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Virtual Revolution
Multimedia and Subversive Movements
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Abstract

This paper explores the counterculture art movement of Internet and new media culture jamming and its social impact on existing hierarchy in mass media and the arts. Common to this movement is an empowerment of traditionally disenfranchised social groups including youth and the impoverished. This study seeks to analyze this phenomenon and draw conclusions as to its ability to affect society through the manipulation of popular culture. Research will be through literature review and cross-disciplinary coursework towards the completion of a Capstone in Arts Management with a focus on the area of Multimedia.

Problem Statement

In modern art worlds there exists a social hierarchy wherein artists are not granted equal access to larger audiences through mainstream media. This hierarchy is often based on tradition, social class, and political values. Modern technology, Internet, and multimedia provide significant remedy to this issue despite not being created with that express purpose. Professional quality multimedia tools such as computers, scanners, and software that were previously cost prohibitive are now broadly available and beginning to see strong use as an artistic medium and as instruments of social change.

Multimedia technology and the rapidly expanding access to information via the Internet can be shown to directly affect social and economic equality. Art, as interfaced with technology, may offer unique and powerful avenues towards cultural empowerment and economic opportunity. Where traditional media has failed to be compassionate and inclusive towards historically marginalized populations, new media and technology have the potential to create the cultural capital necessary to address years of bias and oppression. Gore (1996) called technology the "engine for our economy" and "a means for improving our quality of life." Cultural and economic implications of the Internet and technology on marginalized populations are only beginning to be thoroughly examined with what appears to be significant results.

According to Ohler (2000), "In the digital age, art skills are not just good for the soul" but "they provide access to cultural capital and ultimately, access to employment" (p. 16). Therefore, multimedia and access to the Internet seem to have a significant role to play in issues of social and economic equality and may eventually result in increased opportunities towards social remedy of age old issues racial and economic inequity in the workplace, politically, and as expressed through mass media. Ohler (2000) further elaborates, "There is no better way to

understand and experience the diversity and commonality of humanity than through art. Art increases our understanding of the breadth and depth of humanity, inducing not only cultural awareness but also personal growth" (p.17). The inherent ability of multimedia to span multiple forms of media and distribution (such as video, audio, print, and Internet) positions digital media as a powerful artistic movement in popular culture. Knowledge of digital arts skills provides a wealth of opportunities for distribution and an available platform for artists and social movements alike.

In this changing climate of media and artistic expression, art worlds are being discarded and redefined faster than traditional hierarchies and media actors can properly define them or replicate their success. The playing field is not only being leveled in mass media and communication, it is being redefined to not be a playing field anymore, but instead a vast and ever adapting universe of dimensions wherein an artist can find voice and distribution where these clearly did not exist before.

Conceptual Framework

Technology is a broad concept and means many things to many people. From the most rudimentary use of tools, humans have used various forms of technology to enhance their lives since well before the time of recorded history. It is thus all the more important to create context beyond basic assumption to narrow the scope of this broad type of research. One can refer to technology and expect affluent, college educated, Americans to assume that they are referring to emerging technologies such as the Internet, Web 2.0+, and media access. However, in order to maintain relevance and create proper criteria as a lens through which to view this research, it is imperative that the scope of this study be narrowed to focus beyond surface pop culture reference. Through case study exploring documented examples of propagated installation (be it

digital or real-world) of subversive technology based culture jamming, the research's significance can be relevant and devoid of spuriously broad generalization. In this case, the term, "culture jamming" refers to tactics in which an activist attempts to disrupt or subvert mainstream cultural institutions or corporate advertising, often transforming mass media to produce ironic or satirical commentary through the original medium's communication method. Traditionally hierarchical structure in established arts organizations are not present in the newer more dynamic art worlds of new media and culture jamming. Patronage and curation are generally not significant issues in newer more grass roots arts movements. This is not to say that artistic expression is somehow devalued through this process, but rather that artistic mediums and structure have become so diverse in there application and creation that they no longer fit in traditional roles and boundaries defined by established arts genres. In fact, new media and digital art in many ways implicitly seek to break down these concepts and re-invent them to better suit the individual or organization that is now both artist and distributor.

This research assumes an overall increase in access to technology has inherent benefits to cultural expression and social equality. The impact of increasing technology in impoverished and marginalized communities is particularly significant to both education and financial concerns. Pew data as referenced by Ante, Crockett (2007) shows that "73% of African Americans who are online have used the net for school or training, vs. 54% of whites" (p. 44). Thus, when access to technology is available, it is conceivably effective in breaking down cultural and economic barriers inherent to American society and may work towards equalizing the educational gap between well off and marginalized communities (the haves vs. the have-nots). This ability to break down cultural and economic barriers is magnified as minimal training or social structure is involved in participating in these online activities. In online communities, a great deal of social

empowerment is fostered through peer encouragement, commentary, and collaboration and generally absent a financial incentive, a level playing field is created and an egalitarian discourse is encouraged. These activities force a critique and dialogue on popular culture and offer the forum to do so semi-anonymously and without risk of social stigma or societal backlash.

