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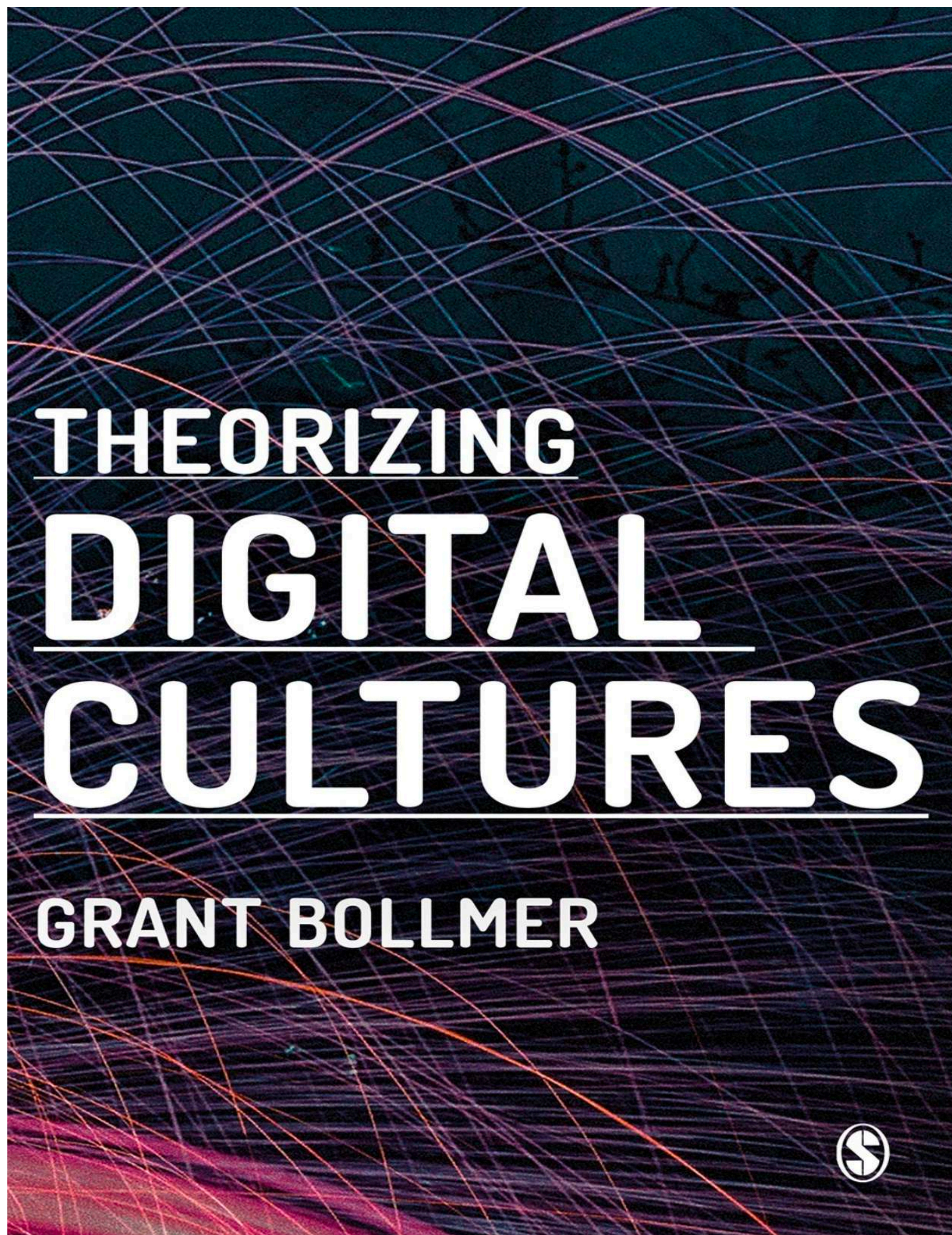
DIKA21.4 Bollmer & digitala kulturers teori

Teorier – Fortsättning (7,5 hp) VT24

Professor Pelle Snickars

Institutionen för kulturvetenskaper

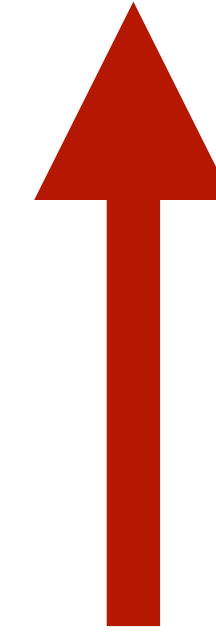
Avdelningen för ABM & digitala kulturer



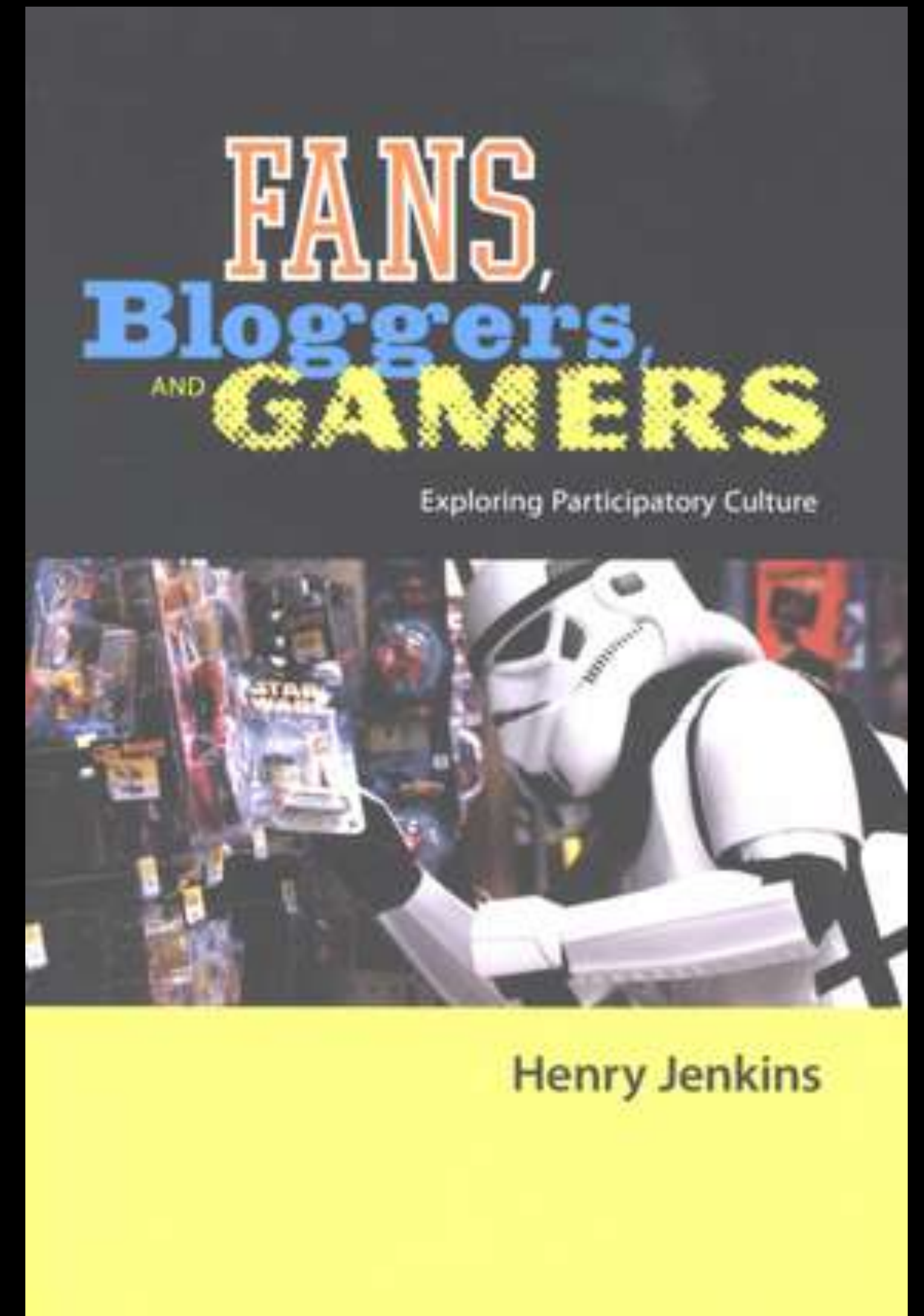
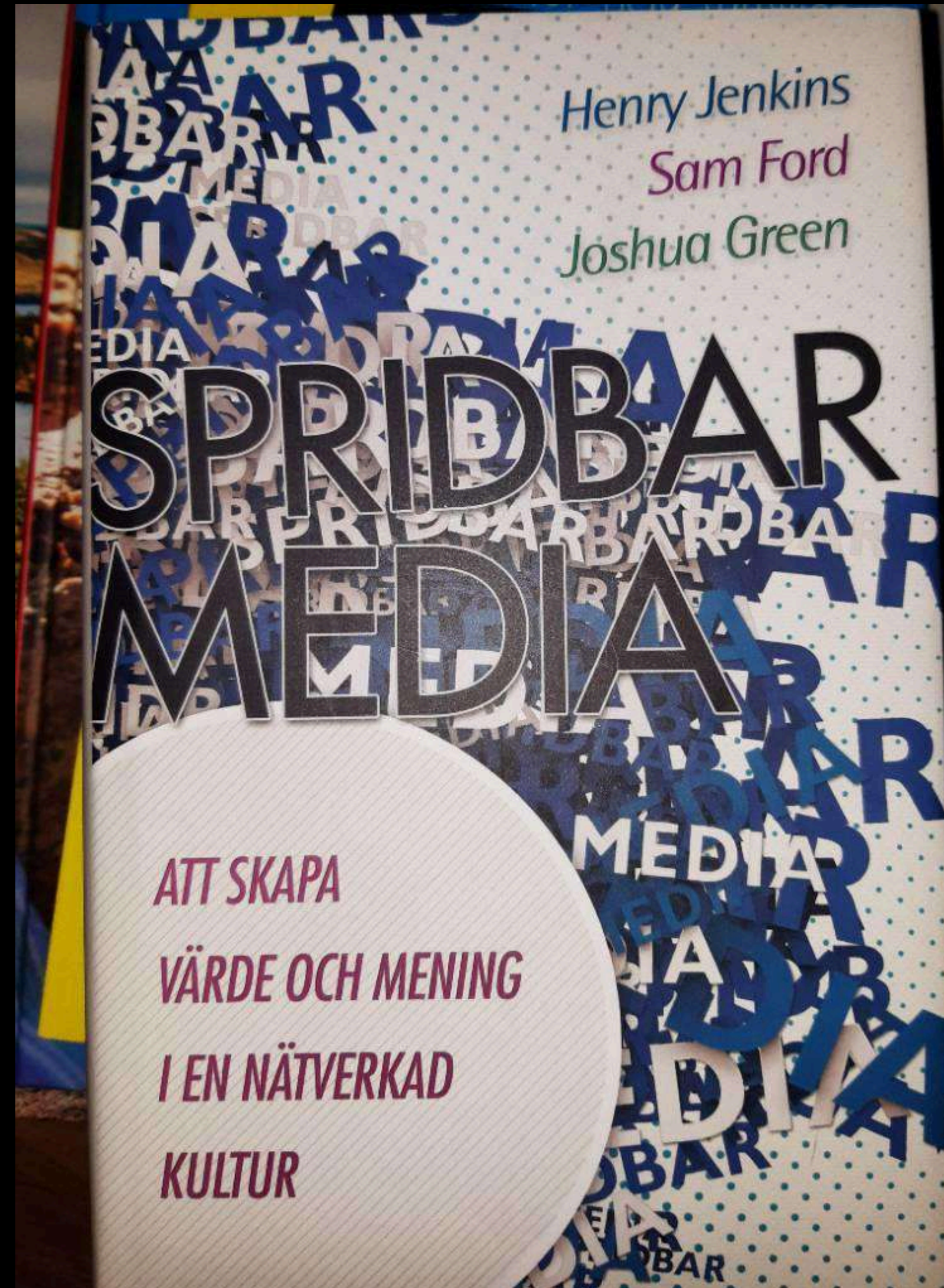
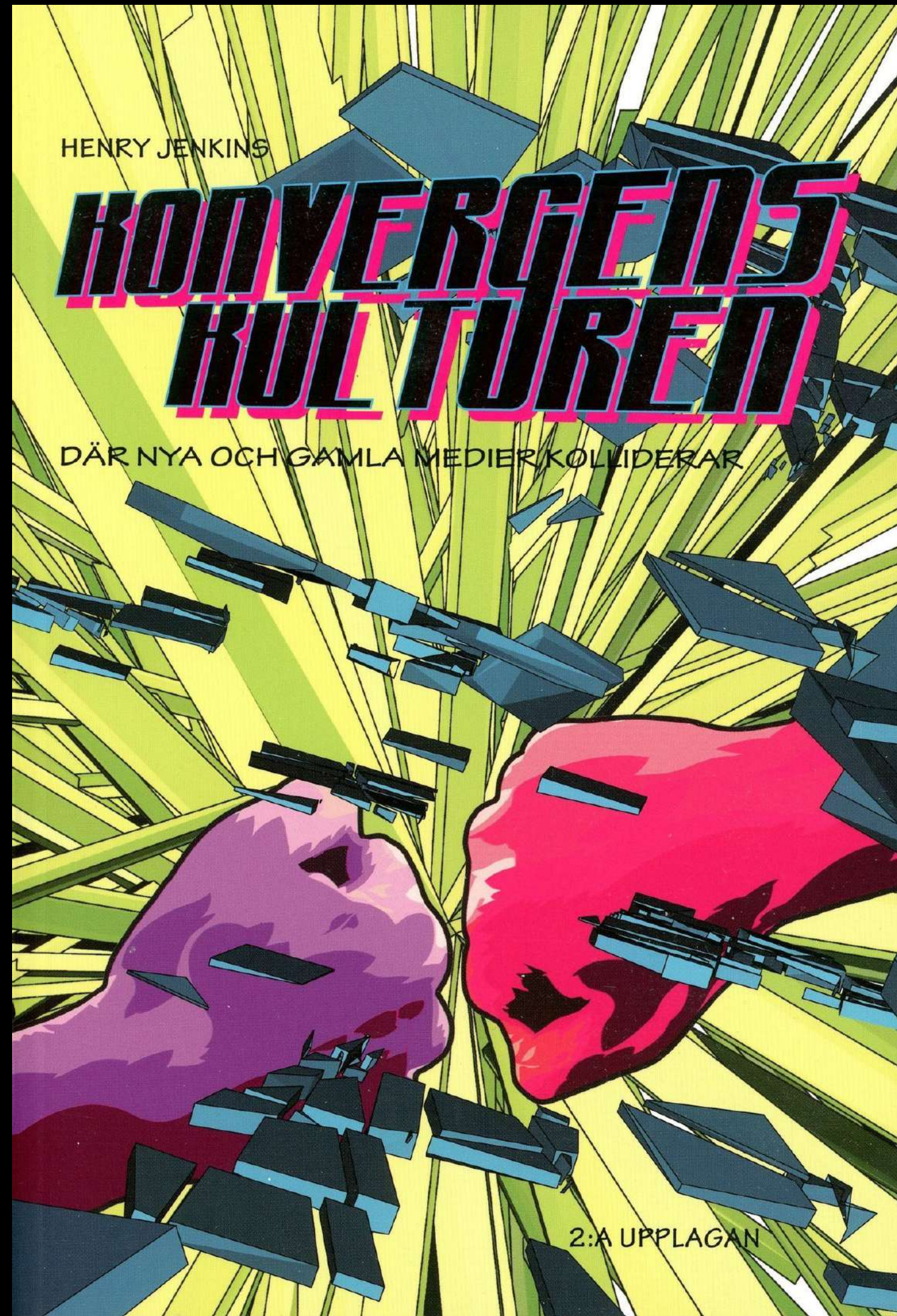
digital | kultur

Many current invocations of digital culture refer to social media and smartphones in everyday life, along with the practices performed by individuals online ... This follows a version of media studies that suggests our key focus should be on investigating what people are doing with media.

