, "The Neoliberal Princess and the Blog: The Benevolent Blogger and Networks of Care."

Kara M. Van Cleef has a PhD in Sociology from The Graduate Center at the City University of New York. Her research focuses on narratives of motherhood in online spaces and considers the implications of our attachments to digital networks and devices. She works as an Instructional Technologist at Macaulay Honors College, CUNY and teaches in the Social Sciences department at the Fashion Institute of Technology, SUNY.

Niels van Doorn

The Neoliberal Subject of Value:
From Labor to Human Capital?

In this paper, I explore the affective ambiguities of what Tiziana Terranova (2000) has termed "free labor", or the "voluntarily given and unwaged, enjoyed and exploited" activities that generate the digital data, content, and networks central to informational capitalism. If, as Terranova argued, free labor is characterized by exhaustion—due to the lack of means by which this labor can sustain itself—why are millions of people still sustaining a commitment to these pervasive modes of unremunerated work? To formulate an answer to this question I turn to the neoliberal theory of human capital, which effectively eviscerates the concept of labor by positing an entrepreneurial subject for whom work is a form of rational economic conduct. For this 'neoliberal subject of value', such conduct consists of ongoing speculative investments in one's human capital, whose value depends on the judgments and estimations of others. Second, I argue that, in the context of an emerging digital reputation economy, these investments increasingly take on a performative dimension, to the extent that the neoliberal subject is expected to style herself into a digital virtuoso who publicly performs her value for a networked audience, eliciting their attention, affection, and approval in order to appreciate her human capital and consequently improve her employability. Third, I show how such self-appreciating performances depend on a range of evaluative devices that create environments of

equivalence and hierarchical difference, in which their comparative value can be calculated and assessed. I then discuss a case study of Klout, a digital device that scores and ranks users according to their perceived 'influence', which has become an important—if contentious—measure of human capital in information economies and their job markets. Finally, I return to the affective ambiguities of this obfuscated free labor, which index both the aspirations and exhaustion of value-generating competitive sociality.

Niels van Doorn is Assistant Professor of New Media and Digital Culture at the University of Amsterdam. He received his doctorate from the same university in 2010, after which he spent two years at Johns Hopkins University as a postdoctoral fellow. His current research focuses on new forms of value production and their ambivalent relationship to labor in digital culture, particularly in connection to the many calculative and speculative devices that drive cultural production online. His work has appeared in journals such as Cultural Studies, Environment and Planning B, Qualitative Inquiry, and Media, Culture and Society.

Jeremy Varon

Jeremy Varon is an Associate Professor of History at the New School for Social Research and Eugene Lang College, specializing in modern US history, European and American intellectual history, and German history. In 2004 he published *Bringing the War Home: The Weather Underground, the Red Army Faction, and Revolutionary Violence in the Sixties and Seventies* (University of California Press). He co-edits *The Sixties: A Journal of History, Politics and Culture* (Routledge; www.informaworld.com/thesixties), a new academic journal that features interdisciplinary and international research on the "long Sixties" (1954–1975). He has written articles and given numerous talks on the social movements of the 1960s and the politics and ethics of violence. His work in intellectual history concerns the relationships between modernity, knowledge, representation, and power. He is currently working on a book about Holocaust survivors who studied in German universities in the American Zone of occupied Germany just after World War Two. He is involved in various social justice causes and groups, which inform his scholarship and teaching.