According to Metcalf (2007), personal computer ownership increases directly based on household income "from a low of 28.6% for those with an income of less than $20,000 per year to a high of 82.5% for those with incomes of $75,000 or more" (p. 29). Whereas this statistic is far from shocking, its implications are significant as they parallel the percentage of undergraduate college students with a computer at home (80%) and the percentage of white, non-Hispanic college students in the United States (Metcalfe 2007). Up until as recently as 2007, it was generally true that the educated and affluent made up the vast majority of those with access to personal computers and the Internet. As this ratio changes and broader access becomes available, further research becomes necessary to uncover if the correlation owning computers and education remains consistent.

If one is to assume that the ability to express ones' beliefs and to create meaning is an empowering endeavor, then above contentions regarding the breaking down of established art world paradigms and hierarchy illustrate that technology and the medium of digital art specifically empower disenfranchised individuals in ways that did not otherwise exist. Marietta, Jr. (1999) links this kind of empowerment to the establishment of identity and significance as follows; "The one need satisfied by various kinds of technologies _ is to make life interesting and significant. Closely related to the need to make life interesting and meaningful, and often using the same kinds of technology, is a need to establish one's personal identity." (p.65) The significance of increased access to multimedia creation tools and Internet distribution extends

beyond the personal computers of its participants and into an ability to change how our society digests and interacts with media, advertising, and political discourse.

The nature of grass roots new media is inherently anti-consumer and anti-marketing. Common themes begin to arise through this research that suggest that in this form of expression, corporate, religious, and political establishments are often disdained and counter to this art movement's mission. The ability to ignore copyrights and proprietary concerns is often expressed as a form of rebellion or social commentary. This type of artwork is generally not created for monetary gain and is largely presented with only an alias to the actual artists identity. The ability of new media to virally spread via the Internet has caught the attention of mainstream media, which has begun to adopt aspects of subversive art and thus created an ethical issue out of the juxtaposition between this technology and the expectations on news media and advertising to be accurate and/or unbiased. The counter culture element present in much of viral media responds to corporate co-opting of their art form by rejecting it as inauthentic. Authentic viral media often comes from a sense of participatory culture, the ability of many individuals to collectively influence the direction of a work and its distribution. The word of mouth element of spreading new media is not easily duplicated through traditional media. According to media critic Lawrence Lessig, as referenced by Post (2004), *"Big media uses technology and the law to lock down culture and control creativity"*. By this analysis, corporate controlled media represents cultural repression and incites grass-roots efforts of subversion. The Internet has fostered a new form of grass-roots expression and commentary on current events and an inherent ability to virally spread subversive images, break down language barriers, and present an ironic and relevant commentary of concepts that are generally universal.

Methodological Paradigm

New media and technology are clearly advancing at a rapid pace. The purpose of this study is to explore the counterculture art movement of Internet based culture jamming and its social impact on existing hierarchies in mass media and popular culture. Although participants may take its significance for granted, the revolution of increased access and voice inherent to this work represents an emerging mechanism for social commentary and critique. To maintain relevance in such a rapidly changing medium and better understand the social implications of these advances in information technology, it is vital to actively participate in current new media technologies, as they are greatly varied and constantly reinventing themselves.

Philosophical inquiry lends itself to this type of research in that it is highly participatory and flexible. Benjamin (2003) explains, "The subject of philosophical inquiry is not an agent *rather than* a spectator, but both an agent *and* a spectator. Without agency, philosophical inquiry would be unnecessary; without the capacity to approximate the viewpoint of a spectator, it would be impossible. Philosophy is both necessary and possible because we are *both* agents and spectators." (p.21) In researching Internet and new media technologies, it is absolutely critical that the researcher be both spectator (or observer) and active agent (or participant). Therefore, through a combination of targeted interdisciplinary coursework, hands on participatory learning through the creation of art in a studio setting, and thorough literature review, I will expand beyond my preconceived notions as an information technology professional and experience communities and culture within emerging art movements and gain an increased understanding of their motivation and social impact.

It will be extremely important to properly contextualize the scope of the findings of this research as it seeks to critique the very foundation of leadership and structure within the vacuum

that the research is taking place in. A praxis can be established through specific practical examples and case study combined with experiential research, readings, and further coursework towards refining this study's conclusions as they interface with shifts in popular culture. New media challenges the very structure and hierarchy of how we access, distribute, and critique popular culture and communication as a whole.