digital | kultur



Digitala kulturstudier





Web 2.0 & teknikoptimism

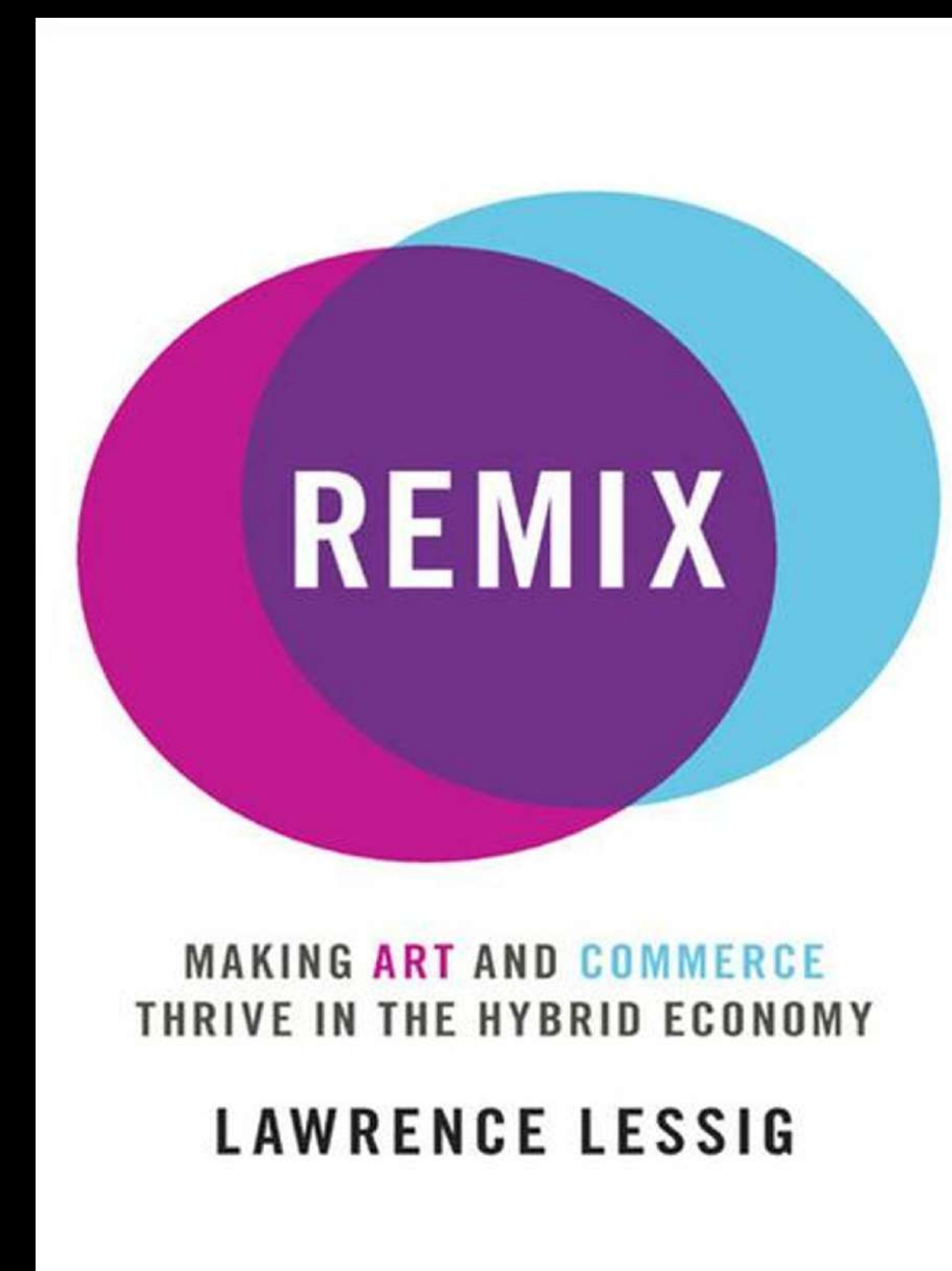
UTSTÄLLNING

Sociala medier



Att nätet kopplar ihop datorer med varandra är självklart – men här berättar vi hur människorna framför skärmarna möts. Ända sedan det första mejlet skickades har vi gjort allt för att komma varandra närmare online. Häng med på en digital resa bland vänskap, skratt och revolutioner på Lunarstorm, Twitter, Facebook och andra sociala medier.

- > web 2.0 – användargenererat innehåll
- > mash-up-culture & memes



Internet Memes

Kate M. Miltner

INTRODUCTION

The fact that this chapter exists is somewhat remarkable. Not, of course, that approximately 8,000 words were written and published in a massive tome (although that does take quite a bit of effort), but the fact that a major academic publisher thinks that the topic of internet memes is canonical enough to include in a Handbook of Social Media. In 2010, you could count the number of scholars interested in internet memes on one, maybe two hands. Furthermore, most of those scholars had to consistently make their case as to why pictures of cats with misspelled captions or videos of New Jersey teenagers lip synching to Moldovan pop songs were worthy of academic inquiry.

In our current media landscape, such arguments are less necessary. In the space of a decade, internet memes have gone from quirky, subcultural oddities to a ubiquitous, arguably foundational, digital media practice. From Comedy Central's television program Tosh.0

to the endless listicles of BuzzFeed, an entire media infrastructure has developed to report on, disseminate, and dissect the newest piece of digital culture to emerge, whether that is weekly, daily, or hourly. As internet scholar Ryan Milner (2016, p. i) notes in the introduction to his new book on memes, 'it's hard to imagine a major pop cultural or political moment that doesn't inspire its own constellation of mediated remix, play, and commentary'. Similarly, digital culture scholar Limor Shifman (2013b, p. 3) has argued that our media landscape is governed by a 'hyper-memetic logic' where 'almost every major public event sprouts a stream of memes'.

However, while memes' omnipresence may make meme research more legible to both academic and lay audiences, it is not the key to their significance. Memes were important before they were ubiquitous because they represent a practice of vernacular creativity (Burgess, 2006), a blending of folk practices (such as storytelling) with contemporary media savvy and skill. In this way, they act

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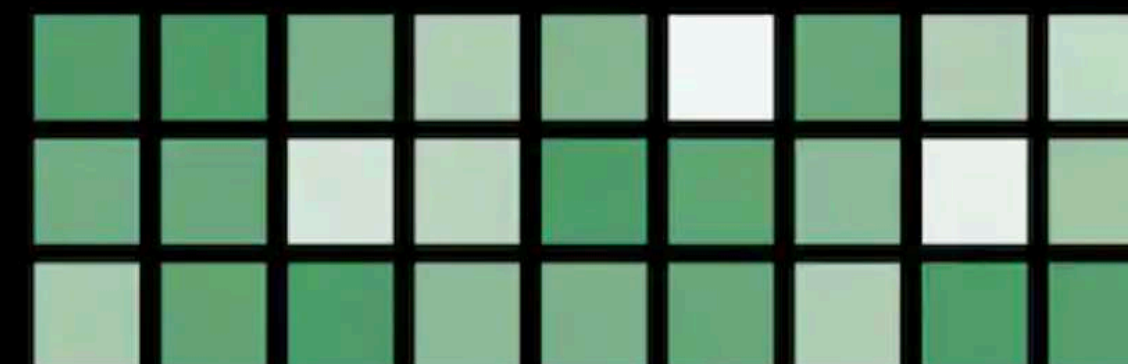
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MEMES

IN DIGITAL CULTURE

LIMOR SHIFMAN



THE MIT PRESS ESSENTIAL KNOWLEDGE SERIES

Digital content units with common characteristics, created with awareness of each other, and circulated, imitated, and transformed via the Internet by many users.



Hem > Guidade turer > Vad är ett meme?



Vad är ett meme? (11:20)

Kapitel 1 / 7: Introduktion



Fördjupa dig

Den dansande bebisen får hjälp av Ally McBeal

All Your Base are Belong to Us – ett globalt grupparbete

I Can Has Cheezburger spred LOL-katten till massorna

Swedish problems – kungen som meme

Lolcats – när katterna tar över internet

Här är Nyan cat – memen som springer in i evigheten

Grumpy cat drar in en halv miljard kronor

Undergången – film mest känd som meme

Virala succéer

Webbkatter

<https://internetmuseum.se/guidade-turer/vad-ar-ett-meme/>

ChatGPT

Ett meme är en idé, ett beteende, en stil eller ett kulturellt koncept som snabbt sprids och kopieras genom internetanvändare. Meme-begreppet härstammar från Richard Dawkins bok "The Selfish Gene" från 1976, där det används för att beskriva idéer och kulturella beteenden som sprids genom imitation. Inom internetkulturen har termen utvecklats för att referera till specifika former av digitalt innehåll som ofta består av bilder, videor eller text, och som sprids och modifieras snabbt över nätet.

Egenskaper för memes inkluderar:

1. **Snabb spridning:** Memes har en tendens att spridas snabbt och enkelt genom sociala medier, forum och andra onlineplattformar.
2. **Variation och mutation:** Meme-innehåll tenderar att förändras och modifieras när det delas, vilket skapar olika versioner och varianter.
3. **Humor eller kulturell relevans:** Många memes är humoristiska och bygger ofta på någon form av kulturell eller social relevans, vilket gör dem lätta att relatera till för en bred publik.
4. **Kommunikation:** Memes används ibland som ett sätt för användare att kommunicera eller uttrycka sig på ett humoristiskt eller ironiskt sätt.

Exempel på memes inkluderar "Distracted Boyfriend" (en bild med en person som kollar på en annan person medan hans partner blir ignorerad), "Pepe the Frog" (en tecknad groda med olika känslouttryck), och "This is Fine" (en seriestripp med en hund som sitter i ett brinnande rum).

Det är viktigt att notera att memes kan vara flyktiga och deras popularitet kan snabbt avta. Internetkulturen är dynamisk, och nya memes uppstår ständigt medan andra glöms bort.

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Many of the earliest internet memes in the US context seem to traffic in the random and bizarre: websites with repeating loops, pictures of cats with misspelled captions, and silly bait-and-switch pranks, where the promise of an interesting news story turns out to be a video of Rick Astley's 1987 hit *Never Gonna Give You Up*.

rickrollin

Know Your Meme

HOME MEMES CATEGORIES TRENDING

Know Your Meme

We'd like to send you some notifications
Notifications can be turned off anytime from browser settings

Dismiss Allow



Also Trending: Chuggaaconroy Foot Fetish Allegations Verbalase's \$50K Hazbin Hotel AMV Yemeni Pirate Thirst Trap TikTok



Rickroll

Part of a series on Bait-and-switch Media. [\[View Related Entries\]](#)

[\[View Related Sub-entries\]](#)

Updated about a year ago by Aidan Walker.

Added 15 years ago by Jamie Dubs.

★ 285

1,794,999

312

204

163

Share

Save

Tweet

Like us on Facebook!

Like 1.8M

PROTIP: Press 'i' to view the [image gallery](#), 'v' to view the [video gallery](#), or 'r' to view a random entry.

Featured Episode

Know Your Meme What Do All These Songs Have In Common? | Rick Roll, Friday, Chocol... Dela

Fler videor

THE GREATEST MEME OF ALL-TIME

NPC STREAMING

Is GigaChad Real?

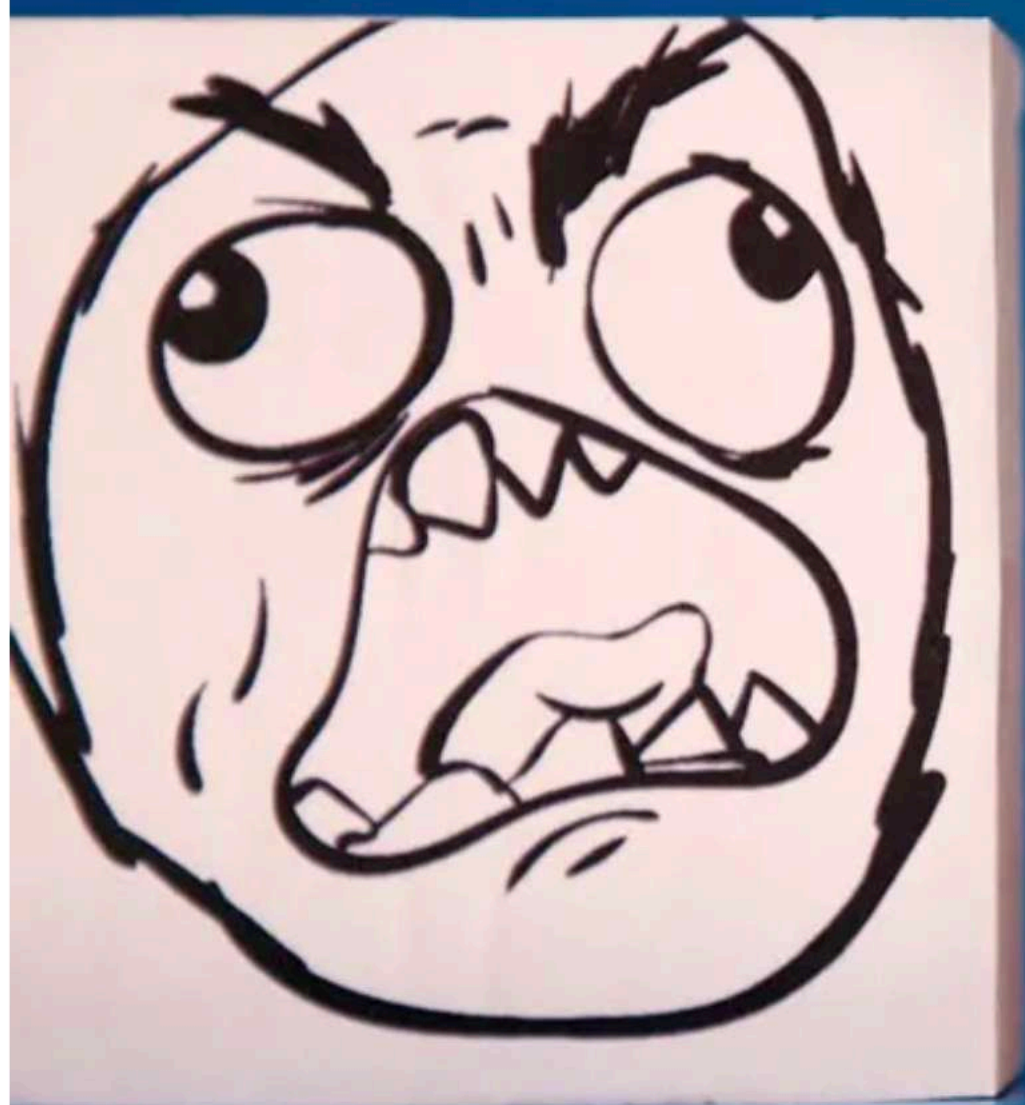
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YouTube





YouTube Originals



WHY DO MEMES MATTER?

Vox

2010

0:00 / 19:00



Why Do Memes Matter? - Glad You Asked S1



Vox [✓]
11.8M subscribers

Subscribe

DOWNLOAD AS: ▼

Like



Share

Save



... liten **gruppvövning** (5-6 minuter) –
diskutera i grupper om 3-4 studenter ...



> why do memes matter?

> är memes fortfarande aktuella?

> går det att förklara memes utan att poängen går förlorad?

MEDIEUTVECKLING 2023
MEDIEKONSUMTION

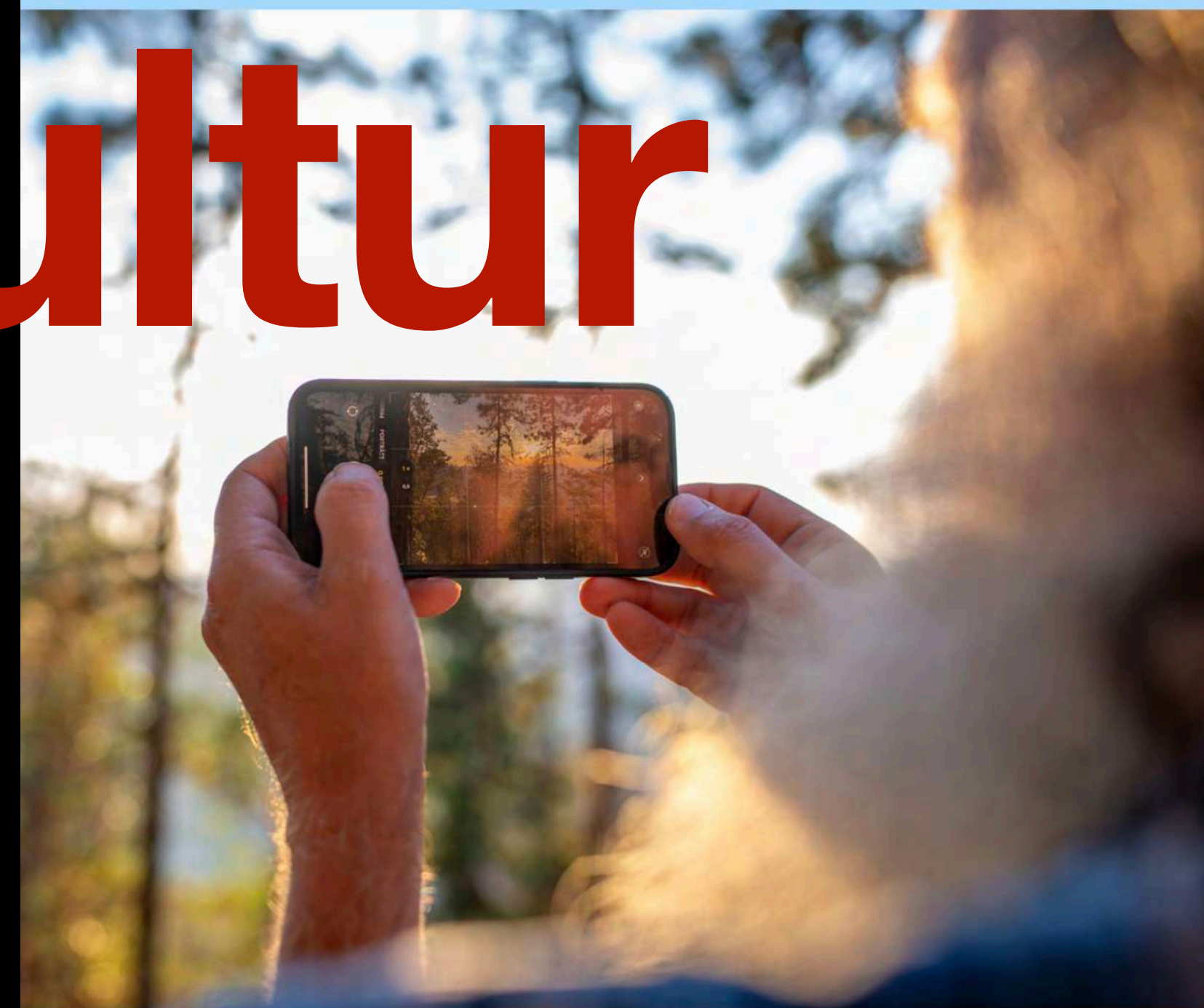
digital

 myndigheten för
press, radio och tv

INTERNET 
STIFTELSEN

**SVENSKARNA OCH
INTERNET 2023**

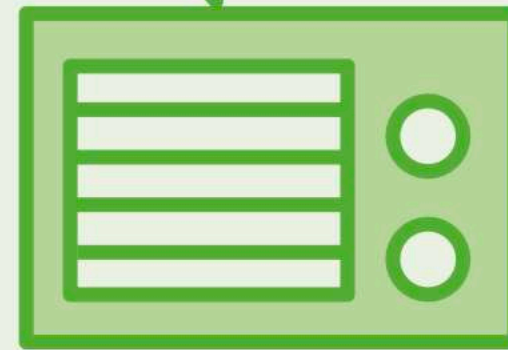
kultur





MEDIEUTVECKLING 2023
MEDIEKONSUMTION

Äldre använder allt fler digitala medier men de föredrar fortfarande att lyssna på radio och titta på tv.