Elliot Vredenburg

Notes Toward Social Media Surrealism

On a recent trip to Silicon Valley, I found it strange that the posters adorning the walls of the businesses I visited frequently depicted imagery of socialist realism. Much later, I realized there may actually be a helpful comparison to be made between Stalinism and the soft dictatorships of social media. I am not equating living conditions in the Soviet Union under Stalin to the rampant narcissus of contemporary social networks, but some similarities between the two are too pronounced to deny. Through using positive affirmation for ideological purposes, these dictatorial regimes generate what Boris Groys terms the “linguistification of society.” The image-commodities that are produced on social media are measured empirically, in accumulations of human attention time. In this manner, users are trained pedagogically in what receives a positive, affirmative response. Every platform becomes a marketing opportunity, full of (in)dividuals eager to aspire to social media’s equivalent of the New Soviet Man: the ideal algorithmic search-subject. Language is no longer only used to describe society, but also to organize and shape it. Just as the valuation of symbols of achievement over actual achievement in the Soviet Union led to the use of forced labour to realize Stalin’s inflated aspirations, positive affirmation in the social media economy has generated exploitative labour practices, in the fields of the digital labour-farms that are proliferating in developing countries (often those of the former Soviet Union). Digital farmworkers are paid for their bare humanity, per thousand clicks of the “like” button. Drawing from these parallels, I will suggest that the “zones of indistinguishability,” sought by Soviet “unofficial artists,” present ways of looking at online marketing that can highlight the shortcomings of traditional modes of protest (“you can’t shame the shameless”), and overexpose the financialized attention economies that underlie the social web.

Elliot Vredenburg, originally from Toronto, now lives in Los Angeles and drives a 1995 Honda Civic LX (blue). His written work emerges largely as an extension of his training at the Ontario College of Art and Design University [sic], where he studied graphic design. Currently, his research investigates the human implications of technological high

modernism, the political consequences and capabilities of the digital image, nature made by people, and the weird intersections of branding and marketing practices with social control and surveillance.

Austin Walker

Digital Labor and Geographies of Crisis

Capital, as value in motion, often leaves local labor behind in the search for higher profits. But capital must be fixed into place for production to occur, creating a whole sociotechnical infrastructure whose form changes with the mode of production: Ford’s factories and Facebook’s platforms, Ma Bell’s wires and Equinix’s server farms. Over time this spatial fixity becomes a barrier to higher profit rates and so leads to overaccumulation and devaluation. Capitalism is constantly seeking a ‘spatial fix’ to these local problems before they can bloom into full-blown crises: A move to new geographies is sought, where new sociotechnical infrastructure can be built to elicit consumption, outsource production, or accumulate cheap labor (Harvey, 2007). This roundtable debates how these geographies of crisis are formed within digital spaces, and how digital labor is segmented, distributed, pushed and pulled across digital spaces in the lead-up to and fallout from crises. Social media may provide new spaces and times of accumulation, but free labor is often pushed elsewhere (e.g., from MySpace to Facebook) while the platforms remain, in a manner analogous to white flight (boyd, 2011). Communications infrastructure allows for financiers to trade billions of dollars across the globe in seconds, but crashes can spread just as quickly (Golumbia, 2013). Questions we’re interested in include: What does a bubble feel like from the inside and how does that experience resonate across networks? How does the primitive accumulation of digital labor compare to the industrial experience? How do digital technologies open up new modes of resistance to the speed-ups and outsourcing which capitalists use crisis to justify?

Austin Walker will address the politics of labor in online digital games.

The Future of Organized Labour in the Digital Workplace: Reports from the Digital Labour Group

Amid the proliferation of media devices, formats, and new technologies, work in industries such as film, journalism, and television has become increasingly competitive and insecure, despite continual claims of the “digital,” “knowledge-based,” and “creative” nature of our economy. Workers in media industries that used to be regulated by union contracts are finding that work is more uncertain than ever. How are media workers and their unions and guilds responding to the transformation of work in a digital age? And how should they respond?

This paper reports on the findings of an academic-union partnership on digital labour funded by the Social Sciences and Humanities Research Council (Canada), and conducted in collaboration with the Alliance of Canadian Cinema, Television and Radio Artists, the Writers Guild of Canada, and the Canadian Media Guild. Based on political economic analysis, interviews and surveys, the research assesses the implications of digital technologies for working conditions in general, and for organized labour in particular, in three industries: acting, screenwriting, and journalism. In addition, the paper discusses the collaborative research process between scholars at the Faculty of Information and Media Studies and our labour partners.

