From *Renga* to the video blog
(Del *Renga* al videoblog)
The user as producer and collective experience

Guadalupe Aguiar Masuelli

Scholarship recipient from the Fundación Carolina

Doctoral candidate in Visual Arts and Intermedia

Universidad Politécnica de Valencia

guadalupe_aguiar@yahoo.com.ar

ABSTRACT

This text was written based on the observation of several experiences of audiovisual production on the Internet characterized by working as a group, co-authorship, and other forms of collaborative participation. Renga (connected poetry of Japanese origin) is used as an example of a historical precedent in which group creation resources are found, in the form of poetic dialogue. The video blog phenomenon was selected for its prominence in the circulation of homemade productions on the collaborative creation circuit. The Benjaminian proposal of the author as producer, immaterial work and migrants as historical subjects, Knorr Cetina's "epistemological objects", tactics according to Certeau, and the incidence of the idea of "post-production" are several of the themes and theoretical veins that run through the text.

1. **INTRODUCTION: THE "ONE WORLD" PHENOMENON**

Figure1. Screen shot of "One World".

A little over a year ago, by chance I came upon a real jewel on YouTube: "One World"[1], a 40 second video that won the award for "Most Responded"[2] in the history of the popular site. In black and white with melodramatic music and a masked character with an invitation to "be part of something" written on his hand, in just over six months this video clip got 2275 video responses. Almost 2300 people (from children and adults from different parts of the world to YouTube employees) recorded, edited and published

their video message, their contribution to this call for common cause with humanitarian intentions.

Figure2. Screen shot of some of the responses.

At present, it is not possible to access the video responses because, as explained by "MadV" -the masked magician and author of "One World"-, somebody cracked his user account and eliminated them. Currently MadV has dropped out of Youtube. As legend has it, a TV channel hired him given the popularity he attained through his magic tricks. However, the video can still be seen on certain sites and some of the responses are on YouTube. I will not address matters related to its style, message, or the medium on which it was published, not because they are insignificant but because I prefer to concentrate on it as an exemplary phenomenon of mass participation, through which a significant number of people took part in audiovisual production, generating a dialogue with the original and the other collaborations.

Using this example as a starting point and reviewing a type of traditional Japanese poetry based on collective poetry, I will touch on some aspects that I consider essential in understanding current practices of video blogging and its possibilities as an experience of collaborative audiovisual production.

2. FROM RENGA TO VIDEOBLOGGING.

2.1. –Thousand-year-old *Renga*. Japanese connected poetry.

Renga –from the Japanese *Ren*, which means "connect, sequence", and *Ga*, which means "poem"- is a traditional Japanese poetic form made up of a series of *Tankas* written by two or more authors. Each *Tanka* is composed of five lines with a set number of syllables, in the following syllabic pattern: 5 / 7 / 5 / 7 / 7. *Hokku* (the first lines of the *Tanka*)[3] is written by the first

author, and the next two lines are a response from the subsequent author. This style of poetry, with shared authorship and a poetic dialogue, has varied in length at different times, reaching up to a thousand verses.

Its origins lie in the 10th century, and with the passage of time it split into two branches: *Ushin Renga* ("*Renga* of the heart"), based on courtesan traditions, which is serious in style and elevated in its diction and tone, with literary pretensions and religious connections; and *Mushin Renga* ("*Renga* without heart"), which, unlike *Ushin Renga*, is humorous and all subjects and words are allowed. It is usually written at relaxed times following serious *Tanka* competitions.

This game played by aristocrats turned over time into *Haikai no Renga*, the literary pasttime of merchants, quickly changing from comic to vulgar connected poetry. Matsuo Bashô (the mid-17th century Japanese poet) reintroduced *Haikai no Renga,* turning it into a style that was refined though still humorous and amusing, working on making more subtle and profound connections, less closely related to the word associations and literary knowledge that formed the basis for traditional *Renga*.

The method for writing *Haikai no Renga* is as follows: the first poet composes the first poem with a 5-7-5 syllable pattern and then the second responds with a new poem in a 7-7 syllable pattern. The third repeats the initial syllable pattern, and so on, thus obtaining hundreds of connected poems in accordance with the structure of poem-response-poem-response.