Lyssnar på radio
65–85 år

105
minuter

Användningstid en genomsnittlig dag i minuter.
Källa: Mediebarometern 2022, Nordicom.

De yngre lägger mest tid på att lyssna på strömmad musik och sociala medier.

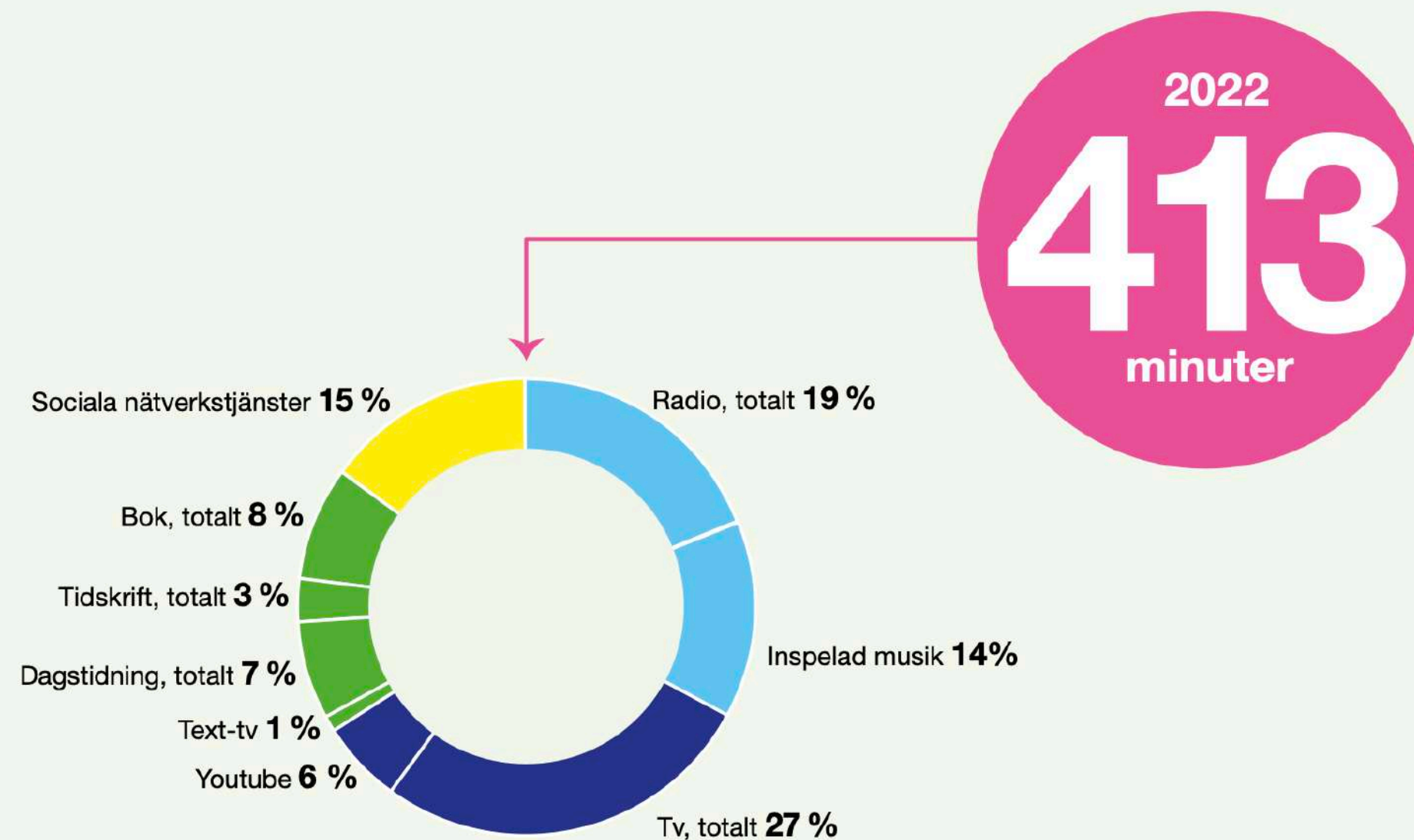


Sociala nätverkstjänster
15–24 år

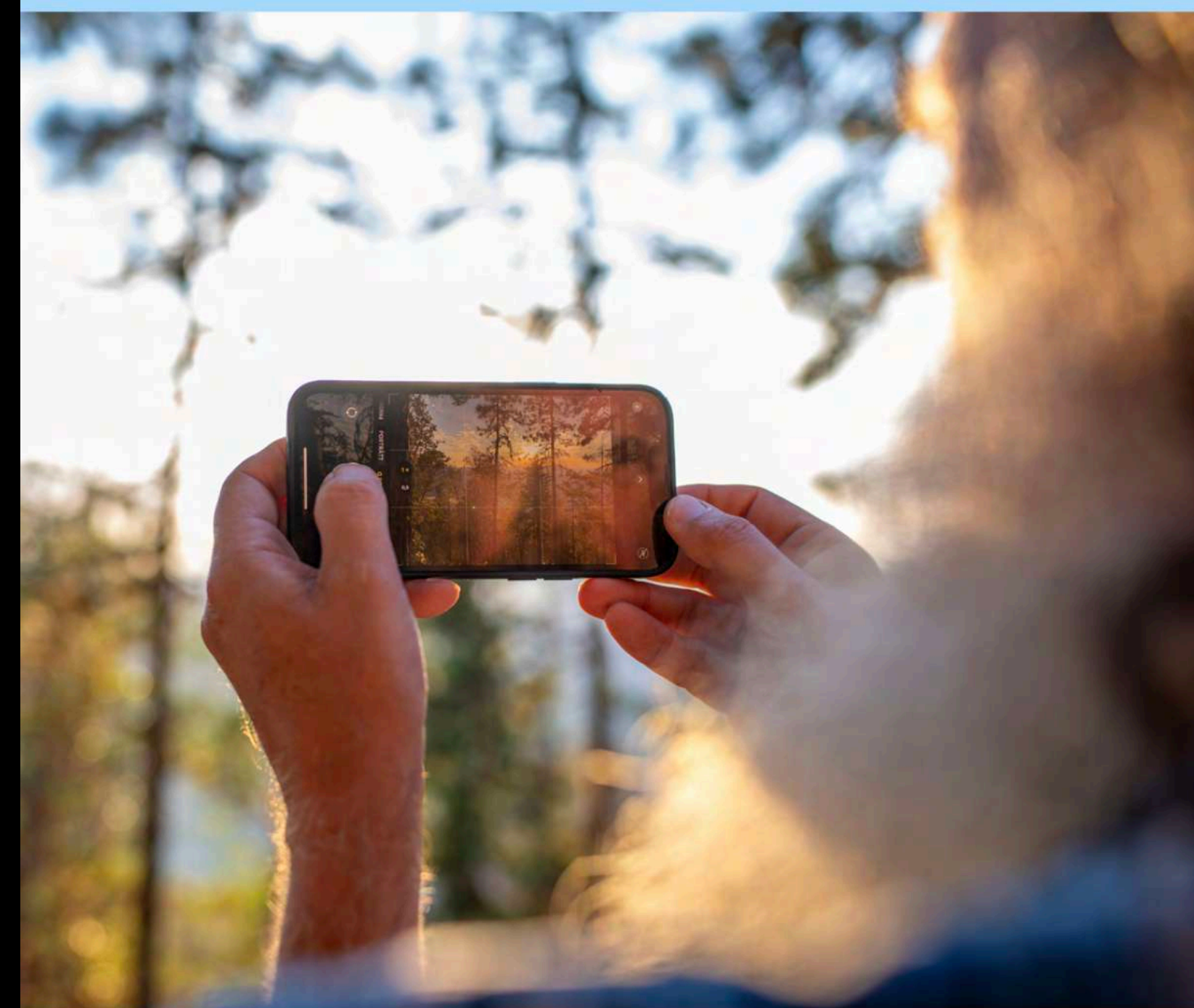
130
minuter

Användningstid en genomsnittlig dag i minuter.
Källa: Mediebarometern 2022, Nordicom.

Mediedagen 2022



SVENSKARNA OCH INTERNET 2023



SVENSKARNA OCH INTERNET 2023

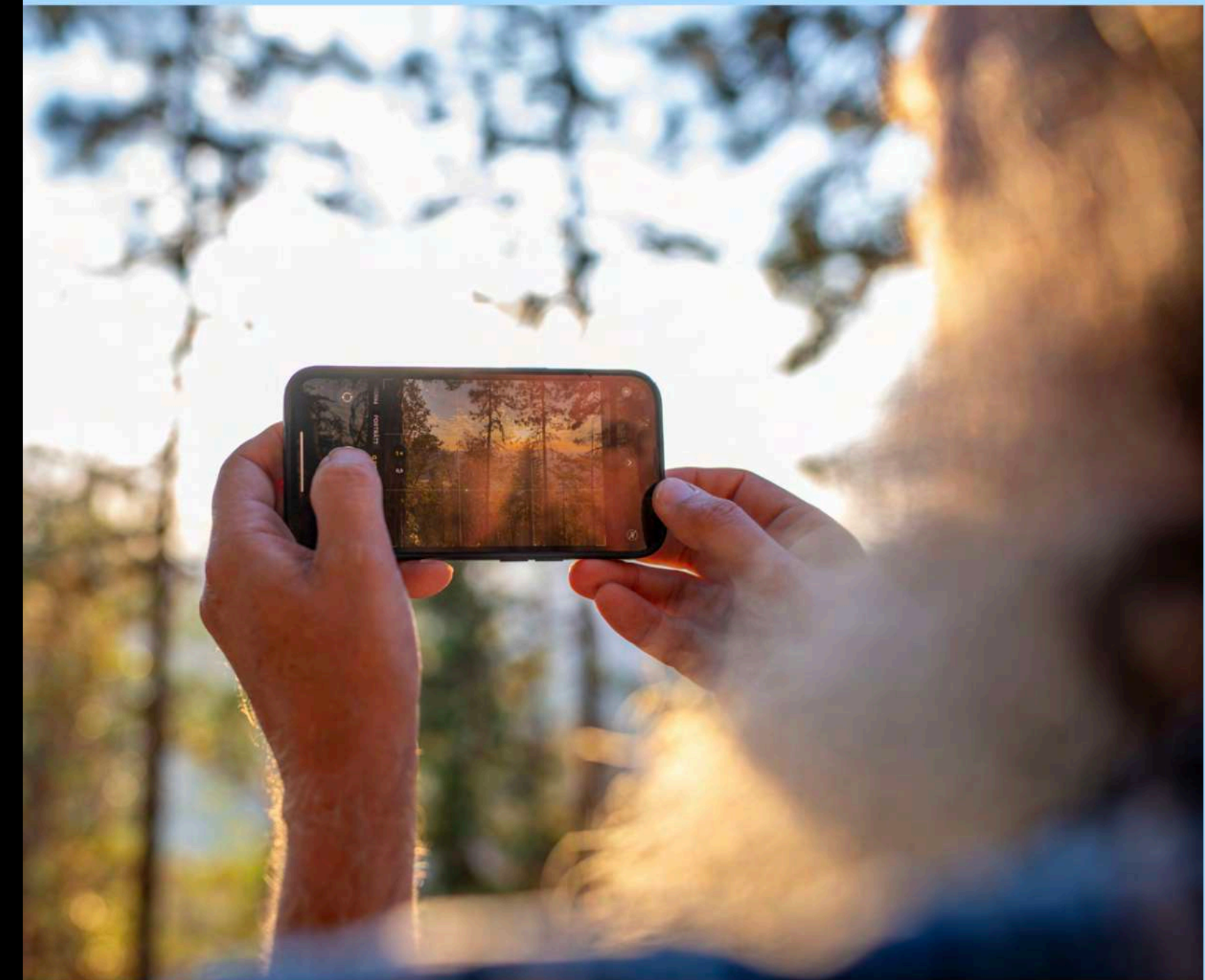
DRIVKRAFTER ATT ANVÄNDA SOCIALA MEDIER

Sociala medier används som underhållning och tidsfördriv

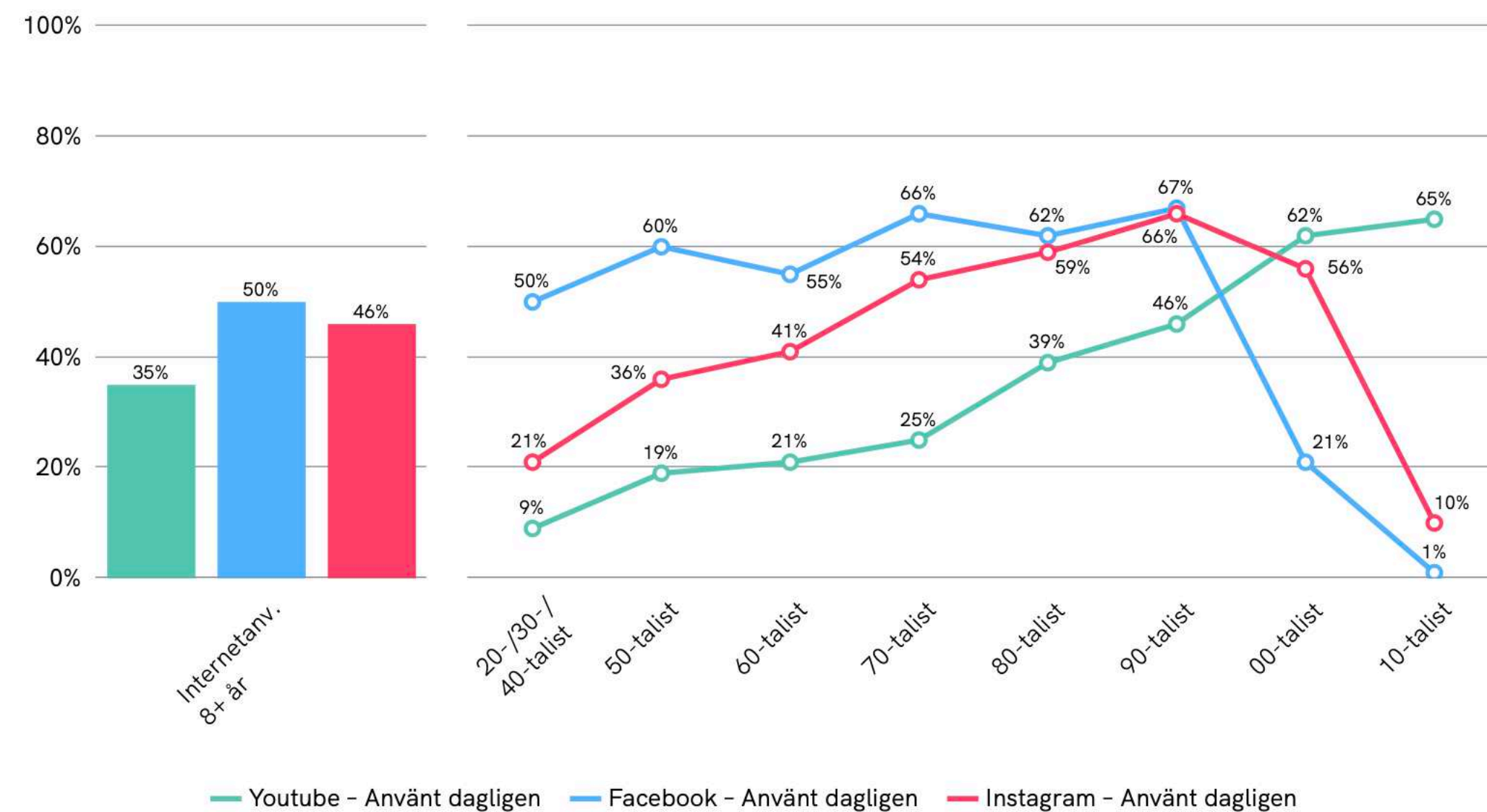
Fråga: Vilka av följande drivkrafter får dig att använda sociala medier generellt sett?
Vilka tre drivkrafter skulle du säga är de som främst får dig att använda sociala medier?