When exploring social hierarchy we must accommodate for the level of control that the empowered and socially accepted inherently have over the media and pedagogy of the art worlds. Chomsky explains, as cited in Edwards (1996), "(the media) serve to mobilize support for the special interests that dominate the state and private activity." (p. 7) Therefore, it is crucial that research on the media be conducted using critical theory wherein concepts such as power, economy, history, and exploitation are examined. It is imperative that the findings of this research be explored in practice in order to illustrate whether or not technology has the ability to exact a level of social change. Within the context of established and historical art institutions (such as museums and galleries) it would be facile to say that there is equal cultural access or access provided to artists. This research explores the relationship between that lack of access and its negative effect on society and the potential of new media to create expanded opportunity and access to the arts and for artists.

Preliminary Research Questions

The primary question explored in this research is **"what are the implications of emerging technologies on culture jamming and subversive expression through new media?"** In seeking to analyze the above question and to further explore the harms outlined above, it is important to thoroughly define and review the following sub-research questions in order to better inform the study:

- What hierarchy and social bias exists in popular culture and mass media?

- What is "culture jamming" and what are its effects on mainstream media?

- How do hierarchy and social class affect access to the arts and the artist?

- What is the "digital divide" and how does interact with social class?

- What are traditional forms of subversive art vs. subversive art using new technologies?

In looking at these questions, the intent is to discover the level of effect that technology has on subversive art and the ability to affect popular culture. This research will also explore specific examples of how technology has changed exposure to subversive art and the overall exhibition and dissemination of such work. It will further analyze what effects these changes have on collective consciousness and cultural competency.

Research Strategy

Analyzing the social implications of emerging technologies is like throwing pebbles into the ocean, and therefore impossible to adapt research to a specific narrow quantifiable result. As new technologies are created and adopted by popular culture, social implications are not clearly reduced to a direct causal variable. Therefore, it is important to examine this ever changing subject through interpretive social science (ISS), adapting a bricolage of strategies in research to include both philosophical inquiry into meaningful social action beyond initial superficial response and constructionist orientation towards case study as defined by Neuman (2006), to "assume the beliefs and meaning that people create and use fundamentally shape what reality is for them." (p. 89)

In analyzing this diverse and varied population of new "artists" and activists, the question that I will attempt to answer is: "To what degree do the somewhat anonymous and non-traditional artists participating in culture jamming have an effect on popular culture and media in

America?" This question certainly is too broad to be answered through quantitative research and also is too early in its history to be measured in finite terms. Therefore, this research seeks to examine qualitative links between this movement and social empowerment through the use of technology in specific case study. Established art worlds, having historically little or no ability for an individual to create or disseminate mass media without corporate backing, contrast with elements of new media and digital art that provide some level of empowerment through this new form of expression and distribution.

Although a quantifiable result cannot be obtained when exploring a still changing subject, through a constructionist approach of interpretive social science and specifically targeted philosophical inquiry, participatory research and targeted coursework can begin to analyze the scope of the social effects of emerging technologies. As Bobik (1970), states "philosophy cannot separate knowing about knowing from knowing about being." (p. 71) On the contrary, without participating in new media, one cannot attempt to understand its direction, implications, or future direction. Without understanding these three concepts, no amount of study will yield authentic results, as the very community being studied, by definition, is exclusive to its participants and adaptive enough to easily isolate and exclude mere observers.

In his essay entitled, *Decisions on Technology*, Marietta, Jr. (1999) explains, "people prefer overly simple explanations of behavior because they restrict analysis to quantifiable and statistical data. If we ask for more adequate explanations, we make the matter more complex and difficult, but this is exactly what I think we need to do." (p.61) The issues that arise when analyzing technology go beyond current paradigm and existing definitions. Therefore, in attempting to narrow research in the social implications of various technologies a researcher is doing the study a disservice to overly simplify or manufacture direct causal relationships.

Marietta's research touches on the massive social significance of this interface and provides a direct link to the magnitude of such a study.

We find another example of this research method, being used on a similar subject matter, demonstrated by Swearengen and Woodhouse in their essay entitled "Cultural Risks of Technological Innovation." (2001) The authors approach the impact of technology on society in their philosophical inquiry and come to the similar conclusion that, "technologies affect people, communities, and civilizations so fundamentally that, over time, innovation gradually ends up constituting new ways of life." (p. 15) This new way of life, at least as it interacts with art and communication, is what this study seeks to understand.

Borgmann (1984) is another example of philosophical inquiry utilized to examine technology's effects on society. He finds, "the liberating and disburdening character of certain phases and forms of technology is obvious and significant." (p. 37) Patterns develop throughout this research and further define the direction of inquiry as new media is interacted with and research is experienced through participation. It then becomes increasingly clear through these multiple examples of interpretive social science that this form of inquiry lends itself to an increased awareness of the larger societal implications of new media while openly allowing for the adaptive nature of such a vast topic.