Austin Walker (University of Western Ontario) is a doctoral candidate studying the contemporary relationship between play and labour as the two intersect in work places, play spaces, and new markets. Specific research interests include EVE Online, Twitch.tv, the Steam marketplace, fan labour, and gamification. Walker additionally works with the Digital Labour Group's on their SSHRC-funded project, “The Future of Organized Labour in the Digital Media Workplace.” There, he researches recent developments in the television industry in order to address how the emergence online content streaming, the web series, and “hope labour” practices have affected the wages and living conditions of creative labourers in Canada.

McKenzie Wark

Digital Labor and the Anthropocene

One way of thinking the Anthropocene is that it is the realization that collective, social labor is undermining the very conditions of existence on earth. What Marx called ‘metabolic rifts’ are opening everywhere. Rising levels of atmospheric carbon is just the tip of the iceberg—to use an expression that will rapidly come to have a new level of meaning. Some would prefer to think of this era as the Capitalocene, but the fact remains that with 7 billion people, any mode of organizing social labor runs into serious constraints. And so: what role can digital labor imagine for itself that does not merely perpetuate and extend the metabolic rifts that are currently yawning wide? In this presentation, I want to present a portrait of one critical thinker who joined these two issues together a long time ago—Alexander Bogdanov. Can we think forward from Bogdanov’s work to a theory and practice of collective labor for the Anthropocene?

McKenzie Wark is an Australian-born writer and scholar. Wark is known for his writings on media theory, critical theory, new media, and the Situationist International. His best known works are *A Hacker Manifesto* and *Gamer Theory*.

Henry Warwick

The Enclosure of the Internet

In this presentation, which will use a variety of audio and visual media, I use a Frontier Model of the Internet, and how it has guided previous ideations of the internet, and how it can be extended to understand present conditions of the internet. A dimensional extension I use is from a flat horizon(tal) orientation of the standard “Frontier Model” to the vertical extractions of Enclosure: a conceptual “space” of extraction in an age of vectoral capitalism. This Frontier Model of the Internet mimics the process of the invasion of Europeans and their descendants in their murderous march across the North American continent, and we examine how this model is mimicked in the creation, expansion, intensification and enclosure of the internet itself.

FJ Turner’s study on the frontier, The Significance of the Frontier in American History, inspired American culture and internet theorists and activists, such

as the Electronic Frontier Foundation, Wikipedia and others. With the closing of the internet/ frontier, the direction of exploitation ceases to be horizontal, and shifted to a vertical extraction mode. This vertical extraction mode also mimics the development of the closed American western frontier and the Enclosures of early Modern Europe. It is this shift to a vertical extraction mode that can change internet theory rhetoric, from one of boundless power and freedom to one of wealth extraction by a vectoral class of capitalists.

As an enclosure is an exercise of asymmetric power relations, we can also expect interventions and nodes of resistance. These forms of resistance are many and varied, sharing a number of interests and clear needs for organisation on intellectual property, digital enclosure, the rhetoric of the internet, censorship, the Anthropocene, cross-sharing of labour, and similar related topics. This presentation is part of that resistance.

InC Performance

"In C" is a landmark composition—it and works by Steve Reich basically invented Minimalist music. It consists of 53 short repeating melodies played by 11 to 35 performers and one eighth note pulse. Written by Terry Riley in 1964, 2014 is the 50th anniversary of this piece. I have contacted Terry Riley and he has given me his blessing and support. I have designed software that will allow a user to perform all 11 parts at once, as well as control their pitch center, volume, and tempo. The timbre would be controlled using synthesizers. By using this software to control the speed, volume, and timbre of multiple virtual instruments, I can do the work of a large ensemble, and be able to push the limits of the piece—I can do things in an improvisational manner than no ensemble could hope to accomplish. (for example, I could have all my "instruments" decelerando in perfect unison and then stop/start perfectly at different volumes, in unison...this could be done with significant rehearsal, but not as an improvisation and certainly not with the level of precision.) In using MIDI based synthesizers, I divorced the note data of In C from its timbres. A melody could turn into a drum beat or any set of sounds. This would compound both minimalist compositional practice and my own texturalist audio practice into a single object. As the app would be free of cost, it could be performed by anyone with an iOS device, it

thusly democratizes the music. Riley concluded his liner notes for A Rainbow in Curved Air with "The concept of work was forgotten." As a free concert of free software, I am contributing to the commons of the conference, as a gift—work is thusly forgotten.