Det är en plats som gynnar min karriär
Komma ihåg att gratulera på födelsedagen
Umgås med vänner/hänga med kompisar
Samhällsinformation/samhällsnyheter
Digital kontaktlista över vänner/bekanta
Kunskap/nya lärdomar/tips/inspiration
Bli road/underhållen av roliga klipp/skämt
Ett tidsfördriv/att få tiden att gå
Hålla koll på vad vänner/bekanta gör
Träffa/vara med i grupper med likasinnade

Uppdateringar om kändisar/artister
Uttrycka mina åsikter/göra min röst hörd
Nätdejta/träffa kärleken
Shopping/försäljning
Visa att jag finns, vem jag är och vad jag gör
Mötesplats att träffa nya vänner/kompisar
Nyh./erbjudanden från varumärken/företag



YOUTUBE, FACEBOOK, INSTAGRAM - ANVÄNT DAGLIGEN

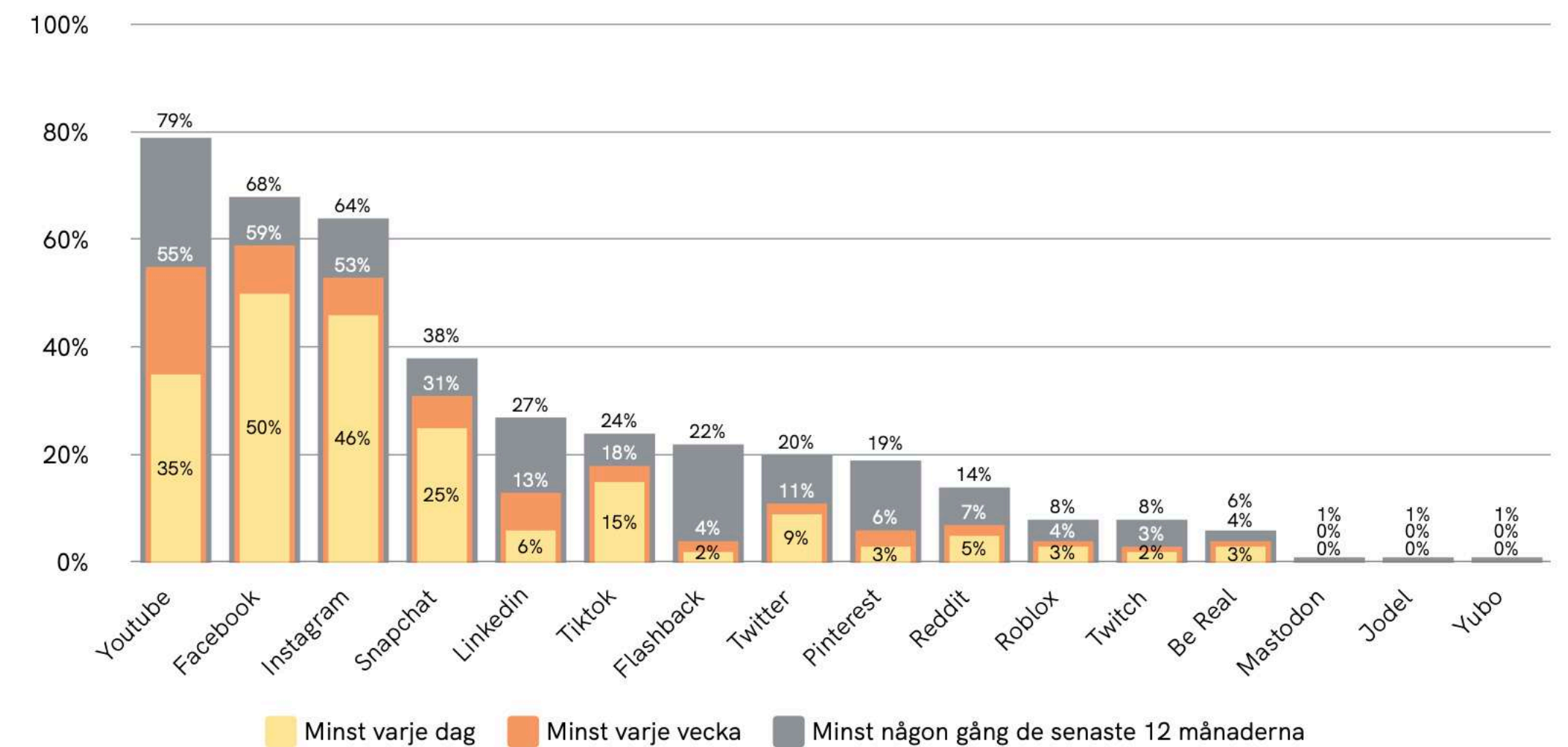


VILKA SOCIALA MEDIER ANVÄNDER SVENSKARNA (MEST)?

De tre största sociala medierna är Youtube, Facebook och Instagram

Fråga: Vilka sociala nätverksplatser/sociala medier har du använt de senaste 12 månaderna?

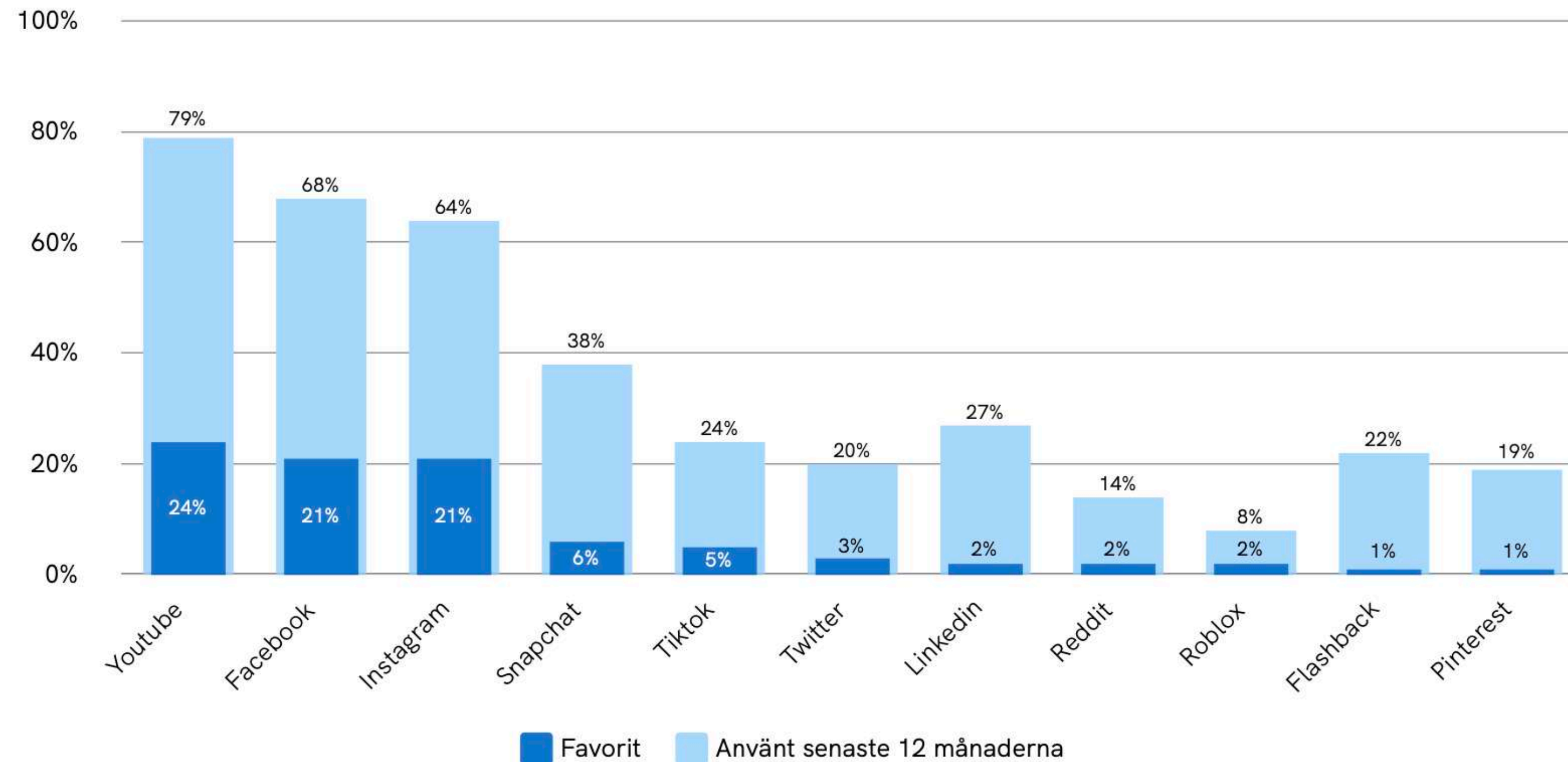
ÅR 2023



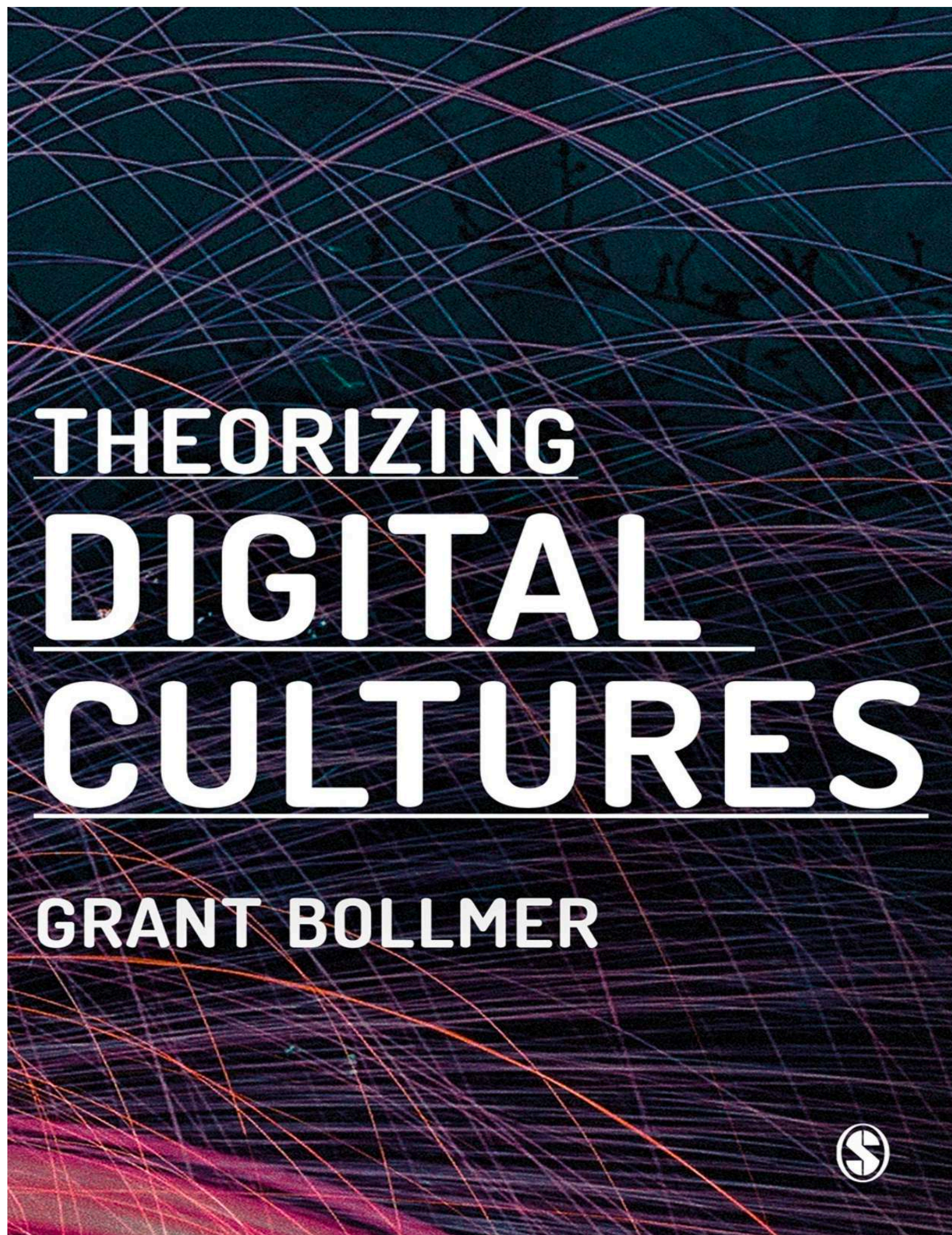
VILKA SOCIALA MEDIER ÄR FAVORITER?

Youtube är svenskarnas favorit

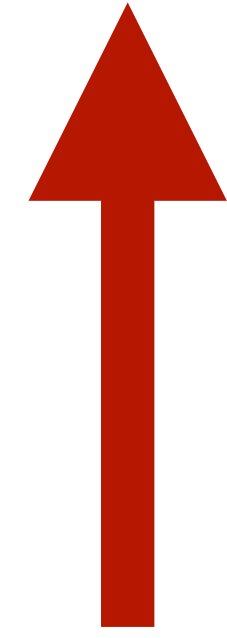
Fråga: Om du bara får välja ett av alla sociala medier, vilket är då din favorit?



... men är Youtube ett socialt medium?



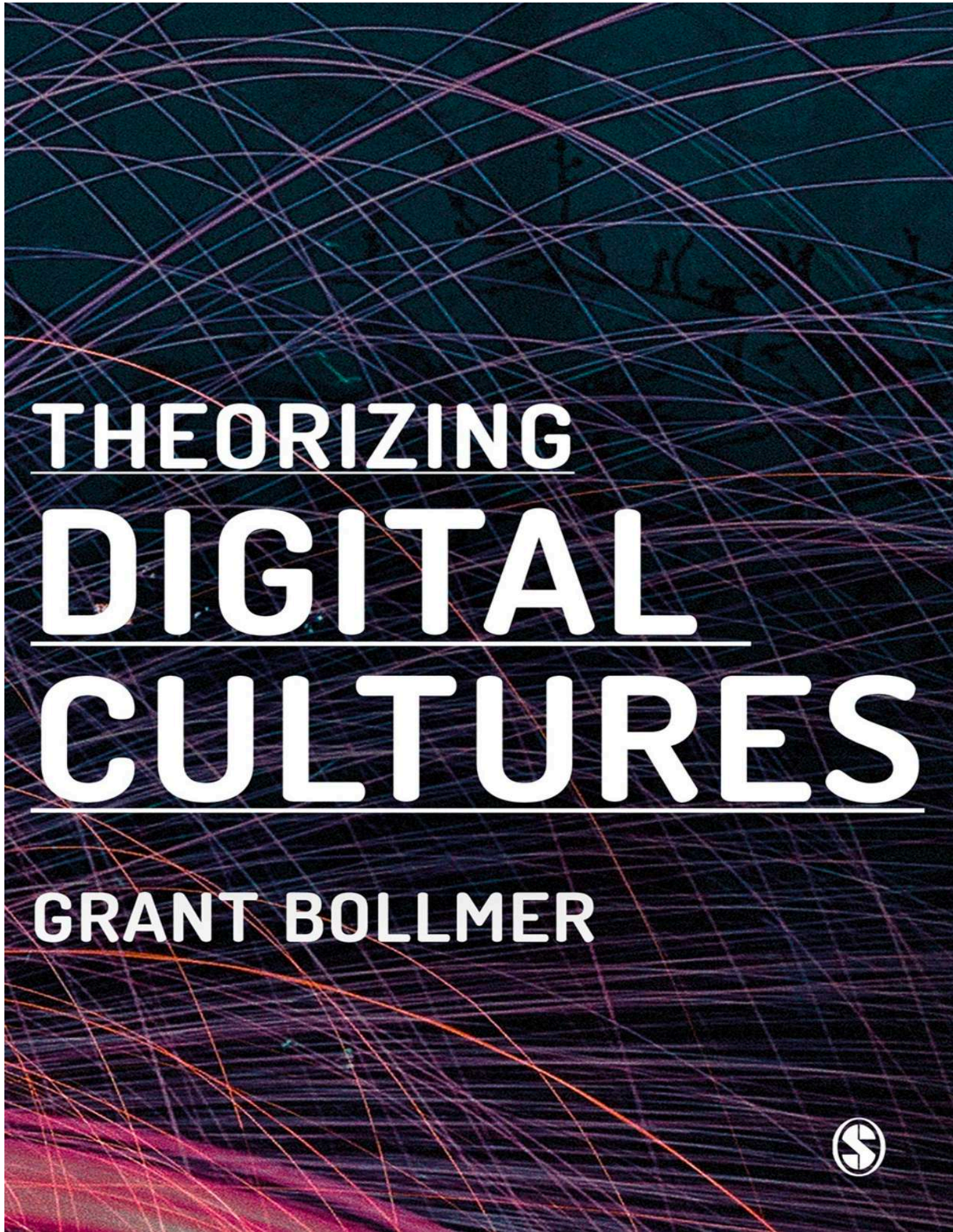
digital | **kultur**



digital | **kultur**

Digital culture often refers to little more than what people happen to be doing with digital media. While this is a perfectly acceptable way of defining digital culture, one that has led to a number of politically productive and sociologically stimulating investigations of digital media, there's a lot more to digital culture than people's use of digital media.

Instead, I claim, we should think of digital culture as made up of three elements, narratives about **technology**, material **infrastructures** that shape communication, and the **physical** capacities of bodies, human or otherwise, in their ability to move and perform specific acts. Digital culture is found at the intersection of these three elements.

