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Notes

Introduction

- 1 Also see Banks (2007) for an earlier account of this convention and steam locomotive project. This ethnographic material and record has been significantly revised and rethought for the purpose of this book.

Chapter 1

- 1 Also see 27–9, where Hills discusses in some detail the ‘imagined subjectivities’ and moral dualism of good fan producer versus bad consumer that he argues has tended to shape academic research of fandom.
- 2 Hills adds: ‘It supposedly becomes the academic’s privilege and prerogative to decide upon the political worthiness of fan cultures and practices’ (13).
- 3 Jenkins (2003) comments that amateur digital film-making represents a third space between the commercial and non-commercial: ‘The *Star Wars* fan films discussed here represent a potentially important third space between the two. Shaped by the intersection between contemporary trends toward media convergence and participatory culture, these fan films are hybrid by nature – neither fully commercial nor fully alternative, existing as part of a grassroots dialogue with mass culture.’ Jenkins sees a conflict emerging between the participatory potentials of the new media technologies and an economic-legal culture, which increasingly asserts intellectual property rights to restrain, control and limit consumers’ rights to participation.

Chapter 2

- 1 Also see Dovey and Kennedy (2006: 125) for a detailed discussion of ‘Counter-Strike’ as a significant example of modding activity.
- 2 Also see Law (1992; 1994: 100–4).
- 3 See Law (1994: 12–14).
- 4 Law comments (1994: 101–2): ‘Agency, if it is anything, is a precarious achievement’. He adds that ‘agents are materially heterogeneous in character, and that translation is always a form of what is sometimes called ‘heterogeneous engineering’.

- 5 Also see Latour (1987: 103–44).
- 6 See Star and Giesemer (1989).
- 7 Law (2000b) expands on this conception of fluid objects. Also see Law (2004: 77–82).
- 8 A key argument advanced by Law (2002) in *Aircraft Stories*, building on Mol's work, is that object multiplicity and singularity are not an oppositional either/or relationship. The mode of fractionality that both Mol and Law are exploring is more a case of both/and; complex interferences that arise from the 'coherence of noncoherence' (116).
- 9 Manovich (2001: 258) notes that 'in new media the relation between production tools and media objects is one of continuity; in fact, it is often hard to establish the boundary between them'.
- 10 Manovich (2001: 41–2) comments that the 'logic of new media fits the logic of the postindustrial society, which values individuality over conformity . . . In a postindustrial society, every citizen can construct her own custom lifestyle and "select" her ideology from a large (but not infinite) number of choices. Rather than pushing the same objects/information to a mass audience, marketing now tries to target each individual separately. The logic of new media technology reflects this new social logic'.

Chapter 3

- 1 Suchman is drawing on Daniel Miller's 1998 study, *A Theory of Shopping*, in making these observations.
- 2 Also see Cavicchi, *Tramps Like Us* and Brooker, *Batman Unmasked* and 'Internet fandom and the continuing narratives of Star Wars, Blade Runner and Alien'.

Chapter 4

- 1 For a very different perspective on *Second Life* as a platform for co-creative relationships see van der Graaf (2009). In this recent PhD thesis van der Graaf captures the complex dynamics that shape the relationships between *Second Life*'s professional developers and the user base.
- 2 See the recent issue of *Theory, Culture and Society*, 25 (2008): 7–8, for a series of articles that discuss and analyse the ideas of precarious labour and immaterial labour in the context of cultural work. Rosalind Gill's and Andy Pratt's introductory article, 'In the social factory?: Immaterial labour, precariousness and cultural work', provides a helpful overview of recent debates surrounding these ideas.
- 3 Louvain posted to the thread: 'Somehow, this announcement makes me feel that the work of non-commercial content creators has suddenly been devalued and is being cast aside – despite the business advantages Auran may have gained from it.'

Chapter 6

- 1 R. Brown, (2010), 'Indie game *Minecraft* offers tense creative charm'. Online: http://news.cnet.com/8301-17938_105-20016964-1.html).
- 2 www.youtube.com/watch?v=kn2-d5a3r94&feature=related.
- 3 www.youtube.com/user/davidr64yt#g/c/E005D335B57338D1.
- 4 www.youtube.com/watch?v=FaMTedT6P0I.
- 5 www.geek.com/articles/games/if-you-are-not-playing-minecraft-you-will-20100920/.
- 6 Note 'game' as in mathematical 'game theory', that is, a context with a given strategy set and defined payoffs. That our subject matter is also videogames is unrelated to the formal meaning of a multiple game.
- 7 Formally, a game G is defined over N players, each with strategies S . A game is subject to pay-offs π and controlled by a set of rules. A game – $G = (N, S, \pi)$ – is the study of strategic interaction in which what is best for one player to do depends upon what other players do, and vice versa.
- 8 The idea of multiple games theory was first proposed by Long (1958) and then Bowles and Gintis (1986). In the Page and Bednar (2007) model of games theory, the rationale for a multiple game is an extension of bounded rationality (Conlisk 1996) to suppose that strategies are costly to construct (or compute) and so playing the same strategy in multiple games is a form of satisficing (Miller and Page 2007).
- 9 On this topic of applying a non-reductive evolutionary sciences approach to understanding the social and cultural domains, see Carsten Herrmann-Pillath (2010); Geoffrey M. Hodgson and Thorbjorn Knudsen (2010); Brian Boyd (2009).