This new variation (initially called "Bashô-style") began to be known as *Renku*. One of the major differences between classic *Renga* and *Renku* is that the former is much more regulated and strict in form, requiring a vast knowledge of literature in addition to esoteric knowledge of aristocratic origin. In contrast, the latter is more democratic in origin, adding to traditional themes current events, stories, and everyday scenes from the life of the middle class. Although to a limited extent, this type of poetry continued developing in Japan and other countries as an exercise in collective writing. The most modern format is called *Rokku (aka on za rokku)* and was created by Haku Asanuma in 2000[4]. Swedish artist and poet Alec Finlay has been working with Renga for nine years and one of his projects is *Senku*[5], a poem with 1000 verses written by 500 poets via the Internet. *Senku* began in 2005 and is still in the process of being written.

Renga has developed over a thousand years as a collective poetic form. Its structure as a dialogue based on proposal-response, proposal-response means its authors play both roles: at different times, they make both proposals and responses. Thus, a chain is generated, a link in which each part is strongly connected to the preceding and subsequent parts.

2.2. The author as producer

A man separated from his product produces, with increasing strength, all the details of his world, and thus is he increasingly separated from his world. The more he produces his own life today, the more separated he is from it.

In his text "The author as producer", written in 1934, Walter Benjamin takes from Bertolt Brecht the concept of *re-functionalization*. Brecht applied it to certain tasks that "no longer aim to be primarily individual experiences (creative in nature), but rather tend toward the use (remodelling) of certain institutes and institutions."[6] In contrast, Benjamin uses the term "routine-er" for persons who refuse to introduce innovations into the production apparatus, thus highlighting the importance of being competent in the processes of intellectual production to re-functionalize them and make them politically efficient.

He stated that every worker is a potential "re-functionalizer", an agent capable of modifying the state of things and then putting that modification into words. He says: "A person who reads is ready at all times to become a person who writes, that is, who describes or prescribes. His nature as an expert -although it may not be in the subject but rather just in his job- gives him access to being an author." Benjamin states that the product of an author should have not only features of creation, but mainly an organizing function and the character of a production model able to "move consumers toward production, turning readers or spectators into collaborators."[7]

2.3. Immaterial workers and migrants. New historical subjects.

The shift from community life to a social structure based on the state has modified the everyday environment and organization of work, exchanging the system of honours that were transmitted generationally for a system of adoption of a labour commitment which does not make the worker's symbolic function as a member of society very clear. Dignity and honour, which used to form the basis for work within a community, disappear, transformed by industrialization into the worker's sensation of futile effort. The true purpose and function of work within the world the subject lives in become dissolved in a repetitive task, disconnected from the specific effects that the task has on its environment.[8].

For several decades now, this work structure based on manufacture, characteristic of industrialization models from the early 20th century, has also been undergoing modifications. This is clear in certain specific ways, such as:

- The change in market systems, which tend to abandon the productive model of national industries in favour of multinational corporations.

- Breakthroughs in production chains (with the tercerization of productive processes and the automation of jobs previously performed manually).

- Increasing immateriality of the product (information and services become a product, and are among those most highly valued).

- The relationship with the consumer, who now defines common designs and questions and evaluates the products offered on the market, blending his or her role with that of the producer.

These factors radically modify the function of a worker and the idea of work.

According to Wu Ming 4, one of the members of the Wu Ming Foundation[9], at present there are "two historical, fragmentary subjects that

cannot be reduced to rigid categories, who are quite disconcerting, as they move around the world, directly experiencing the most radical transformations"[10]. One is the immaterial worker:

> This person is a protagonist, both active and passive, of the dissolution of the old social agreement and the increasingly precarious nature of life. He is active, to the extent that he promotes his own instability, choosing freedom from the Fordist bond which assigned work a unit of time, place and action. Passive, to the extent that he suffers being put to work in all circles and moments of life and sees how capital is a parasite of his own creativity, inventiveness, and ability to undertake projects.[11]

Thus arises a new citizen of the world who moves, changes jobs, acquires and shares knowledge, and introduces his own individual abilities into the production process in a network of global connection."[12] Of course, this type of subject tends to accompany the change processes of information and communication technologies which enable and, in many cases, force him to work with what is immaterial.