Henry Warwick is an artist, composer, writer, archivist, dj, and assistant professor in the RTA School of Media at Ryerson University in Toronto, and is a research fellow at the Infoscape Lab at Ryerson. An active artist in a variety of media, his visual art work is in collections in a variety of locations in California. His earlier music can be downloaded for free at his website, kether.com. His latest CD, "Something Borrowed" can be acquired in iTunes or directly from Auricular Records website. His latest book, "The Radical Tactics of the Offline Library" is published at <http://networkcultures.org/>. This summer he performed concerts across North America of Terry Riley's "In C" using software he designed.

Audrey Watters

Digital Labor and Geographies of Crisis

Capital, as value in motion, often leaves local labor behind in the search for higher profits. But capital must be fixed into place for production to occur, creating a whole sociotechnical infrastructure whose form changes with the mode of production: Ford's factories and Facebook's platforms, Ma Bell's wires and Equinix's server farms. Over time this spatial fixity becomes a barrier to higher profit rates and so leads to overaccumulation and devaluation. Capitalism is constantly seeking a 'spatial fix' to these local problems before they can bloom into full-blown crises: A move to new geographies is sought, where new sociotechnical infrastructure can be built to elicit consumption, outsource production, or accumulate cheap labor (Harvey, 2007). This roundtable debates how these geographies of crisis are formed within digital spaces, and how digital labor is segmented, distributed, pushed and pulled across digital spaces in the lead-up to and fallout from crises. Social media may provide new spaces and times of accumulation, but free labor is often pushed elsewhere (e.g., from MySpace to Facebook) while the platforms remain, in a manner analogous to white flight (boyd, 2011). Communications infrastructure allows for financiers to trade billions of dollars across the globe in seconds, but crashes can spread just as quickly (Columbia, 2013).

Questions we're interested in include: What does a bubble feel like from the inside and how does that experience resonate across networks? How does the primitive accumulation of digital labor compare to the industrial experience? How do digital technologies open up new modes of resistance to the speed-ups and outsourcing which capitalists use crisis to justify?

Audrey Watters will address the so-called STEM crisis and the free labor of MOOCs.

Audrey Watters is a writer who's worked in the education field for the past 15 years: as a graduate student, college instructor, and program manager for an ed-tech non-profit. Although two chapters into her Comparative Literature dissertation, Audrey decided to abandon academia, and she now happily fulfills the one job recommended by a junior high aptitude test: freelance writer. Her work has appeared in *The Atlantic*, *Edutopia*, *MindShift*, *Fast Company*, *Inside Higher Ed*, *The School Library Journal*, *O'Reilly Radar*, *ReadWriteWeb*, *Campus Technology*, and *The Huffington Post*, in addition to her own blog *Hack Education*. She's the editor of a new publication aimed at school leaders called *Educating Modern Learners*, which explores the ways in which technology can work in the service of progressive education and student-directed learning. She is also currently working on a book called *Teaching Machines*. *Teaching Machines* explores the cultural history of automation in education. This drive is not simply a technological or scientific or pedagogical development, but a profoundly cultural one. How have we conceptualized the mechanics of human intelligence, for example, and how has that shaped the way in which we imagine and build so-called intelligent machines? How do teaching machines work—do teaching machines work? And whose work, whose labor, might they replace or enhance? Do teaching machines offer “personalization” or merely a more efficient standardization? Why have we been so keen for so long to automate teaching and learning? What does this say about our vision of the purpose, let alone the future of education?

Heather Whitney

Alternative Forms of Labor Organizations:
Union Substitutes or Something Else?