As part of this Capstone research, additional courses were completed in multimedia and new media studies over the course of the 2009-10 school year. These courses will focus on advanced digital photo manipulation, subversive art/ installation, and the social implications of new media on society. Informing this process is the course "Media Boundaries" taught by professor John Fenn. The resulting analysis and summation will be completed in the spring or

fall of 2010 (depending on course availability). The benefits of additional coursework will flesh out the Capstone research, as will arts based learning and an extensive literature review.

At the date of this writing, gaps exist in linking specific cultural phenomenon with practices in new media. Assumptions exist based on experiential bias, but these assumptions will be addressed through additional study and coursework. Further narrowing of the concept of new media is necessary to effectively address a meaningful and specific subject area. Much of this narrowing will be accomplished and informed through coursework on media and society. Quantitative results will not be measured, rather examples of societal phenomenon will be explained and reported on from a constructionist orientation towards meaningful social action defined by Neuman (2006), as "social action in social settings to which people subjectively attach significance, and that interpretive social science treats as being the most important aspect of social reality." (p. 88) Therefore, beyond merely observable and intentional behaviors, meaning will be drawn from a deeper cultural implication and significance intended or not.

Case Study: Adbusters

To properly contextualize the concept of media management in the age of new media it is essential that we think of media much as Marshall McLuhan defined it in his work, *Understanding Media*. Media is more than the broadcast, printed, and otherwise published information that it has traditionally defined as. According to McLuhan (1964), "In a culture like ours, long accustomed to splitting and dividing all things as a means of control, it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the message."(pg. 7). In the context of new media, media is in fact medium or catalyst for breaking down hierarchies, increasing access to non-mainstream information, and abolishing entrenched mechanisms of social control. Media management, therefore, is responsible and conscious

awareness of the powerful implications of new media and the active role in working to counterbalance and subvert the dominant paradigm towards a more open and benevolent usage of media and technology.

Adbusters is an example of a media entity that cohesively embraces the above definition of media management. Adbusters Online defines itself as (n.d.) "a global network of artists, activists, writers, pranksters, students, educators, and entrepreneurs who want to advance the new social activist movement of the information age." (About Adbusters) As an organization, they produce a printed magazine and maintain an active online community, which they label as "Culturejammer Headquarters." Additional information relating to their mission statement from Adbusters Online explains (n.d.), "our aim is to topple existing power structures and forge a major shift in the way we will live in the 21st century." (About Adbusters)

Based in Vancouver, British Columbia, Canada, Adbusters is a not-for-profit magazine and online social media website concerned with "the erosion of our physical and cultural environments by commercial forces." They work in partnership and alongside activist organizations such as Friends of the Earth and Greenpeace. Adbusters consists of social commentary and subversive imagery used to question and challenge issues of mass media and capitalist society. They function as a springboard for activist activities, organization, and knowledge with a decidedly anti-mass media bent. They commonly use new media and technology to communicate and inspire their social message and cultural commentary.

Adbusters started out as a print magazine but quickly and wholeheartedly embraced new media quickly growing into a large online presence that encourages participation and interaction through their online social network and community. There are many similar online entities dedicated to the critique of popular culture, but Adbusters is the preeminent

organization in this movement largely due to its flexibility and collective mentality as a not for profit social activist collective.

Jenkins et. Al. (2006) states, "reports suggest we are moving away from a world in which some produce and many consume media, toward one in which everyone has a more active stake in the culture that is produced." (pg. 10) Corporate controlled media has traditionally attempted to influence popular culture to further social, economical, and political agendas of those who control them (traditionally the wealthy and otherwise privileged class). Gender, religion, and social class have long determined access to creation of media and therefore the ability to influence the economy and collective culture. With the proliferation of new media and Internet based social movements such as Adbusters, this paradigm is shifting to allow individuals and specifically those marginalized by the mass media to have a valid and tangible voice and representation. This representation is quickly and massively overtaking the ability for the elite to maintain this type of social control inherent to traditional media.

Adbusters, and other social movements, provide vehicles through which to drive this process of dissemination of message and access control. Through interacting with popular culture and embellishment of its iconography, (such as corporate logos, slogans, and political punditry), new media has become a powerful form of social activism. Adbusters has a readership (magazine) of more than 120,000 people and far greater than that online. It also engages its constituency in participatory culture through contests, social networking, and commentary on its website. Adbusters embraces the technological revolution of access and utilizes it to empower those who have become unaccustomed to having a meaningful voice or ability to affect change upon the collective consciousness of American society.