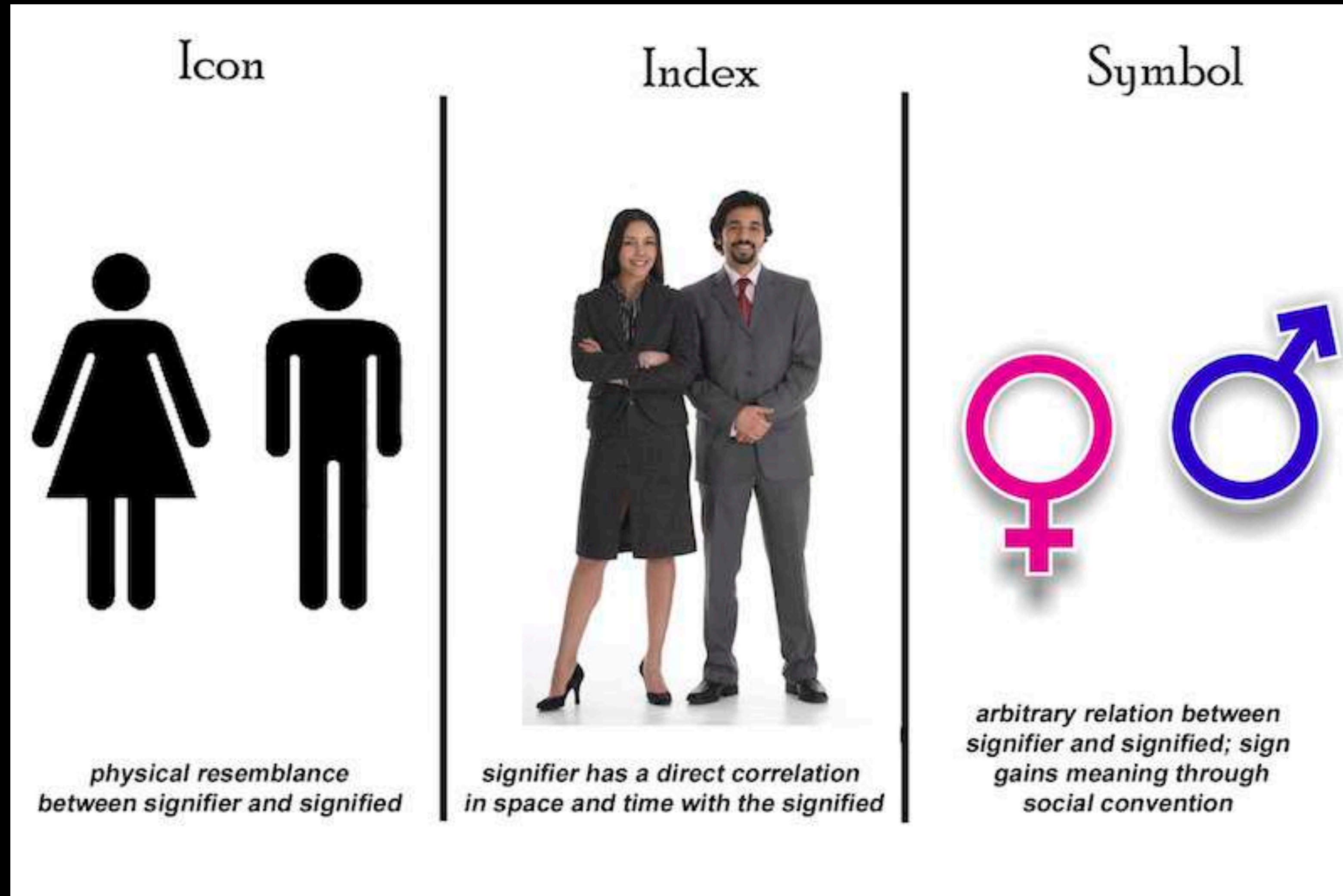




The resolution of the photograph – and the colours it uses – are based on the technical capabilities built into your phone's camera, its display, and the software that determines sampling rate and how the camera identifies and encodes colour, algorithmically shaping the image through mathematical formulas.

So, a picture on your phone is a *numerical representation* rather than an indexical one. It's closer to a symbol or icon than an index.

Semiotik (teckenlära) & Charles Sanders Peirce: "symbol/index/icon triad"



digital | kultur

digital | kultur

A. Cultural studies

digital | kultur

A. Cultural studies

B. German media theory



Som medieteori kännetecknas **cultural studies** – eller kulturstudier – av ett återkommande fokus på **reception**. Medieanvändning och hur mediers innehåll och budskap uppfattas och tolkas utgör kärnan i denna teoribildning – inte sällan med fokus på television och olika vardagspraktiker.



I vid bemärkelse ägnar sig kulturstudier åt **populärkultur**. Att denna forskningstradition sätter fart under efterkrigstiden då högkulturens monopol på kulturell prestige bryts är därför **signifikativt**.

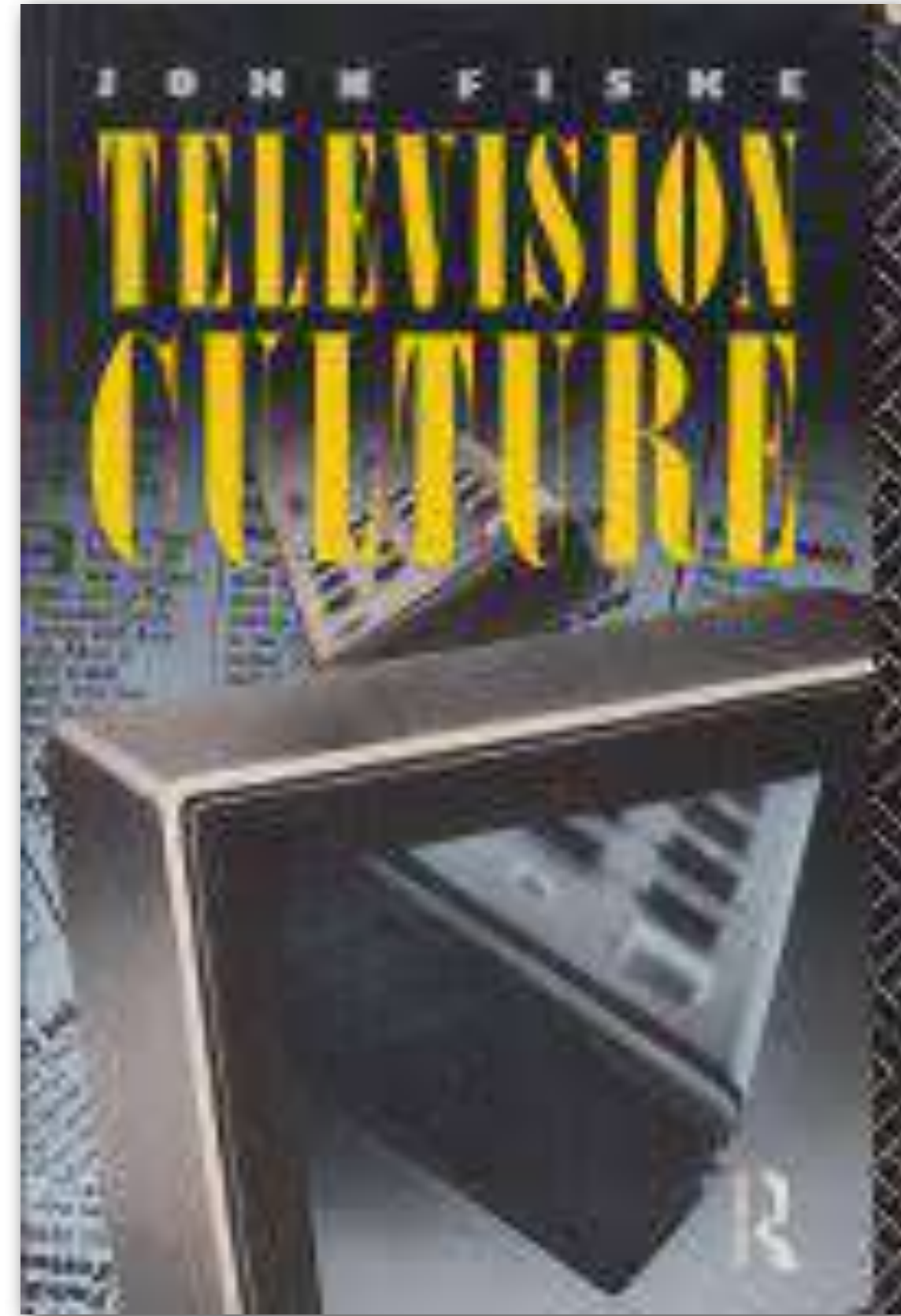


The Media Education Foundation Presents



STUART HALL

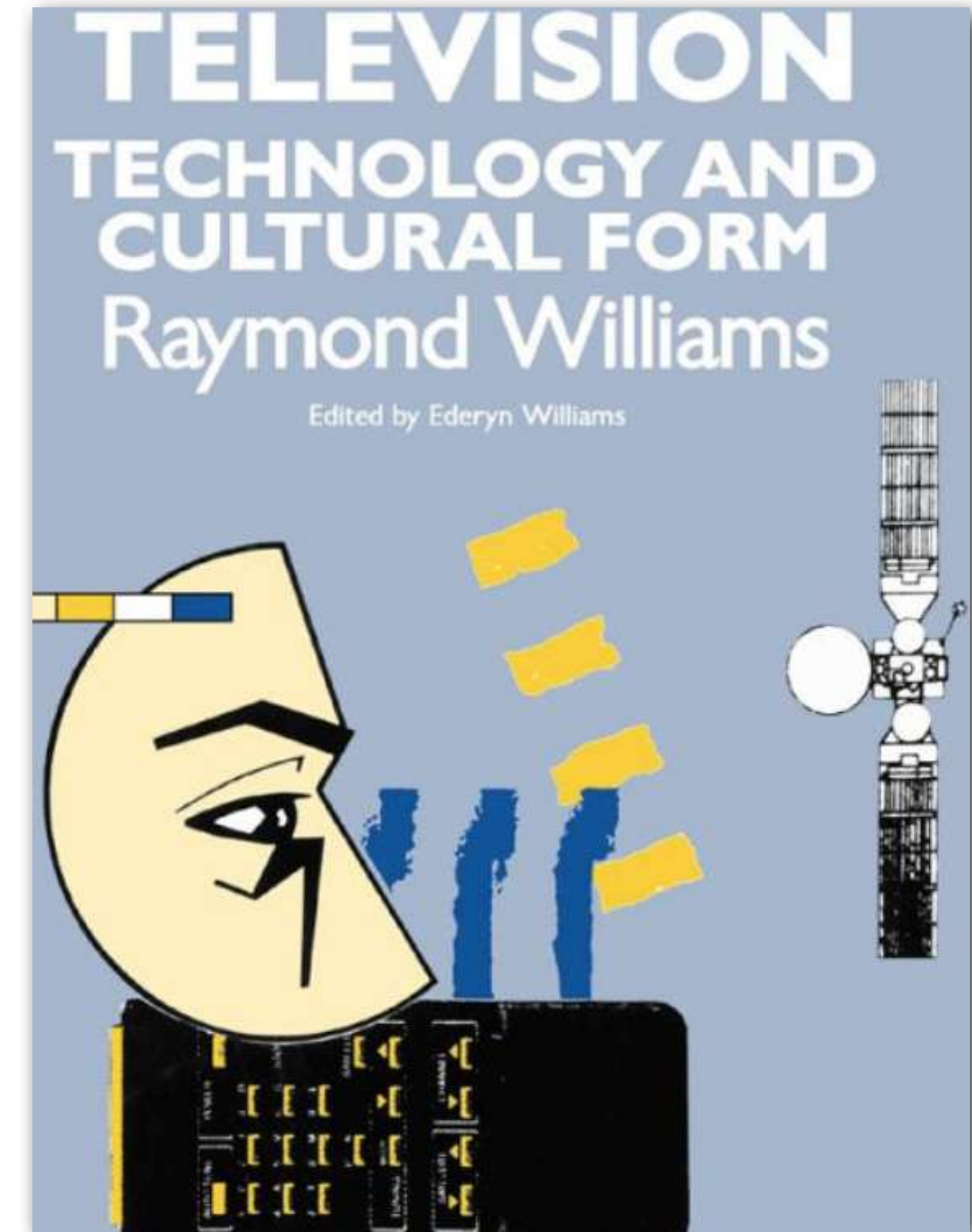
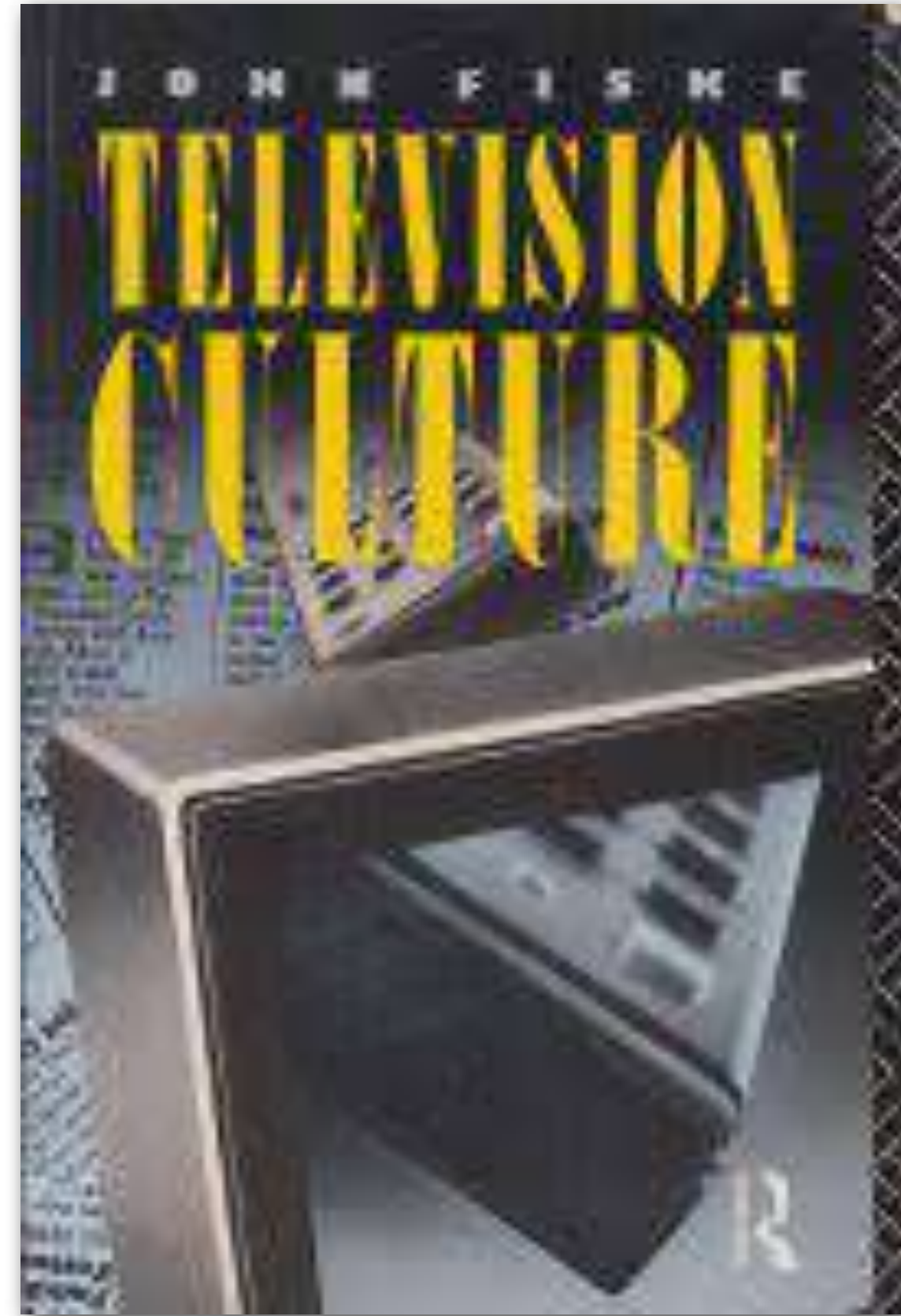
THE ORIGINS OF CULTURAL STUDIES



The Media Education Foundation Presents



STUART HALL THE ORIGINS OF CULTURAL STUDIES





**THEORIZING
DIGITAL
CULTURES**

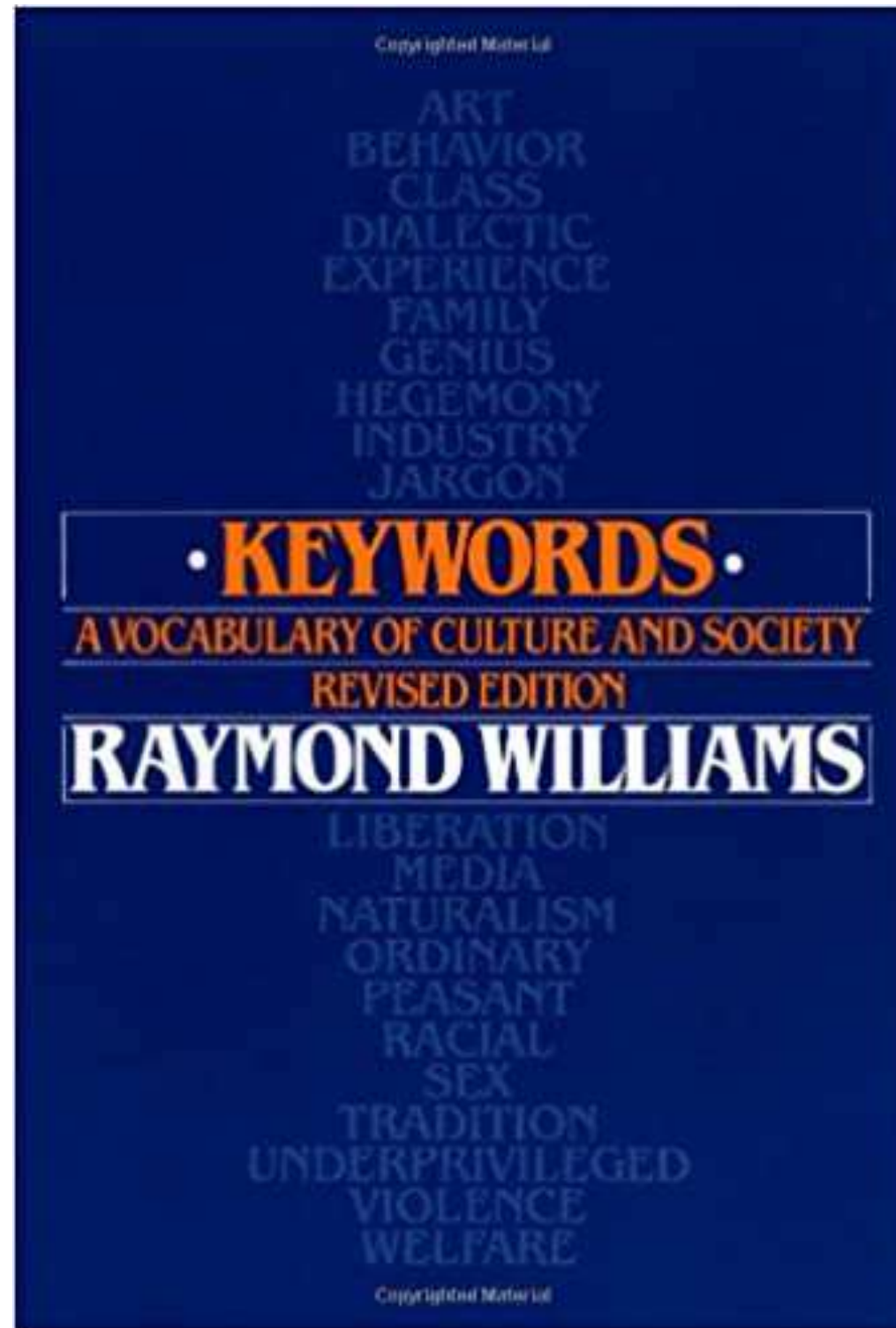
GRANT BOLLMER

One of the major figures who guided the development of cultural studies, **Raymond Williams**, divided culture into the categories of dominant, residual, and emergent.