Starting with the NLRA, labor law was thought to broadly control the employer-employee

relationship. And, for quite some time now, labor scholars have argued it has failed to control that relationship well. Those on the right often find exclusive representation coercive and pre-bargaining agreements not only coercive but unlawful. Some on the left argue that labor law fails to sufficiently protect organizing and has generally “ossified,” leading to a precipice drop in union density. More recently, some have examined how, in the face of a failed NLRA regime, workers and unions have used alternative employment statutes, like the FLSA and Title VII, for protection.

However, scholars have generally failed to look at whether alternative forms of labor organizations are being developed. In other words, possible substitutes for traditional unions. It is these organizations I am interested in.

In particular, given the evolving nature of the relationship between companies and workers (e.g., the rise of complex supply chains, “fissured” workplaces, and an increasing number of freelancers and independent contractors, along with the simultaneous rise of “conscious capitalism” and corporations with constitutional rights) do we see an evolving nature of labor organizations as well? If so, do these new organizations function like traditional unions or do they provide different benefits, and come with different risks.

I put forward three examples of alternative organizations for discussion:

- 1. Company-specific affiliation groups. The Black Google Network and Gayglers being two examples at Google.*
- 2. Organizations like the Freelancer's Union.*
- 3. Co-working spaces like the Makeshift Society.*

After sketching some of the roles these organizations may play for workers, I'll touch on how our current labor laws do and do not regulate them. In particular, I'll focus on the ban on company support of labor organizations and the separate issue of minority unionism.

In the end the question is what these different organizations are doing, whether they are filling roles traditional unions are not (or cannot) for some workers, and how the law should regulate them in the future. I look forward to talking about

this with you and, I hope, hearing your thoughts.

Heather Whitney is a Lecturer in Law and Bigelow Teaching Fellow at the University of Chicago Law School. She is also a faculty affiliate at Harvard's Berkman Center for Internet and Society.

Heather works at the intersection of innovation with a variety of laws and policies concerning employment and labor, private associations, intellectual property, and corporate form and governance. Her current project looks at the relationship between company-supported affiliation groups and email lists, company unions, and traditional unionization.

Heather earned a JD from Harvard Law School, magna cum laude, and a BA in Philosophy, from UCLA, summa cum laude. Prior to attending Harvard, she worked on Google's Global Ethics and Compliance team. She's also spent time at the Federal Trade Commission, Facebook, Kecker and Van Nest, and Jenner and Block's Washington D.C. office. Immediately prior to becoming a Bigelow Fellow, she clerked for the Honorable Chief Judge Diane P. Wood of the United States Court of Appeals for the Seventh Circuit. She was also a teaching fellow (twice) for CopyrightX, a free online copyright course offered by Harvard Law School on the edX platform.

Andrew Norman Wilson

Movement Materials and What We Can Do Workers Leaving the Googleplex investigates the marginalized class of Google Books "ScanOps" workers at Google's international corporate headquarters in Silicon Valley. Wilson documents the yellow badged ScanOps workers, while simultaneously chronicling the complex events surrounding his own dismissal from the company. The reference to the Lumière Brother's 1895 film *Workers Leaving the Factory* situates the video within motion picture history, suggesting transformations and continuities in arrangements of labor, capital, media and information.

ScanOps is based on Google Books images in which software distortions, the scanning site, and the hands of the "ScanOps" employees are visible. Through varied analog presentations, the aesthetics of the images and the apparatuses that produced them are foregrounded over the originally intended content. These re-

materializations are treated as photography—taking the form of framed image-sculptures, compiled in a mobile book-sculpture, and presented in a performance-lecture.

Throughout Movement Materials and What We Can Do medium-specific considerations and various histories of film (Lumière's), video (Farocki), photography (Evans/Levine) and the internet are addressed—emphasizing the materiality of both analog and digital media and the labor processes they entail.