The second historical subject, according to Wu Ming 4, is the migrant. "No less than the immaterial worker, the migrant is the perfect example of a protagonist of globalization, carrying and connecting stories, knowledge, cultures, and ideas. No less than the immaterial worker, he is an object of globalized neo-liberal exploitation. His work and his life, transported around the whole world, become destabilizing factors in the former legal order based on concepts of nationality, status, and belonging, as well as the migrant's cultural context of origin."[13]

The migrant, far from his homeland and what he most cherishes, is increasingly also subject to the media, given that they are the medium for connection between his two worlds: an incomplete object, an empty space.

2.4. "I lost my (external) memory". Epistemological objects.

> "I didn't know if I hadn't shut off the tap or if the house was becoming sentimental. I always

thought that it would be strong-- I never thought it would cry so much. When someone cries, you give them a handkerchief to dry the tears. But when a house cries, you really have a lot of work."[14]

In the film *Chungking Express*, there are several scenes in which objects take on a presence that is like a "subject": quasi-human. Things in the everyday surroundings of the character appear as actors who are accomplices that suffer from this situation. These objects that are like "subjects", lacking objectivity, would enter into the category of "epistemological objects"[1], developed by sociologist Karin Knorr Cetina and explained this way by Reinaldo Laddaga:

> The author uses the term "epistemological objects" for those ambiguous entities that manifest in disenchanted worlds, but to whom the humans who interact with them cannot not attribute-- albeit only temporarily, and incompletely-- the capacities of sensibility and reflexivity, of experience and memory that are normal attributes of living beings, but which the modern world considers outside the field of objects (...) Epistemological objects indeed "seem to have the capacity to unfold indefinitely", and should be compared to "open drawers full of files that expand indefinitely in the darkness of a closet" (...) Therefore "they can never be completely reached; because they are never themselves"; they are characterized by "a lack of objectivity and completeness in their being" that means that they must be conceived at the same time as "material events" and as "structures of absences that unfold" and continually 'explode' and 'mutate' into something else, and that are defined as much by what they are not (but what they must have turned into at some time) as by what they are".[15]

With information and communication technologies, we find ourselves faced with objects that are strongly "de-objectified". These "partial objects"

---

[1] Knorr Cetina, Karin and Brugger, Urs, *The market as an object of attachment: Exploring postsocial relations in financial markets.* Canada, Canadian Journal of Sociology 25, 2000. Quoted in Laddaga, Reinaldo, *Estética de la emergencia*, Buenos Aires, Adriana Hidalgo, 2006, p. 57.

(as Knorr Cetina calls them) are not an anticipation or presentation of the "real thing". The 'real thing' itself has a changing ontology that the partial object unfolds".[16]

The contemporary object that fits this category best is the computer. Michael Hardt says: *An innovation contributed by the computer is that its function is in a state of* **constant transformation** *through its use*[2], but from that point of view, it is not only its function but rather its very ontology that mutates constantly. For the immaterial worker, and especially since a permanent Internet connection has been available, this "partial object" is alternatively a workplace, tool, communication medium, leisure time space, learning tool... but basically it is a black box[17], a black hole whose density is informational, and that is constituted as an axis of gravitation that is both intellectual and emotional.

2.5. Tactics and the *perruque* (and how Google licks its fingertips).

Benjamin's view that I mentioned a moment ago is based on the idea that technology predefines content[18], which is why it is necessary to modify production systems and to appropriate technique, since these are the tools used by the dominant powers to control. In 1980, Michel de Certeau --probably as a response to the dark Debrodian impression of a spectacle as an inevitable lens between man and the world-- described a different way of action, moving through small fissures in the system, that works tactically: "the art of the weak"[19].

Strategy is defined as a specific type of knowledge "that sustains and determines the power of giving oneself a place of one's own"[20]; it is essentially spatial, visible, and can be isolated. It is a form of organization of power. Tactics, in contrast, is time bound, without its own space -"it's only space is that of the other"[21]- and it moves within the field of vision of the

---

[2] Hardt, Michael, *Trabajo afectivo*, essay for *Vínculo-a*, Madrid, Medialab Prado, 2006. URL: http://www.vinculo-a.net/texto_hardt.html (Retrieved 15 October 2008).

enemy, making use of occasional faults, discovered via astuteness and caution. Tactics are liquid and invisible.