In order to become relevant as an accepted outlet for this type of expression and

commentary of new media, Adbusters has had to continually adapt and improve its offerings both online and in print. It is most known for consistently providing current and controversial critique of mass media advertisements and corporate identities. Through this adaptive approach, they are able to offer extremely timely and relevant content which then draws in a solid constituency of Internet savvy viewers and participants who have come to expect this kind of immediacy through use of social networking and online communication and its ability to spread virally providing almost instantaneous gratification and response.

McLuhan (1967) foresaw this media revolution. "Circuitry (technology/computing) brings people into relation with each other in total involvement which creates the possibility of dialogue and discovery on and enormous scale." (pg. 167) Taking this statement in application to new media and personal computing helps to explain just how significant this shift in how we view and participate in media has become. Whereas old forms of media "pushed" information to us and we received only what we were given, in new media we participate in the very creation of the media itself and receive our information in the completely opposite manner as we "pull" it out of whatever source we choose to obtain it from. This is essentially the difference between reaction and action. With traditional media we only had what was given to us, which we could then react to within social limitations, and that was the end of it. With new media, we can seek out (and find) the opinions, research, and imagery of an almost incomprehensively vast number of sources, truly limited only by our imagination and time.

The constituency of an social movements such as Adbusters are dictated by the nature of public response and inspiration to react to popular culture. There is a groundswell of social critique happening as the collective culture becomes more and more aware of its release from the bondage of traditional media and its elitist social control. As these restrictions and stigmatization

are lifted, virtual communities of activists gain much larger constituency, as is certainly the case with Adbusters. The Internet has spawned an ever-increasing interest base for social movements, and fostered participatory culture through their community oriented nature. This has exponentially expanded their user base to a cultural phenomenon wherein a small group of like minded individuals have provided the platform for a huge number of people to grow the movement far beyond its original parameters.

Management of media has traditionally been controlling of that which is disseminated to the masses, be it for commercial or social motivations. Media management in the Internet age for both organizations and individuals is transitioning to a participatory and adaptive model and leaving older methods behind. Adbusters is an excellent example of an organization that truly understands and embraces the ever-changing nature of new media and has benefited from basing its operations on these principles. Just as it is anti capitalist, it has taken on a non-traditional operations model much less like a business and more like a community.

The success of organizations like Adbusters is largely a result of their ability to maintain extremely current subject matter and their relevancy to current cultural issues and new media. It is therefore a significant synthesis that their subject matter is also that which is happening right now in their industry (media) and it is not coincidence that they use this very industry and its tactics and utilities to critique and combat the limitations of mass media of which they stand in its shadow.

Media management means different things to different people. It is my belief that one cannot properly define, critique, or otherwise participate in media management without extensively analyzing the changing climate that new media brings and thus immersing oneself in new media, social networking, and communication.

Such is the case with Adbusters, a powerful not for profit group of activists who have embraced new media in order to critique mass media and its history as a mechanism for social control. The anonymity of the Internet is an empowering concept. Social activists need no longer risk life and limb in order to protest for social change. The Internet has opened communication and access to traditionally marginalized populations and greatly deflated the ability for the elite to exert control over the masses. Mass media has become media by the masses and the very opiate that placated the majority from uprising against their oppressors is now their most powerful tool.

Conclusions:

Social movements in American society have gained significant and meaningful access to mass media and the collective consciousness of popular culture. Technological advancements in a variety of media and technical evolution has resulted in a greatly increased voice for those that wish to challenge mainstream society's political, social, and economic paradigms. Understanding new media and its many faceted interconnectedness to social movements creates networks between artists, non profit organizations, and increased audiences.

Social media on the Internet using web 2.0 tools such as Twitter, Youtube, Facebook, and others has quickly become the preferred form of communication and source of news and information for an increasingly vast population. In some areas, Internet based social media is a more prolific form of media and communication than television or even telephones. These forms of media distribution through social networks fall under the umbrella of what Henry Jenkins describes as "Participatory Culture". Jenkins et. Al. (2006) explains this phenomenon as having, "strong support for sharing one's creations with others", "where members believe their contributions matter", and "where members feel some degree of social connection with one

another". (pg. 7) This type of communication and creation of media engages the individual and otherwise non-participatory population in social movements and cultural activities as it becomes a flux between one's ideas, values, and beliefs and the ability to express them in a meaningful way that has both a potential impact and a broad audience where it was previously impossible to do so. Art worlds, be them established or emerging, gain immediate and powerful access to greatly broadened constituencies as traditional brick and mortar arts institutions see a decline in participation as their constituencies age and are replaced with technologically savvy youth who have greater competition for their entertainment and social activities. New media serves as a catalyst to bring these emerging populations into the arts and culture fold, as well as effective and low cost outreach for non-profit and member funded organizations.