Andrew Norman Wilson is an artist based in New York. His work has exhibited at MoMA PS1 in New York, Centre Pompidou in Paris, Palais de Tokyo in Paris, Ullens Center for Contemporary Art in Beijing, MuseumsQuartier Wien in Vienna, The Hammer Museum in Los Angeles, Fluxia in Milan, Project Native Informant in London, Yvon Lambert in Paris, the New York Film Festival, the San Francisco International Film Festival and the Images Festival. He has lectured at Oxford University, Harvard University, Universität der Künste Berlin, and CalArts. His work has been featured in *Aperture*, *Art in America*, *Artforum*, *Buzzfeed*, *Frieze*, *Gizmodo/Gawker*, *Kaleidoscope*, *The New Yorker*, and *Wired*.

Andreas Wittel

The Economy of Contribution
in the Digital Commons

This is a paper about digital production and the crisis of capitalism. It is about production in the digital commons and its implications for the building of alternatives to a commodified world. As digital production is at the very heart of cognitive capitalism, the digital commons is not just any other disruption of the process of commodification. This is the field of a fierce struggle over the future of the Internet and the future of capitalism itself. It is potentially the moment which moves back the frontiers of measurement, value and quantification towards qualities, values and an expansion of the gift economy. For this potential to unfold, it is vital that those who are giving, sharing, and contributing for the benefit of humanity are supported by global policies that enable them to do so. They have to be supported because their gifts are not based on reciprocity and the obligation to return the gift. This is an argument in three parts: The first part explores the devastating impacts of digital technologies on wage labor in

neoliberal economies. The second part inspects labor in the digital commons and its very specific economy of contribution. The third part is about policy in relation to labor in the digital commons. One of the most promising ways to support those who contribute with their labor to the building of the digital commons, the paper concludes, is a global basic income scheme.

Andreas Wittel is a senior lecturer at the School of Arts and Humanities, Nottingham Trent University. He is interested in the political economy of digital media and technologies, in the intersection of capitalism and the internet, and in the search for alternatives to capital. How can we rebuild the commons? How can we leave behind the tyranny of measurement and quantification?

Caroline Woolard

Case Studies in Solidarity, not
“Sharing” Economies

If resource sharing is a paradigm of the 21st century, how do we build trust and communicate effectively at intimate-distance? This talk will explore the subjectivities made (im)possible by solidarity economies, both analog and digital. Culled from six years of research and development as a co-founder of OurGoods.org and Trade School.coop, two barter networks for cultural producers, as well as the media coordinator of SolidarityNYC.org, Woolard's talk reflects upon a contemporary fumbling for sharing relationships in a networked information age.

Caroline Woolard is an artist and organizer based in Brooklyn, New York who works between the solidarity economy and conceptual art. Making media, sculptures, furniture, and events, Woolard co-creates spaces for critical exchange, forgotten histories, and desire inducing narratives. Her practice is research-based and collaborative. Sensing that each project transforms the people who make it, Woolard opens spaces for co-production rather than toiling alone. In 2009, Woolard cofounded three organizations to support collaborative cultural production; three long-term infrastructure projects that support short-term artworks: a studio space, OurGoods.org, and Trade School.coop. Working with conceptual artists, educators in the solidarity economy movement, and technologists in start-ups, Caroline Woolard labors for political economies of cooperation.

Soyoung Yoon

A Post-Production Poetics of Sleep

*How does the criterion of productivity effect the representation of the human body? What is a productive body? How has it changed throughout history, and how are the effects of this change rendered visible in artistic production, especially in aesthetic representations of the human body? How does the category of the productive body—our unproductive body—change our approach to questions of corporeality, subjectivity, identity? According to Anson Rabinbach's *The Human Motor: Energy, Fatigue, and the Origins of Modernity*, it is the metaphor of the “human motor,” based especially on theories of thermodynamics, which is crucial for the constitution of productive bodies at end of the nineteenth century. As we posit the possible irrelevancy of the “human motor” for present modes of production, I also ask how does the transformation—and continuation—of this model effect the representation of bodies, identities, and/or subjectivities. Addressing particular challenges to the productive body, I will point to specific case studies of what I would call a “post-production poetics of sleep” within the context of what Jonathan Crary has recently described as our age of 24/7 capitalism—the intensification of capitalist exploitation of surplus value as it is articulated in the escalation of the various erosions of sleep through intensified forms of discipline and control, the new demands of productivity that corresponds to a new duration of work and consumption, “a generalized inscription of human life into a duration without breaks, defined by a principle of continuous functioning.” The productive body as the always active body, the body that does not need to sleep.*