This form of action is used by those who, lacking strategic power over the environment, move while exposed to the public eye, looking for excesses of light and shadows to act on it. The *perruque*[22] is the tactical action which has always existed in workplaces in relation to dependency, and which at present is strongly linked to the use of computers, the Internet, and other technological communication systems.

In various ways, companies have tried to eliminate this type of practices from the work place. The most noticeable and successful is that of the Google company, which uses organizational strategies that clearly aim to absorb the *perruque.* The creative leisure time that employees "steal" from their hours of service for personal or non-work related projects is included and accounted for (10% of work hours), and managed in terms of space and time by Google, thus re-directing those moments of creative independence toward the company, turning them into strength at work[23].

These are new ways of conceiving a system of surveillance, turning the employee into the perfect accomplice: his work is like his home... No. It's even better, given that the private ways of encouraging creativity are not only permitted but are applauded and well remunerated... (What would Foucault think about all this?)

2.6. (Post) production once again.

> "Even if it is a Utopian dream, the important thing is to introduce a type of equality, to suppose between me –at the origin of the device, of the system- and the other, that the same capacities, the possibility of an identical relationship exist, which allows for one to organize one's own story in response to what has just been seen, with one's own references".[24]

The mutations of the Web as an access system to the Internet into a space with more interaction, accompanying the aforementioned transformation process of work, have favoured the emergence of tools that are free and simple to use, made for a user with growing needs to appropriate the medium and manage his or her own contents.

What is called *Web 2.0* has been announced since 2004 as the second generation in the use of the Web, and it is oriented toward interaction among users, the management of "communities"[25] and an offer of services based on collaboration, the exchange of information, and the reuse or remix of data.

According to José Luis Brea's analysis in *El Tercer Umbral* (The Third Threshold), a new type of capitalism is emerging: *cultural capitalism*[26]. This means among other things that we are experiencing the beginning of a transformation in the market economy model that prevailed throughout the 20th century. One of the clearest symptoms of this paradigm shift is the emergence -in the 1970s- and the strengthening -in recent years- of alternative policies related to data distribution. These policies reflect a radical shift in attitude regarding knowledge and access to information and are usually identified, despite the different approaches, with the same newly coined term: *copyleft*[27]. Brea offers a look at immaterial circulation in the economy of knowledge:

> Quite probably, the keystone for this change lies in the immaterial nature of digital products and their subsequent inscription in an order of inter-subjective circulations with no loss or gain, in which transmission and social commerce do not produce any type of lack or dispossession. It is therefore sustainable in terms of an economy of distribution; its reception and appropriation by the receiver are not produced subject to the provider losing any part of his property. Therefore, a system of circulation in the form of goods -in which "the transfer" requires compensation for the effective loss suffered by the giver of the goods-, is naturally and *obligatorily* suspended. The condition of unique unrepeatability is subverted by the inherent reproducible feature of the medium but at the same time, and this is even more important and will bear more consequences, the possibility of founding its social circulation in a *post mercantile economy* is constituted as a perfect and naturally viable possibility. And as such, *obligatorily on its way*.[28]

In recent years, many innovations, distribution, and cheaper prices with relation to the consumption of digital communications technologies, from mobile telephones with video cameras and to the proliferation of free, easy-to-use tools offered on Web 2.0, have been generating a series of collective experiences that maintain the debate and manage to approach that pretension of González-Foerster, causing mobility in the concept of consumers as such.