Enligt Williams innefattas alla (medie)kulturer av **dominanta, frambrytande** och **kvardröjande element**.

Den **dominanta** kategorin är den som utgör *default* vid en viss tidpunkt, medan den **frambrytande** kategorin tar hänsyn till att nya teknologier, praktiker, meningar, värderingar och erfarenheter ständigt skapas. Den **kvardröjande** kategorin lyfter exempelvis fram att medieformer och mediebruk som en gång var dominanta i en kultur och trängdes undan – men ändå inte helt försvann.



I sin bok, **Keywords. A vocabulary of culture and society** (1976) – en sorts kulturhistoria över begrepp; "nyckeltermen" med Raymond Williams terminologi som till exempel "konsument", "smak" eller "upplevelse", med fokus på hur språk och begrepp ändrar betydelse över tid – hävdade Williams att termen "**culture**" är ett av **engelskans allra mest komplicerade ord**.

Men också: "**Culture as a whole way of life.**"

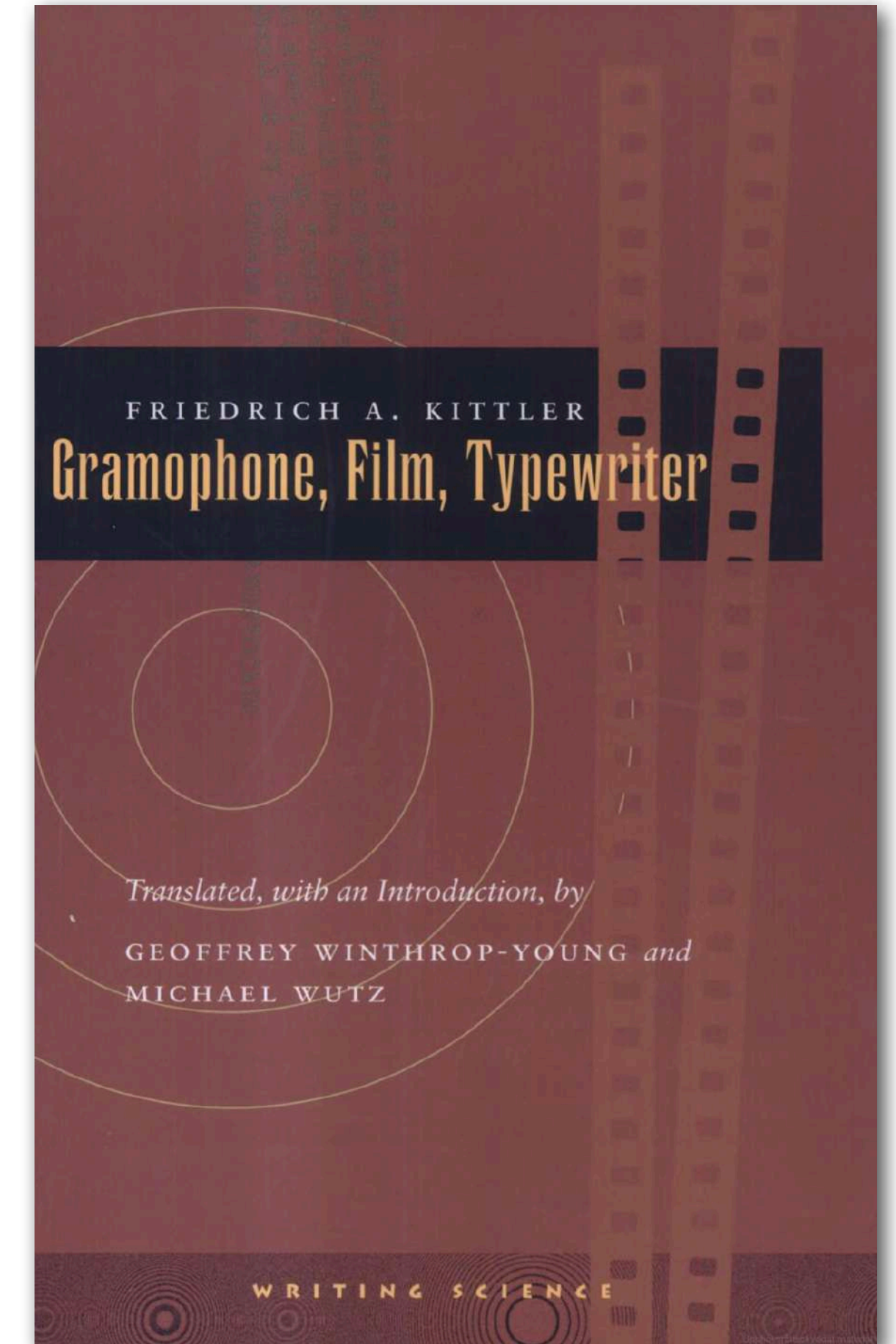
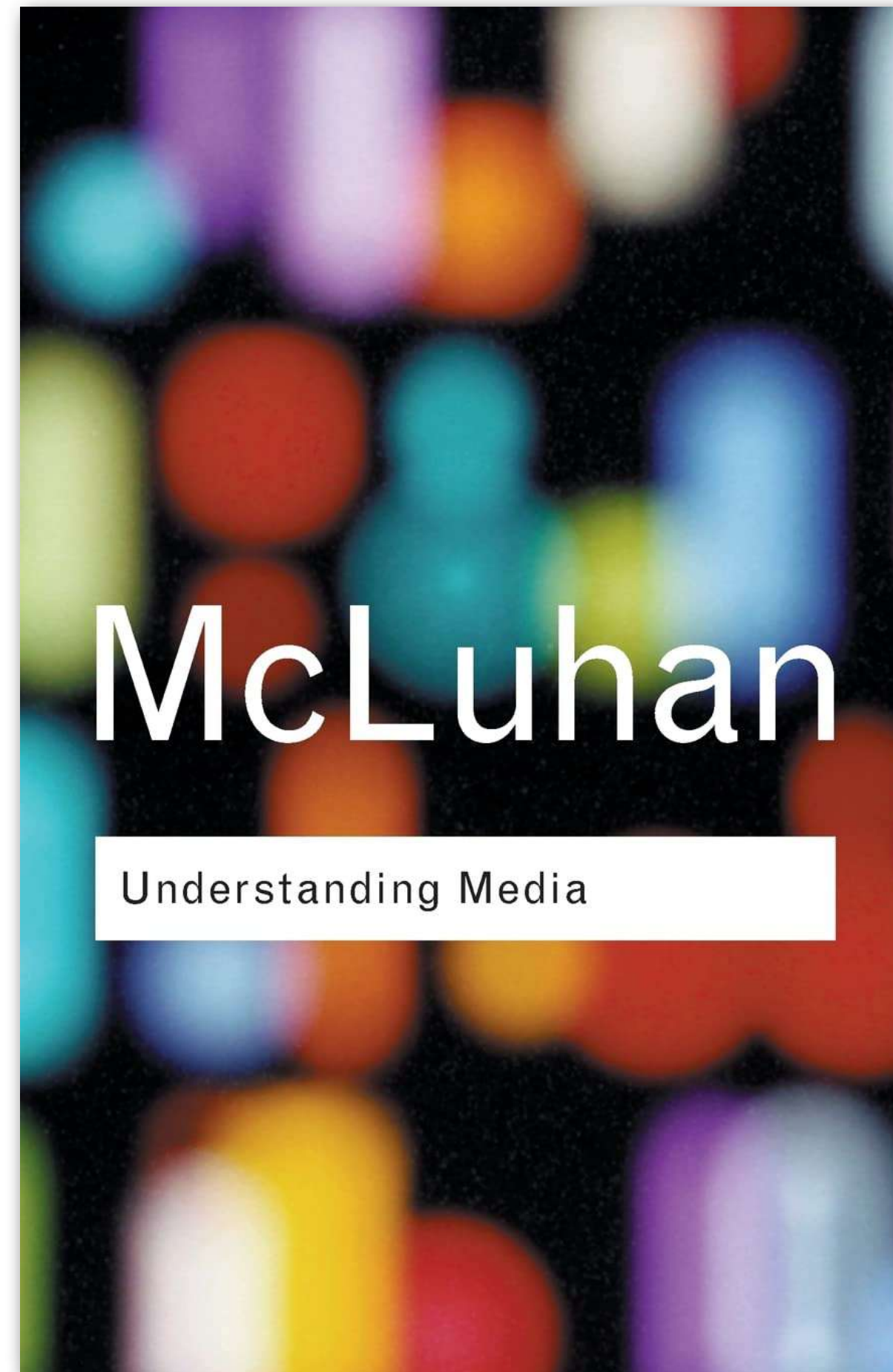
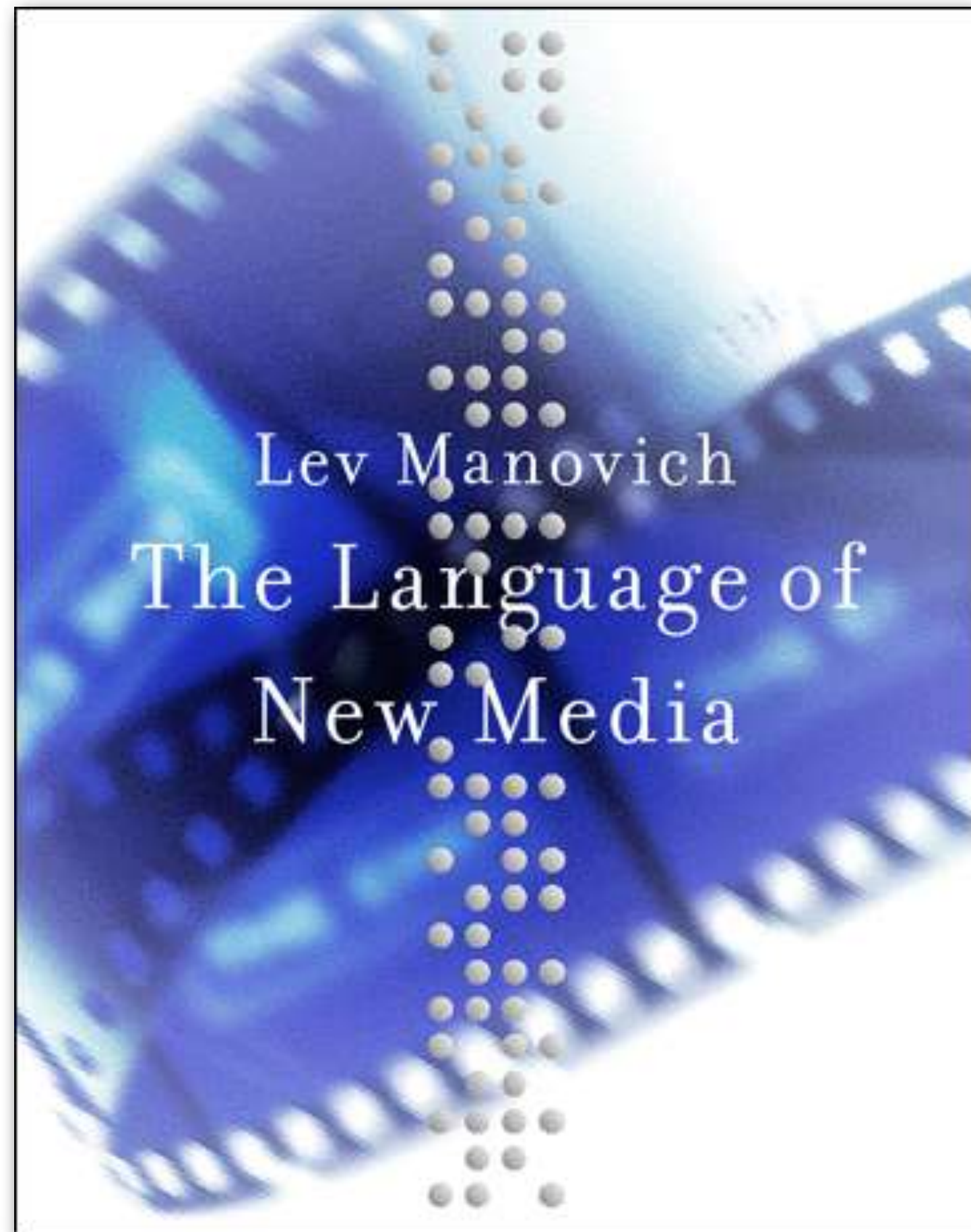
För att förstå digital kultur kan man:

För att förstå **digital kultur** kan man:

1. använda kulturstudier – fokus på hur människor använder exempelvis sociala medier.