This rapidly materializing form of social networking requires a basic, if still evolving, understanding of relevant terms in context to the technological and social parameters that they represent. Arts administrators must familiarize themselves with themselves with this phenomenon through participating in new media and technology as lexicons and outside analysis of new media is born, destroyed, and reinvented almost constantly through the very nature of this new media, which is to evolve by borrowing from and reinventing accepted concepts from other media and ways of communicating. Therefore, rather than attempting to define or create specific labels for new media and social networking, organizations must be both flexible and duly immersed in social media, always understanding that within this participatory culture concepts arise from what seems like nowhere without warning and disappear just as quickly as they sprung up. Thus is the life giving genesis of such a powerful phenomenon in interpersonal communication and the potential revolution in the way our society learns of and disseminates information. As quickly as something is born into this new world, it can be altered or destroyed

often with little or no explanation or apparent logic. Such is the nature of creation, and such is

the nature of the power of unabridged human interactivity.

So what is new media? Is it merely the news, entertainment, and literature that we digest

through our somewhat random interactions with corporate publications and through marketing

and neatly packaged sit-coms? Or, is it as Marshall McLuhan said, "the extensions of man".

McLuhan (1964) explained that "content follows form, and importantly, insurgent

technologies give rise to new structures of feeling and thought and new manners of perception".

New media is clearly what McLuhan would have defined as insurgent technology and the

revolution inherent to its ability to create, disseminate, and interact with others gives rise to new

manners of perception—just as McLuhan predicted. When corporations, the FCC, and the

wealthy controlled the content of the only feasible modes of mass media, (television,

newspapers, radio, etc), there existed no personal empowerment or actual ability to enact social

change through the media or any other easily organized and disseminated form of

communication.

Thus, the infrastructure for the revolution of new media did not exist before the Internet,

nor did the empowerment that social media has fostered to an extent that individuals, non-profit

organizations, social and grass-roots movements were able to effectively make a tangible change

to the dominant systems that garnered influence in the United States since near its inception. The

non-corporate nature of the Internet (initiated as Arpanet, furthered by educational and

governmental agencies) has been difficult for corporate entities to overcome and co-opt to

previous corporate standards of control as the proverbial Pandora's box of Internet freedom has

been opened throughout its history and now would be impossible to effective seal (and return to

previous levels of corporate control). The spirit of this mechanism of expression benefits the artist and the mission of community based arts and cultural organizations.

Access is therefore the principal actor in the spread of this revolution of expression and recreation of popular media that has come to so powerfully affect popular culture and values. Arising from this increased level of access to all forms of media are new ways of looking at and distributing media beyond traditional publication. New media has created many new ways to access traditionally restricted or copyrighted material and opened doors for arts organizations to capture interest beyond their established constituency. This is often referred to as open access and is defined as follows: (paraphrased from Wikipedia) Open access is digital, online, free of charge, and free of copyright and licensing restrictions. Open access is essentially free content, since a Creative Commons license or similar is typically applied. Most open access material is distributed via the World Wide Web, but is free to redistribute online as well as offline. Access is not just the ability to view information, but is also the ability to interact with, participate in and network with media. Open access denotes a significant shift in capitalist economic dogma and is an example of how media, art, and other products can be created for the greater cultural benefit of a society and not merely for economic gain. This type of awareness and access in media has exploded into different ways of thinking about human rights and social class in American society as can be seen by real discussions on socialized medicine, income based mortgage modification, and increased jobless benefits and programming. Not since the New Deal has this society seen this kind of awareness and embracing of social change towards cultural improvement. It is this type of environment where social movements have the potential to have real and permanent results in stark contrast to the nearly mortal blows laid upon social movements by corporate controlled media during the post 9/11 hysteria that was the news coverage on most major news

outlets nearly 10 years ago when social media and the Internet were not as prolific and therefore not as agile and able to accurately depict events on a grass-roots or ground level.

Technical Evolution is the primary result of this increased access to media. The term "technical" often refers to the use of tools to enhance life, but when technology itself has caused humans to evolve in an unnatural direction, it may be that only this same technology holds the power to re-focus humanity towards a more humane, culturally aware future. Whereas a literal evolution has taken place through the use of technology, the danger of a cultural and spiritual de-evolution, wherein technology grossly upsets the balance of to favor humanity over nature and the power elite over the populace, remains. Capitalist ideology espouses a cold take on Darwin's survival of the fittest. In post industrial revolution society, the fittest have become those that control the means of manufacturing, often destroying those that do not have sufficient power to stand in their way. This is a stark contrast to the spirit of Darwin's study of nature, and in fact does well to explain the unnatural society that has overcome modern society at the expense of nature and human culture. CAE (1996) paraphrases "Marx believed that the factory system would solve problems of production (i.e., scarcity); however, he foresaw a new problem, that of distribution. The crisis in distribution would in turn lead to revolution, by which means the victorious workers would restructure the exploitive routes of bourgeois distribution." (pg.73)

The same technical evolution and machination of basic human needs may be the only mechanism for release from the limitations on the many by the few that traditionally have controlled what we almost ritualistically value as wealth. Media has been the voice of the powers that be for as long as industrial society has existed. As Chomsky's explains, as cited in Edwards (1996), "(the media have) served to mobilize support for the special interests that dominate the state and private activity." (p. 7) Therefore, established and historical media entities under the

control of the wealthy have benefited greatly from the lack of access to the media by the rest of society. Thus resulting in a decline in the greater good, and a lessened the ability to question or resist those in power.