Soyoung Yoon is Assistant Professor of Art History and Program Coordinator of Visual Studies at Eugene Lang College of Liberal Arts, The New School. She is also a Faculty of Critical Theory at the Whitney Museum of American Art Independent Study Program [ISP]. Yoon received her doctoral degree from Stanford University. She has published in *Grey Room*, *Millennium Film Journal*, *Film Quarterly*, *Shifters*, among other periodicals and books. Yoon is at work on two book projects around the re-definition of the status of the “document,” its claims to to the real, in the post-war period: *Camera Obtrusa*, a project on the rise of cinéma

vérité and the critique of the hermeneutics of the self amidst the struggles for decolonization; and *Miss Vietnam*, a project on feminist mediation, which reframes technological reproducibility via the framework of reproductive labor, focusing on the paradigmatic shift from photography to video. Research and teaching topics include: modern and contemporary art; art and labor; photography, film and media theory; Marxism, critical theory and political philosophy; feminism and queer theory.

Genevieve Yue

Genevieve Yue is an assistant professor of culture and media at Eugene Lang College, The New School. She is a co-editor of *Discourse: Journal for Theoretical Studies in Media and Culture*, and she contributes regularly to *Film Comment*, *Reverse Shot*, and the *Times Literary Supplement*.

Mushon Zer-Aviv

Design the Future of the Networked Workplace Hackathon

Browser extensions like Turkopticon show that interface hacking is a practice ripe with opportunities for worker intervention in the digital workplace. Turkopticon's thousands of users prove that such interventions are indeed appreciated, but are still too rare and limited to become a force to reckon with. Looking to cross the boundaries of academic discussion, this workshop/hackathon would invite participants to modify the interfaces of crowdsourcing platforms and other online sites of digital labor. Through this hands-on session we will suggest enhancements, amendments and challenges to the dominant interfaces of production and control. Borrowing Silicon Valley terminology such as 'beta,' 'user centered design,' 'hackathon,' 'rapid innovation' and even the term 'crowdsourcing' itself, we would set the ground for an experiment in political imagination. The positive and proactive framing of the hackathon could also serve as a opportunity to engage workers, unions, academics, designers, technologists and even companies such as AMT in the debate. The results of this session would be browser extensions, hacks and prototypes which could potentially begin to carve some space for worker solidarity, political organization and the unionization of the networked workforce.

How Interfaces Demand Obedience

The internet, once associated with openness and decentralization, is increasingly understood in terms of the control exerted by government agencies (like the NSA) and advertising (targeted ads). What is less commonly discussed is how this subliminal control is embedded in interface design. In this talk I argue that web interfaces demand our silent obedience with every page load and I try to offer tactics and strategies for challenging the politics of the interface. This talk ties in with the Saturday launch of AdNauseam, the browser extension that clicks on all the ads and the digital labor intervention hackathon that would take place on Sunday morning.

Mushon Zer-Aviv is a designer, an educator and a media activist. His work and writing explores the boundaries of interface and the biases of technoculture as they are redrawn through politics, design and networks. Among Mushon's collaborations, he is the CO-founder of Shual.com design studio; YouAreNotHere.org—a tour of Gaza through the streets of Tel Aviv; Kriegspiel—a Situationist computer game; the Turing Normalizing Machine—exploring algorithmic prejudice; the Collaborative-Futures.org collaboratively authored book; and multiple civic hacking initiatives with the Public Knowledge Workshop; Mushon is an honorary resident at Eyebeam. He teaches digital media as a senior faculty member of Shenkar School of Engineering and Design and previously taught at NYU and Parsons. Read him at Mushon.com and follow him at [@mushon](https://twitter.com/mushon).