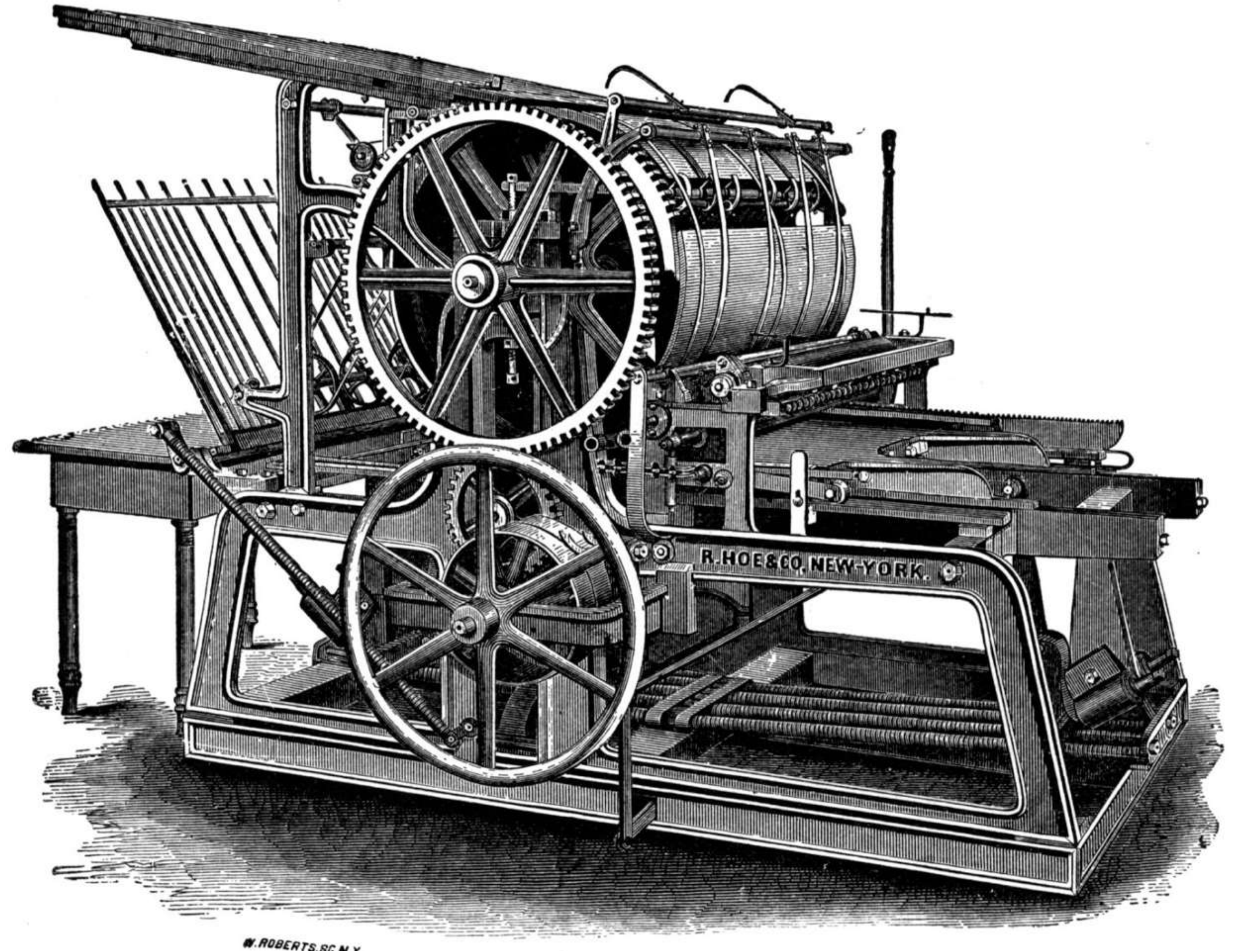
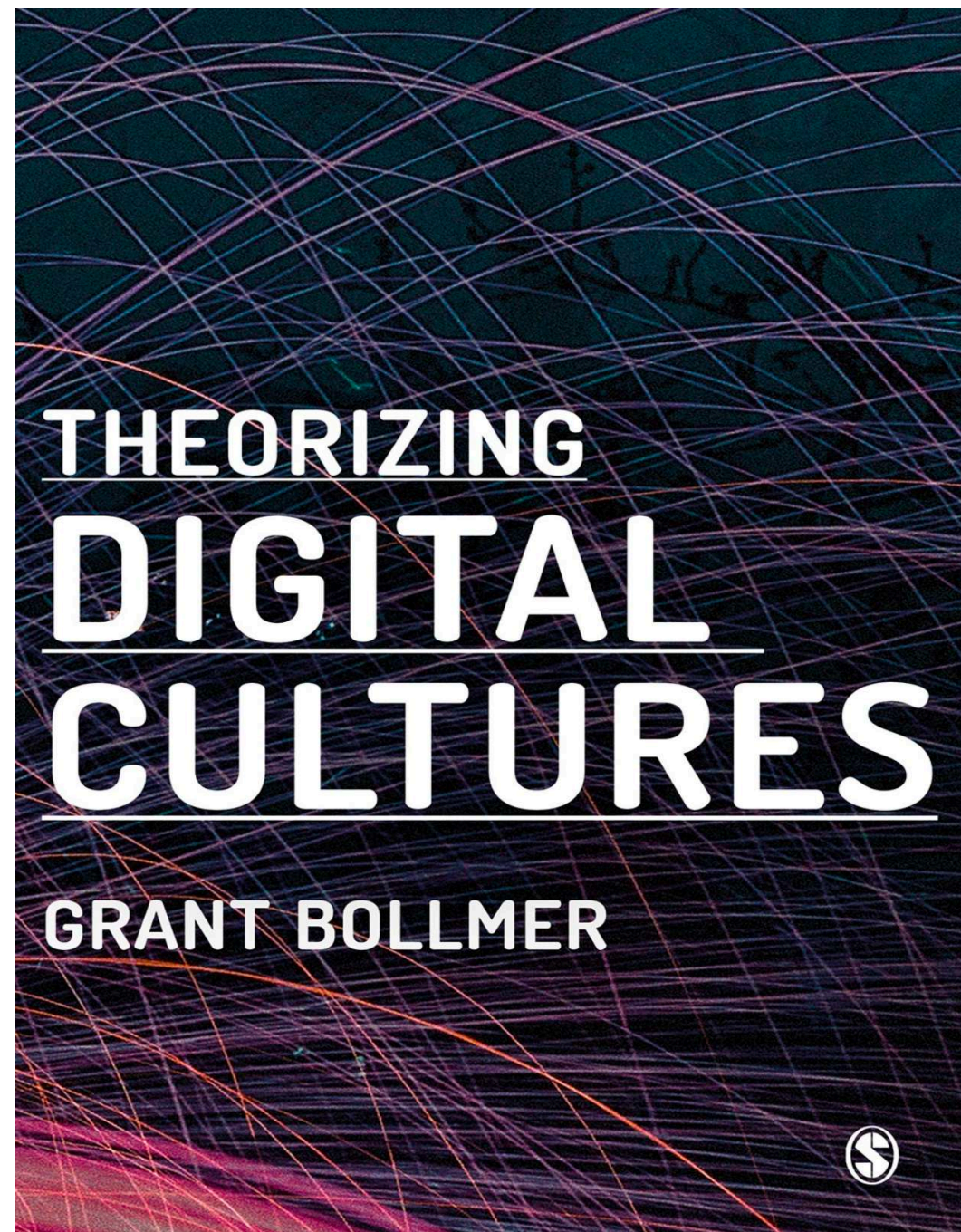
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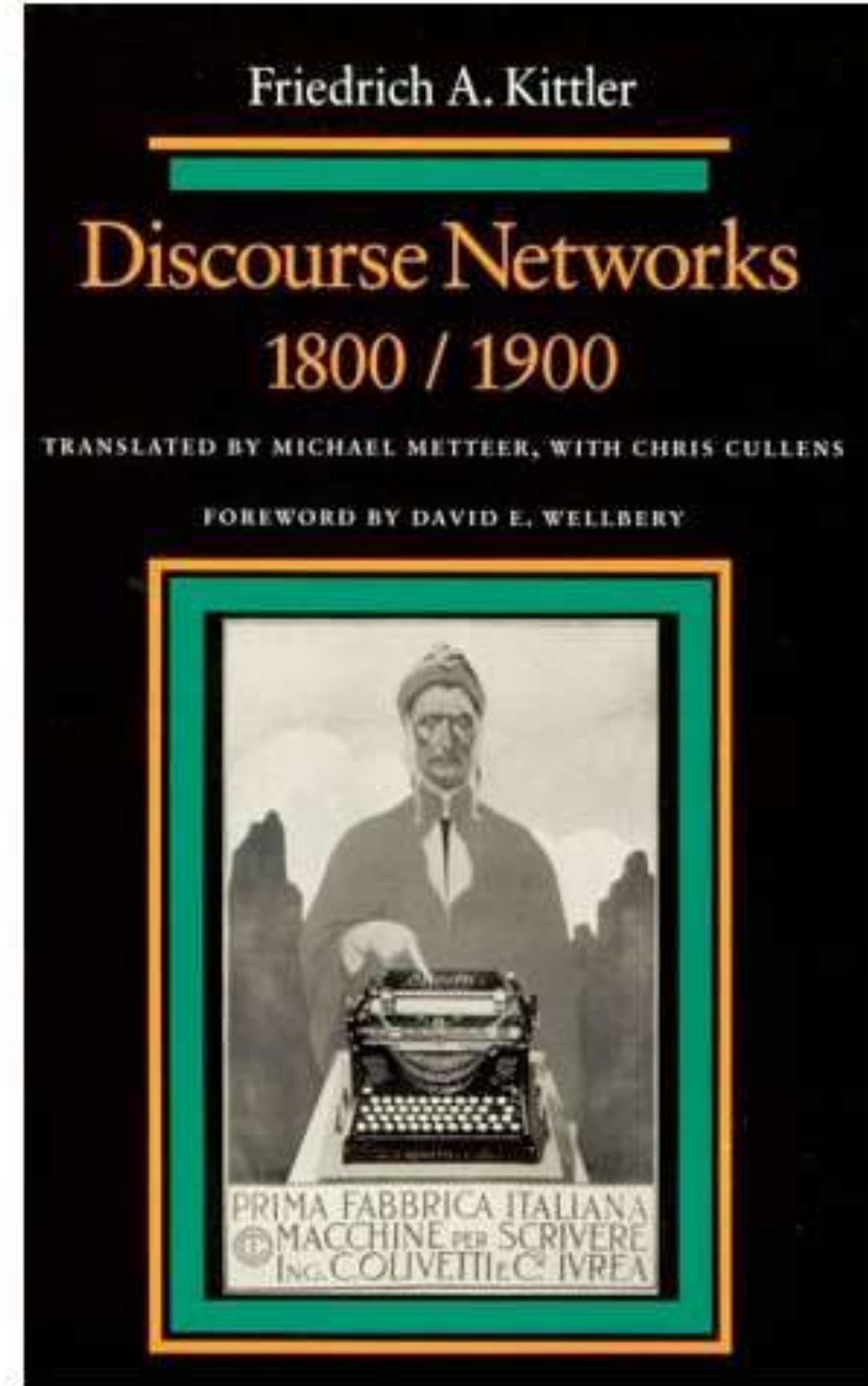
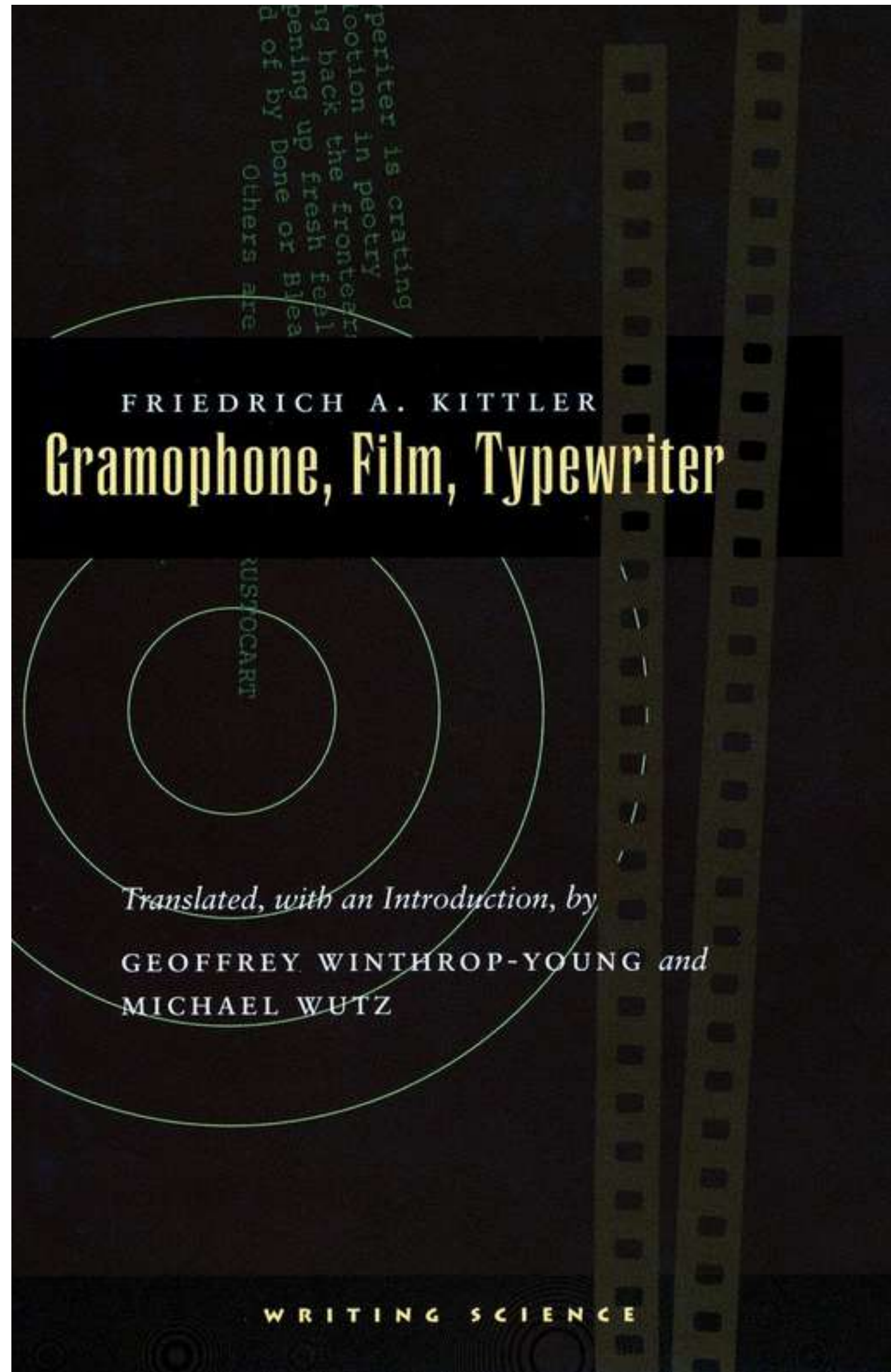
1. använda kulturstudier – fokus på hur människor använder exempelvis sociala medier.
2. fokusera på mediet som sådant – samt hur det påverkar användningen av exempelvis sociala medier.



Mediet spelar alltid roll – the medium is the message!

Medium theory | German media theory | kulturtekniker

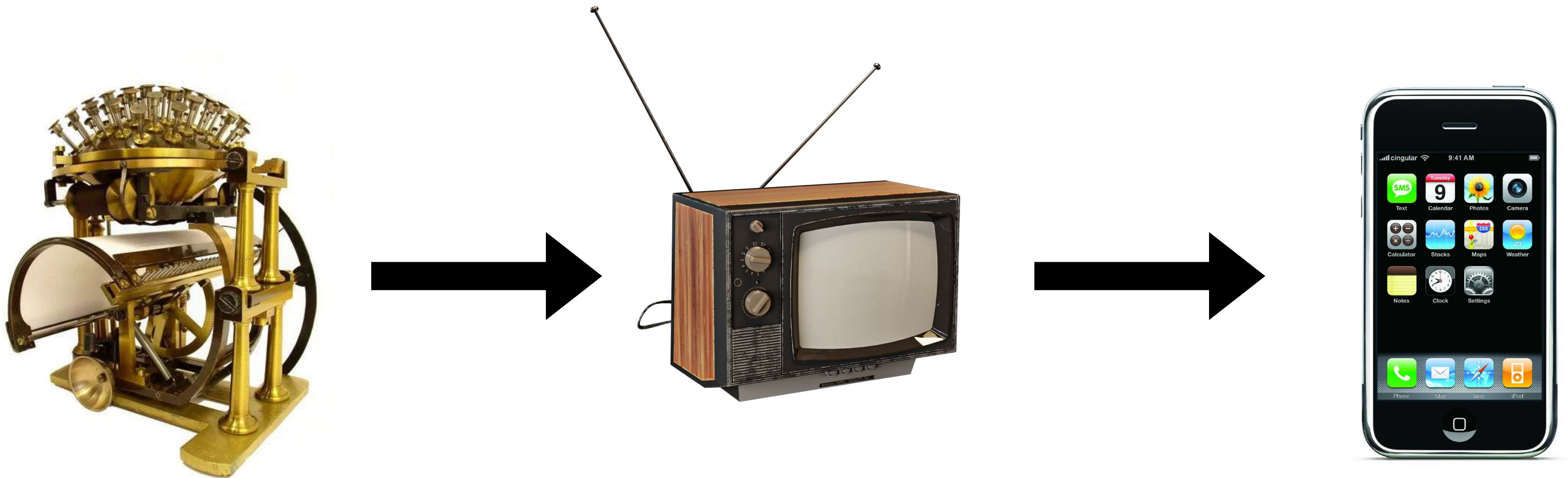




Kittlers grundidé är att historiens kulturer reglerats av de mediala (an)ordningar som präglat olika epoker. Han strävar efter att artikulera samtidens och det förflutnas **mediala villkor**, detta genom återkommande undersökningar av specifika mediala nedskrivningssystem som **lagrar, bearbetar och överför kulturens data** (information).

**Det handlar alltså om hur teknologi och nya tekniska
landvinningarna styrt (och reglerat) vårt tänkande och
konsten som sådan, liksom dess förutsättningar och
möjligheter.**

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TECHNOLOGICAL DETERMINISM

Technological determinism is the idea that technology shapes social change. It determines our future.

EXPLANATION

Technological determinism believes that advancements in technology are the moments that bring on each new phase in human history.

For instance, the invention of the wheel revolutionized human mobility, allowing humans to travel greater distances and carry greater loads with them. Thus, a technological advancement changed the course of human history for all time.

EXAMPLES

1. The invention of language,
2. The discovery of various metals (bronze, iron, copper, etc),
3. The introduction of double-entry bookkeeping, and
4. The invention of the steam engine.
5. The internet
6. Emergence of general AI

HELPFULPROFESSOR.COM



Sammanfattningsvis handlar Kittlers teoretiska synsätt om att uppmärksamma **historiskt betingade mediala villkor** som ett motgift mot den tekniska glömska, *Technikvergessenheit*, som ofta präglat litteratur- och kulturvetenskaperna. För Kittler – och den så kallade mediearkeologi som utvecklats ur hans idéer – är det **apparater och teknik** som står i centrum av mediehistorien.