New media, and particularly the Internet, breaks down this paradigm and mechanism of social control and therefore by definition gives the proverbial control of the plantation to those whose toil has created its wealth. This massive equalization is surprising clandestine in nature in that the oppressed and propagandized often are so deeply defined by their place in the society that traditional mass media has constructed, it is often yet to be widely realized that this liberation has occurred! It has though, and so powerfully has this transpired that current and future generations will never live in a society where it is not absolutely expected that one can receive thousands of perspectives on any news item or happening, from all parts of the world, instantly, and without filter or fear of reprisal. The technical evolution through access to new media means that the evolution, direction, and future of humanity is now able to be speculated on, altered, and shared by an increasing majority of humans, not merely by those that have the most money, dominant ethnicity, religion, or military might.

Historically, art movements have both enabled and stifled the freedom of expression through the arts. With the proliferation of new media and increased Internet access, new art movements are arising that are challenging traditions, conventions, and hierarchy present in existing art worlds. Through increased access and technologies, both actual via personal computers and as voice and expression inherent to this changing culture, individual artists, activists, and producers have the ability to create meaningful and rapid social change.

No longer can mass media, religion, big business, and government take for granted the power of individual voice and grass roots efforts. In such a rapidly changing environment of

communications and information technology, it is no longer the media giant that has the control of what consumers have access to and choose to access. On the contrary, new media is moving at such a fast pace that mass media can't keep up with the rapidly changing social and arts movements that arise from it.

Arts and cultural organizations are rapidly adapting to a more global organizational mission and individual artists are gaining voice and audience where there was not one before. An overwhelming creation of new media and art is unfolding as new artists are empowered through the use of technology to reach out beyond their previous limitations and organizations are reformed to reach people by new and different means. The cultural sector is evolving exponentially through beneficial new technology. It is important that future arts administrators and educators embrace this virtual revolution while maintaining and building bridges to the experience and rich history that has defined the arts of our past. It will be important to cultivate relationships between the old and the new in modern art worlds, but through new media, we have the tools to do so openly and with resources previously unattainable.

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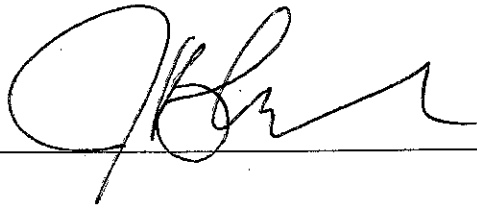
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Education
University of Oregon, Eugene, Oregon
Masters of Science, Arts Management / Multimedia   (expected Fall 2010)
University of Oregon, Eugene, Oregon
Bachelor of Science, Fine and Applied Arts/ Visual design   (Spring 2000)
Apple Computer, Inc. Cupertino, California
Laptop Technician, Desktop Technician, Hardware Technician, Mac OSX Support Certifications (Winter 2007-present)
Dell Computer, Inc. Round Rock, Texas
Laptop Technician, Desktop Technician, Printer Technician, Server Technician Certifications (Fall 2006-present)
CollegeNet, Portland, Oregon
Resource 25 Data Preparation Course (Spring 2003)

Summary of Work Experience
Seventeen years of experience in the computer support, database management, graphic design, and multimedia production fields as consultant, instructor, and designer utilizing the Macintosh, Windows, and Unix operating environments. My background includes interactive CD-ROM production, html design, computer visual design instruction, and desktop publishing with an emphasis on multimedia and desktop publishing and an extensive background of computer support in higher education.

Employment and Internship History
Knight Law School, University of Oregon   *(5/06 – present)*
Faculty Support Specialist, IT Service Manager
Responsible for all service aspects of end user support, printing, maintenance, and purchasing technology resources for the UO school of law. Apple certified warranty service provider, Dell certified service provider. Oversee the operation of the student help desk wherein we service and troubleshoot 600+ student computers. Faculty technology support and consulting for approximately 80 faculty and staff members. Client side support for databases, file-sharing, and printing solutions.

