

## Mediated Memories In The Digital Age

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“ Mediated Memories in the Digital Age ” is a novel, yet necessary, investigation into our current understanding of how memory and machine interact, and a forewarning of an issue which will probably change the machinations of shared cultural memory, and therefore society.

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"Mediated Memories in the Digital Age is an engaging and important book that challenges scholarly understanding of the relation between memory, memory artifacts, and memory practices and elucidates how these relationships are changing in the digital age. José van Dijck brings a theoretically sophisticated yet pragmatic approach to bear on her survey of today's most widespread digital practices of mediating memories.

This book studies how our personal memory is transformed as a result of technological and cultural transformations: digital photo cameras, camcorders, and multimedia computers inevitably change the way we remember and affect conventional forms of recollection.

Many people deploy photo media tools to document everyday events and rituals. For generations we have stored memories in albums, diaries, and shoeboxes to retrieve at a later moment in life. Autobiographical memory, its tools, and its objects are pressing concerns in most people's everyday lives, and recent digital transformation cause many to reflect on the value and meaning of their own "mediated memories." Digital photo cameras, camcorders, and multimedia computers are rapidly replacing analogue equipment, inevitably changing our everyday routines and conventional forms of recollection. How will digital photographs, lifelogs, photoblogs, webcams, or playlists change our personal remembrance of things past? And how will they affect our cultural memory? The main focus of this study is the ways in which (old and new) media technologies shape acts of memory and individual remembrances. This book spotlights familiar objects but addresses the larger issues of how technology penetrates our intimate routines and emotive processes, how it affects the relationship between private and public, memory and experience, self and others.

This collected volume is the first to study the interface between contemporary social movements, cultural memory and digital media. Establishing the digital memory work practices of social movements as an important area of research, it reveals how activists use digital media to lay claim to, circulate and curate cultural memories. Interdisciplinary in scope, its contributors address mobilizations of mediated remembrance in the USA, Germany, Sweden, Italy, India, Argentina, the UK and Russia.

Holocaust Memory in the Digital Age explores the nexus of new media and memory practices, raising questions about how advances in digital technologies continue to influence the nature of Holocaust memorialization. Through an in-depth study of the largest and most widely available collection of videotaped interviews with survivors and other witnesses to the Holocaust, the University of Southern California Shoah Foundation's Visual History Archive, Jeffrey Shandler weighs the possibilities and challenges brought about by digital forms of public memory. The Visual History Archive's holdings are extensive—over 100,000 hours of video, including interviews with over 50,000 individuals—and came about at a time of heightened anxiety about the imminent passing of the generation of Holocaust survivors and other eyewitnesses. Now, the Shoah Foundation's investment in new digital media is instrumental to its commitment to remembering the Holocaust both as a subject of historical importance in its own right and as a paradigmatic moral exhortation against intolerance. Shandler not only considers the Archive as a whole, but also looks closely at individual survivors' stories, focusing on narrative, language, and spectacle to understand how Holocaust remembrance is mediated.

This volume offers a comprehensive discussion of Media Memory and brings Media and Mediation to the forefront of Collective Memory research. The essays explore a diversity of media technologies (television, radio, film and new media), genres (news, fiction, documentaries) and contexts (US, UK, Spain, Nigeria, Germany and the Middle East).

This book explores emergent intimate practices in social media cultures. It examines new digital intimacies as they are constituted, lived, and commodified via social media platforms. The study of social media practices has come to offer unique insights into questions about what happens to power dynamics when intimate practices are made public, about intimacy as public and political, and as defined by cultural politics and pedagogies, institutions, technologies, and geographies. This book forges new pathways in the scholarship of digital cultures by fusing queer and feminist accounts of intimate publics with critical scholarship on digital identities and everyday social media practices. The collection brings together a diverse range of carefully selected, cutting-edge case studies and groundbreaking theoretical work on topics such as selfies, oversharing, hook-up apps, sexting, Gamergate, death and grief online, and transnational family life. The book is divided into three parts: ' Shaping Intimacy ' , ' Public Bodies ' , and ' Negotiating Intimacy ' . Overarching themes include identity politics, memory, platform economics, work and labour, and everyday media practices.

This book examines the fundamental question of how legislators and other rule-makers should handle remembering and forgetting information (especially personally identifiable information) in the digital age. It encompasses such topics as privacy, data protection, individual and collective memory, and the right to be forgotten when considering data storage, processing and deletion. The authors argue in support of maintaining the new digital default, that (personally identifiable) information should be remembered rather than forgotten. The book offers guidelines for legislators as well as private and public organizations on how to make decisions on remembering and forgetting personally identifiable information in the digital age. It draws on three main perspectives: law, based on a comprehensive analysis of Swiss law that serves as an example; technology, specifically search engines, internet archives, social media and the mobile internet; and an interdisciplinary perspective with contributions from various disciplines such as philosophy, anthropology, sociology, psychology, and economics, amongst others.. Thanks to this multifaceted approach, readers will benefit from a holistic view of the informational phenomenon of “ remembering and forgetting ” . This book will appeal to lawyers, philosophers, sociologists, historians, economists, anthropologists, and psychologists among many others. Such wide appeal is due to its rich and interdisciplinary approach to the challenges for individuals and society at large with regard to remembering and forgetting in the digital age.

This collection of essays brings together two major new developments in cultural memory studies: firstly, the shift away from static models of cultural memory, where the emphasis lies on cultural products, in the direction of more dynamic models where the emphasis lies instead on the cultural and social processes involved in the ongoing production of shared views of the past; and secondly, the growing interest in the role of the media, and their role beyond that of mere storage, within these dynamics. The specific concern of this collection is linking the use of media to the larger socio-cultural processes involved in collective memory-making. The focus rests in particular on two aspects of media use: the basic dynamics of “ mediation ” and “ remediation ” . The key questions are: What role do media play in the production and circulation of cultural memories? How do mediation, remediation and intermediality shape objects and acts of cultural remembrance? How can new, emergent media redefine or transform what is collectively remembered? The essays of this collection focus on social, historical, religious, and artistic media-memories. The authors analyze the memory-making impact of news media, the mediation and remediation of lieux de m é moire, the medial representation of colonial and postcolonial, of Holocaust and Second World War memories, and finally the problematization of these very processes in artistic media forms, such as novels and movies.

How do we rely on media for remembering? In exploring the complex ways that media converge to support our desire to capture, store and retrieve memories, this textbook offers analyses of representations of memorable events, media tools for remembering and forgetting, media technologies for archiving and the role of media producers in making memories. Theories of memory and media are covered alongside an accessible range of case studies focusing on memory in relation to radio, television, pop music, celebrity, digital media and mobile phones. Ethnographic and production culture research, including interviews with members of the public and industry professionals, is also included. Offering a comprehensive introduction to the connections and disconnections in the study of media and memory, this is the perfect textbook for media studies students.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. One of the first books to put memory at the centre of analysis when exploring the relationship between film culture and the past. Provides a sustained, interdisciplinary perspective on memory and film from early cinema to the present, drawing from film studies, American studies and cultural studies. Adopts a resolutely cultural perspective and unlike psychoanalytic or formalist approaches to memory, explores questions of culture, power and identity. Contributes to the growing debate about the status and function of the past in cultural life and discourse, discussing issues of memory in film, and of film as memory. Considers such well known films as Forrest Gump, Pleasantville, and Jackie Brown.

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