Termen *Kulturtechnik* används framför allt inom tysk medie- och kulturhistorisk forskning för att beskriva hur mänskliga aktiviteter – som att skriva, läsa, räkna, måla eller modellera – är **historiska handlingar som är beroende av olika tekniker, vilka därför definierar den kultur som produceras.**

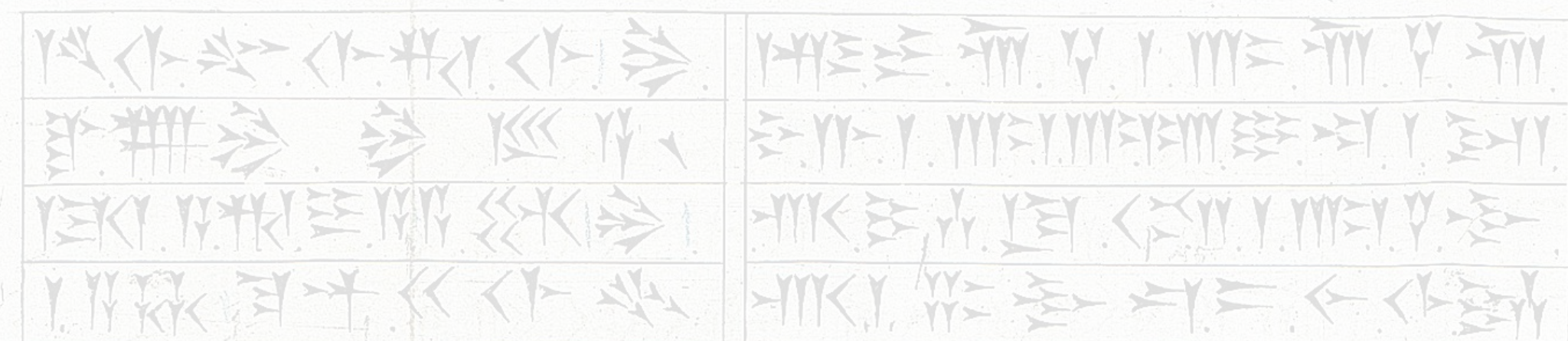
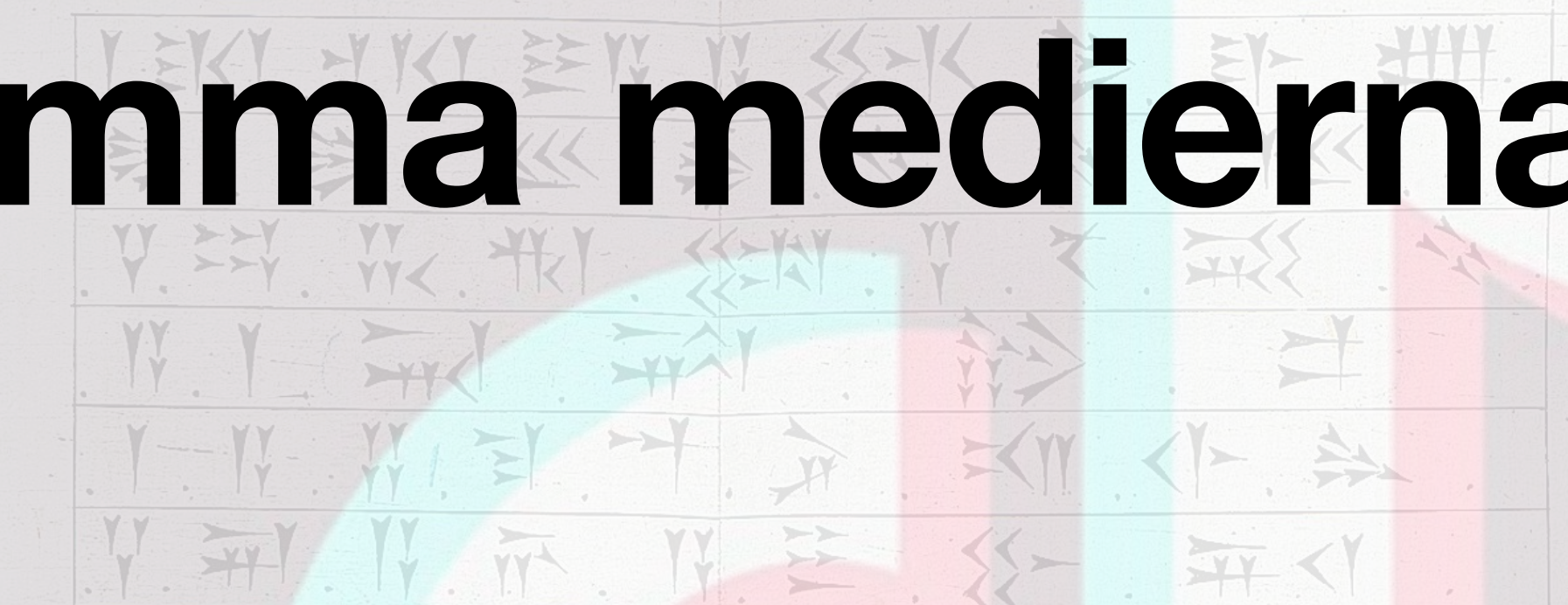
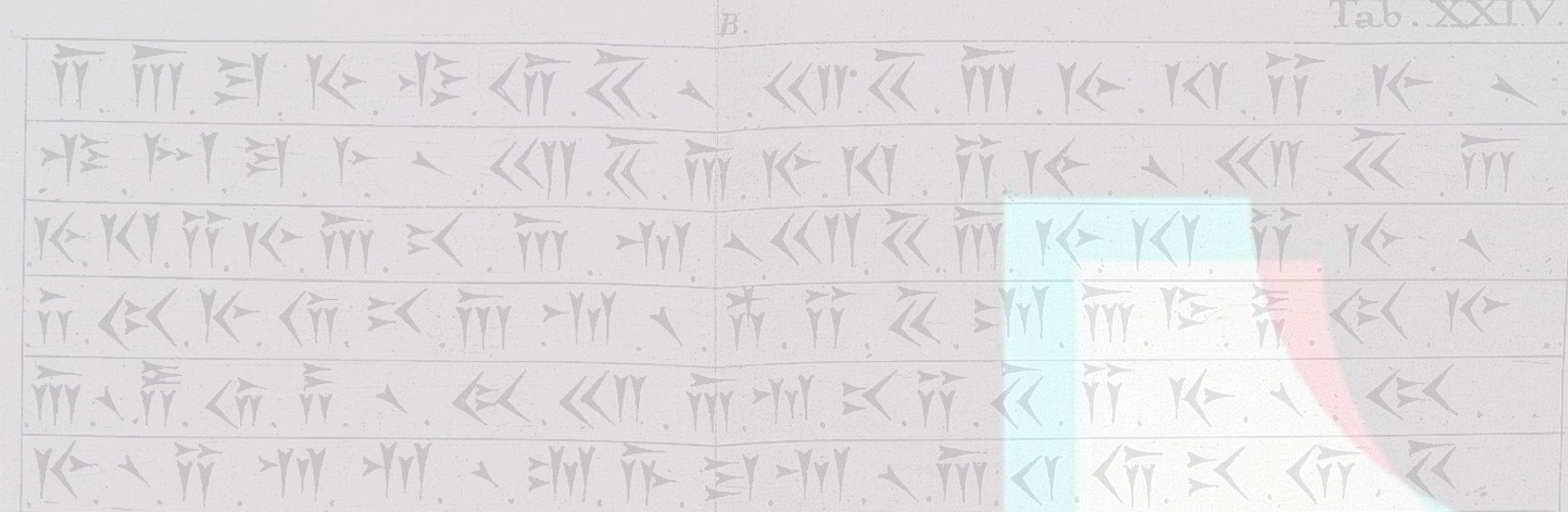
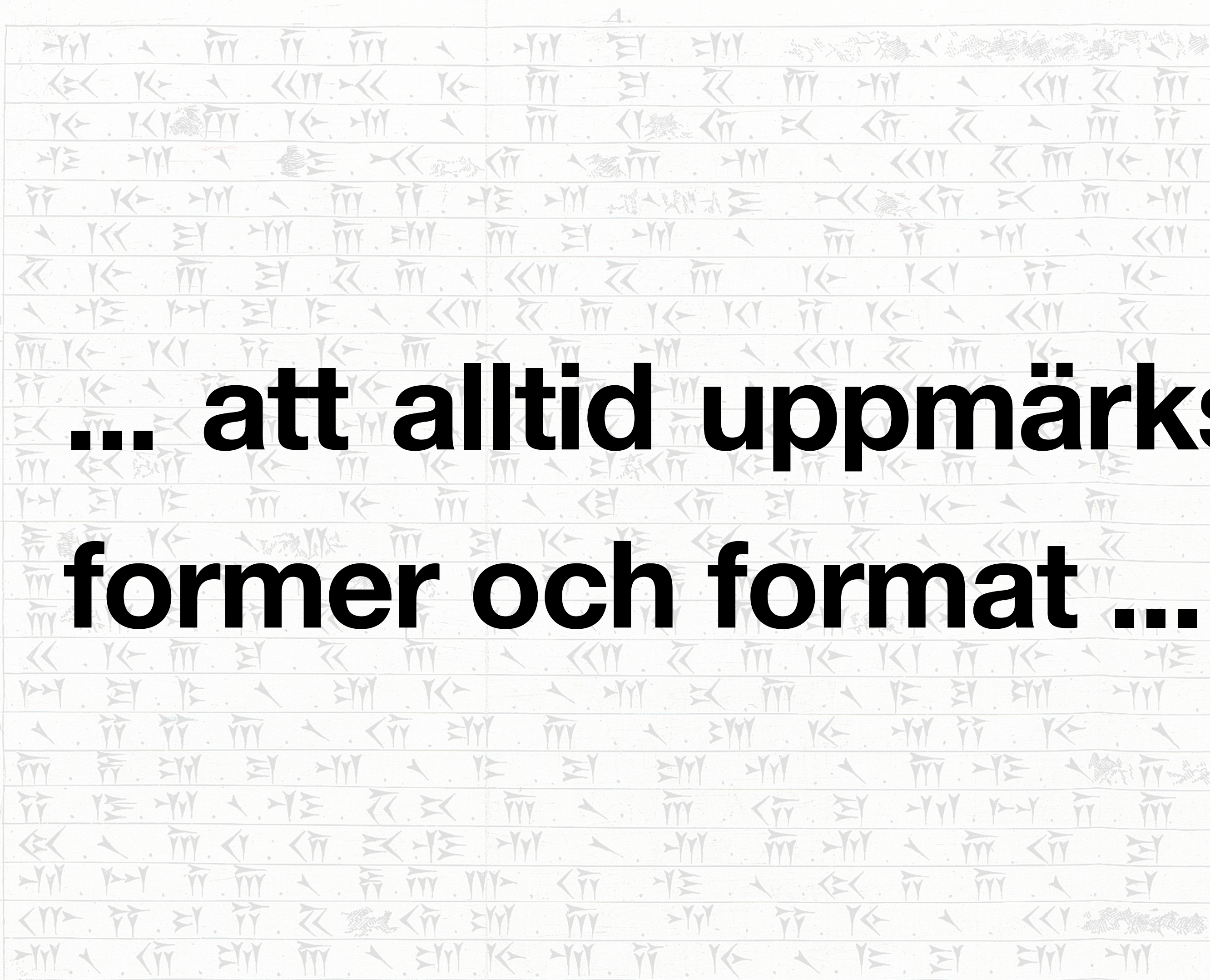
**... alla kulturens utsagor är alltid först
mediala – därefter diskursiva ...**

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**... att alltid uppmärksamma mediernas
former och format ...**





THEORIZING DIGITAL CULTURES

GRANT BOLLMER

Culture is not just what people do with digital media, **since the material, ontological qualities of media participate and share in the making of culture.**

Ontologi är läran om vad som existerar och vad vad det betyder att någonting existerar.

Is the 'like' button a cultural technique?



On Facebook this gesture was used to express a wide range of emotions, which, until the introduction of reactions, were converted into an act of approval because there was simply no other button than the thumbs-up.



Is the 'like' button a cultural technique?

A like is, in fact, a form of documentation. When you click 'like', you are inscribing information that Facebook then uses to create a profile that records who you are and how you relate to others.

The Affordances of Social Media Platforms

Taina Bucher and Anne Helmond

In November 2015, social media platform Twitter changed the symbol of one of its core features – the ‘favorite’ button – to the great disbelief of many long-time users of the platform. The favorite button, symbolized by a star and once a main feature and part of Twitter’s brand identity, was changed into a much more generic *like* button, indicated with a heart symbol. Described by the press as ‘one of the biggest changes to its platform yet’ (Clifton, 2015), the Twitter change caused a storm of reactions from its end-users:

‘I hate the twitter heart so hard’ – (@twocitylife, Nov 3, 2015)¹

‘Twitter’s acting like they invented the heart’ – (@kumailn, Nov 3, 2015)²

‘Wait! What? When did they replace the favorite star with a heart? I’m now too scared to favorite in case somebody gets the wrong idea’ – (@ForresterRobert, Nov 3, 2015)³

‘I’m actually sad to see the “heart” feature on the mobile app. I’d hate to see Twitter start to lose its essence. I hope this is temporary’ – (@deray, Nov 3, 2015)⁴

‘Twitter changing the “favorite” star to a “like” heart is everything that is wrong with capitalism, in icon form’ – (@room34, Nov 3, 2015).⁵

Even Twitter engineers themselves seemed to be in disarray: ‘I work at @twitter but even I can’t believe how we replaced a completely value-neutral term like “favorite” with something so loaded’ (@peterseibel, Nov 3, 2015).⁶ A feature is clearly not just a feature. The symbols and the connotations they carry matter. Pressing a button means something; it mediates and communicates, or, as we will focus in this chapter, relates to different affordances. While this platform change may seem trivial – a controversy in the heat of the moment – it also shows how features are objects of intense feelings. Features are ‘communicational actors’ in the sense that they ‘produce

Ett annat synsätt för att mediet alltid spelar alltid roll är begreppet **affordance**.



You

What is media affordance?



ChatGPT

Media affordance refers to the perceived or potential uses and capabilities of a particular medium or technology. The concept is often associated with how users understand and interact with different forms of media based on their characteristics and functionalities. Affordances are the possibilities for action that a medium or technology offers to its users.

For example, in the context of digital media, a website may afford navigation, interaction through buttons, and the display of multimedia content. Social media platforms afford communication, sharing of information, and networking. The term was popularized by James J. Gibson, a psychologist, and later applied to the field of human-computer interaction and media studies.

Understanding the affordances of different media is essential in design and communication because it influences how users engage with and perceive the content. Designers often consider the affordances of a medium when creating interfaces or experiences to ensure that users can easily understand how to interact with the technology.



The Affordances of Social Media Platforms

Taina Bucher and Anne Helmond

At its most basic level, you can think of a media or technology affordance as some **actionable aspect of its functionality** or feature set. Some affordances are obvious. **Most blog posts**, for example, are composed of blocks of **text**. ... **If readability** is an obvious affordance of a blog post, a somewhat less obvious but perhaps more important affordance is **skimmability**.

The Affordances of Social Media Platforms

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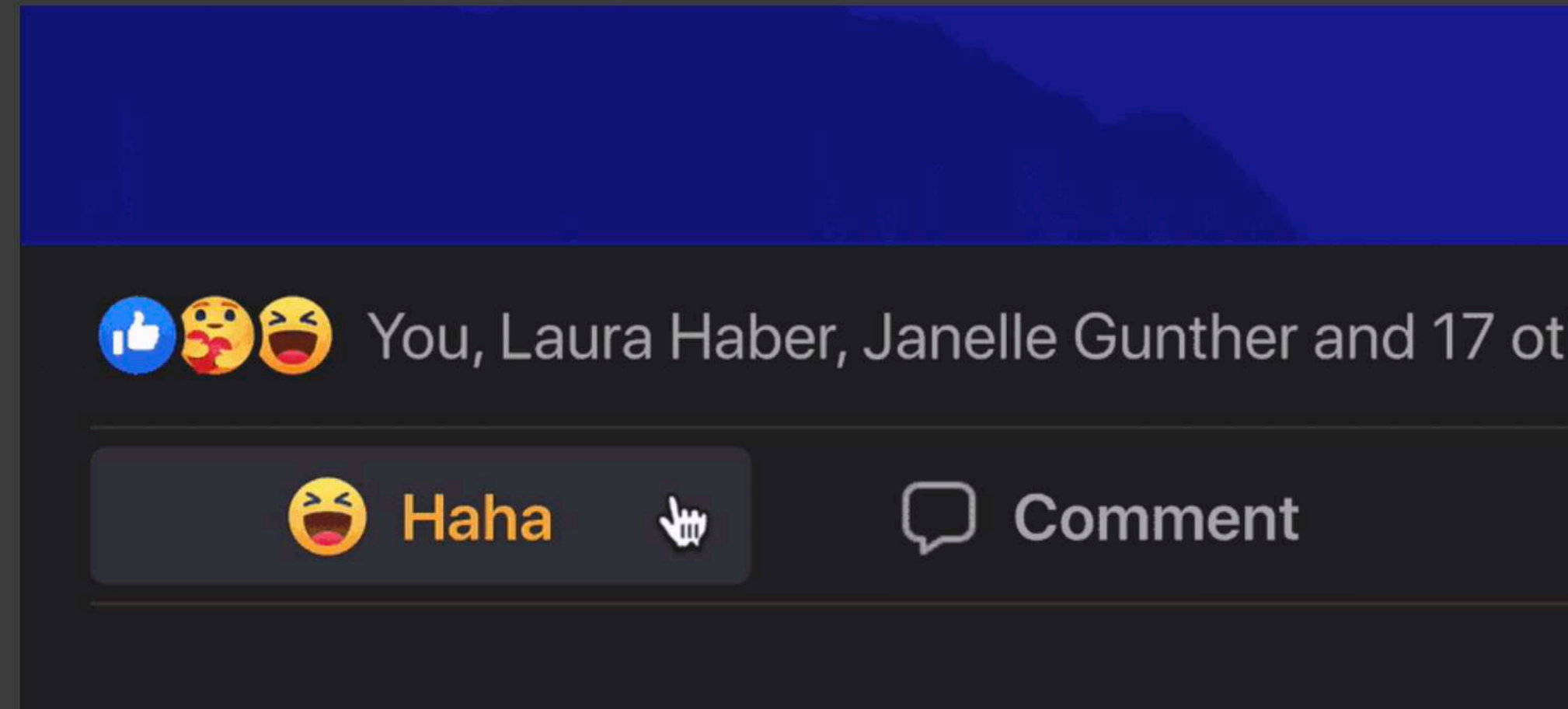
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ben grosser

the cultural, social, and political effects of software

Go Rando



Go Rando randomly selects a Facebook reaction for you
Version 2.0, 2021



Install

[Install Go Rando on Chrome](#)

tagged in

[netart](#)
[new media](#)
[software](#)

Introduction

Facebook's "reactions" let you express how you feel about a link, photo, or status. While such data might be helpful for your friends, these recorded feelings also enable increased surveillance, government profiling, more targeted advertising, and emotional manipulation. Go Rando is a web browser extension that obfuscates your feelings on Facebook. Every time you click "Like", Go Rando randomly chooses one of the seven "reactions" for you. Over time, you appear to

<https://bengrosser.com/projects/go-rando/>

- tack!



www.pellesnickars.se