Department of Arts Administration, University of Oregon   *(Fall, Winter, Spring 08-09)*
Graduate Assistant Teacher - AAD 583,584,585 (Info Design, Advanced Info Design, Multimedia AAD)
Instructed students on the usage of Adobe Photoshop, Illustrator, Indesign, Fireworks, Dreamweaver, and other graphics applications. Facilitated students in discussion and lab work both presenting material and providing assistance on projects. Assisted in development of lesson plans and curriculum.

Office of Catering and Conference Services, University of Oregon   *(4/98 – 4/06)*
Office Specialist 2, Database and Accounting Specialist
Provided technical support and managed customer databases for both Catering and Conference Services departments. Sole responsibility for accounts receivable system and invoicing of catering events, summer camps/ conferences, as well as maintenance and oversight of proprietary software designed for these businesses. Trained office staff in computer applications and usage including basic networking, office/ document processing, Resource 25 room scheduler, and assorted page layout software. Key database administrator for Housing department. Issued and tracked all guest cards for Housing dining facilities.

Prewitt Consulting, Portland, OR   *(3/97-12/97)*
Academic Computing Consultant
Academic computing representative for high-end computer consulting firm with clients such as Gresham Barlow school district, Nike, Columbia Sportswear, Bi-mart, and local TV news stations. Sold and supported high end graphics systems (notably Avid), computer hardware and software.

Stream International, Beaverton, OR   *(8/96 - 3/97)*
Technical and Customer Support Representative / MIT Mid Level Manager
Outsourced technical support and customer relations for Apple Computer Corp. Acted as mentor for other employees, assisted in training, evaluating, and consulting on customer relations and Macintosh issues. Supervised a group of 11 employees including training, customer service coaching, and performance evaluation. Responded to customer calls as escalation support above front line call takers.

Microcomputer Support Services, University of Oregon *(5/94 - 8/96)*
Sales Consultant
Computer hardware, software, and peripheral sales and consulting support for University students, faculty, and staff. Desktop publishing, advising and consulting faculty and students regarding graphics applications, systems, and technical support, as well as html design and content editing. Assisted in maintenance of web server and company homepage.

Department of Fine and Applied Arts, University of Oregon *(Summer 1996)*
Assistant Teacher - Computer Visual Design (ARTV 260)
Assisted in the instruction of beginning computer visual design under then department head Ken O'Connell. Instructed students on the usage of Macromedia Freehand, Director, Microsoft Office suite, Adobe Photoshop and Pagemaker, as well as other graphics applications. Facilitated group of twelve students in discussion and lab work both presenting material and providing assistance on projects. Assisted in development of lesson plans and curriculum.

Department of Fine and Applied Arts, University of *Oregon* *(Spring 1995)*
Multimedia Producer and Designer
Created interactive multimedia CD-ROM showcasing the Department of Fine Arts through digital video, animation, slideshows, and galleries. Assisted in user interface development, content editing, digital video editing, as well as a substantial variety of production and artistic tasks. Worked with Professor Craig Hickman, creator of Broderbund KidPix software in the creation of this CD-ROM, which was later published by the Sony Corporation for the UO Fine Arts Department.

Department of Fine and Applied Arts, University of Oregon *(Winter 1995)*
Assistant Teacher - Internet for Artists and Designers (ARTV 408)
Assisted students with html design, Adobe Photoshop, and other graphics applications resulting in the creation of web pages. Made group presentations on Video Conferencing, File Transfer Protocols, interactive educational conferencing, Netscape, and html coding. Acted as assistant teacher to Fine Arts department head Ken O'Connell, answering student questions and providing them further instruction. Assisted in development of lesson plans and curriculum.

Office of International and Exchange Education, University of Oregon *(9/94 - 4/95)*
Computer Support Intern
Responsible for training and support of faculty in the areas of networking, desktop publishing, html, word processing, and general computer use. Responsible for facilitating the creation of web server and its maintenance as well as initial design of agency homepage. Met individually with faculty members on a weekly basis to expand computing resources and provide consultation. Edited graduate student biographies and student resource information.

Erb Memorial Union, University of Oregon *(6/94 - 5/95)*
Member of Board of Directors
Member of the 1994-95 school year Board of Directors for the Student Union at the University of Oregon. Managed multi-million dollar budget for operations, student activities and groups, and special events. Made policy decisions and created policy for future operation of the student union. Advised on computer related issues and facilitated space allocation and building use issues. Member of the house committee.

EMU Craft Center, University of Oregon *(8/92 - 6/94)*
Student Assistant and Computer Support
Duties included desktop publishing, assisting in the creation of quarterly catalog, set up of and advising directors on computing resources, training new employees, word processing, and overseeing arts and crafts projects. Also aided students and faculty members in art projects and classes in the areas of photography, ceramics, screenprinting, stained glass, batik, woodworking, jewelry, and metalsmithing.

References
(available upon request)