Jumpcut, for example, represents a noteworthy collaborative production model. It is an online publishing service for editing and storing videos, that keeps an archive of stored material available for the community of subscribers. Each video contributed by the users can be re-mixed, re-edited, reproduced and manipulated in any way by the others. It is an ambiguous model of the use of public domain, given that the owner of the service (Yahoo, since 2006) can use the material stored there for advertising, for example, automatically acquiring the rights to economic, advertising, distributive, and other types of exploitation.[29]

In any case, the Jumpcut model serves to detect the relation between two different uses of what is collective: distribution and production. Jumpcut makes it possible to share collectively to produce individually. David de Ugarte sees it as a first step toward a "society of distributed creativity". "It is not the same as sharing distribution-- what is truly revolutionary is sharing production: the old dream of a society of *bricoleurs* (do-it-yourself-ers) where all creativity is recycled."[30]

More than production we should speak of postproduction[31]. That is, taking into account the paradigm shift we mentioned from a mercantile economy to an economy of knowledge, it is essential to take knowledge as a process permanently in postproduction, given that we cannot consider previous knowledge as "raw material" with which to build new knowledge. It is never as basic or as primitive as to be considered pure origin; and what is built with it will possibly be the prior step to another future construction.[32]

2.7. Participation.   The dream of a community of media producers.

Interactivity is a concept that has been used to excess in art for about the last forty years. Lev Manovich refers to the mystification the term has suffered based on its many meanings and the literal interpretation made of it.[3] Setting aside a debate that has been excessively addressed in the world of art, especially in the world of new technologies, I would like to focus directly on the type of participation in which the viewer is encouraged to carry out a process similar to that of producer.

Brea, in his article *Online Communities*, considers that an online community is nothing other than a territory of **presence and participation**. He wonders where the limits to the territory are, and answers:

> *Without a doubt: that community of means imagined by Brecht. A domain or a means for the public circulation of information, of discourse and of the practices of symbolic information, in which **all participants have to same right to intervene**. That is: in which-- instead of two sides (the broadcasters and the receivers)-- there is a reciprocal displacement, an eccentric, non-hierarchical dispersion (a rhizome) in which all receivers are also, and at the same time, broadcasters -- at least potentially.*[4]

As attempts at approximating this ideal model of democracy pointed out by Brea quoting Brecht, I will discuss some projects and the interaction framework in which they are developed.

2.7.1. DO IT. Complicity between the artist and the public.

Figure 3. Screenshot of the DO IT instruction manual.

---

[3] MANOVICH, Lev. *El lenguaje de los nuevos medios de comunicación. La imagen en la era digital*. Paidós, Buenos Aires, 2006, p. 103.

[4] BREA, José Luis. *Online communities: comunidades experimentales de comunicación -en la diáspora virtual.* Chapter included in *OVER HERE* (pdf). The New Contemporary Museum, MIT Press. 2001. URL: http://www.joseluisbrea.net/articulos/onlinecommunities.pdf (consulted on 22 June 2007).

_DO IT_ is a touring exhibition curated by Austrian writer and curator Hans Ulrich Obrist. An attempt is made to unite two strategies that were used in conceptualism: the generation of works as a series of written instructions to be carried out by other people (in Figure 4, the instruction manual), and the use of the occasion as a factor influencing their execution. According to the curator, _DO IT_ is less a matter of copies, images or reproductions of art works than of human interpretations.   The exhibit travelled to various countries from 1994 until 2002, and then an adaptation was made for the Web, posted at e-flux.org. This version is called _DO IT (home version)_ and is still active as a container and distributor of a large collection of works in the form of instructions, and photographic or video documents of how they were carried out, which the public continues to submit. In addition to the written format, Obrist launched a similar proposal: _DO IT –TV version_, a series of video clips carried out by eleven well-known artists in the style of "art tutorials", (see Figure 5) that were broadcast on Austrian television in 1995 and 1996, and which are also located currently on e-flux.

Figure 4. Screenshot of one of the works on _DO IT –TV version_, at e-flux.org.

The very well-known statement "Without an audience, there is no work"[5] is carried to an extreme in this case. But the coordinates of the occasion also take on a special significance. Following Michel de Certeau, it could be said that works like this aim to function as tactical resources, actions without a place of their own that depend on a time more than a place: "One grabs the opportunity; it is not created"[6].

In any case, the aura of a signature does not disappear and the artist designates the artistic act as such, leaving a written trace in a sort of "Messianic gesture".

2.7.2. Shared authorship and community.

---

[5] BREA, José Luis. _Op. Cit._
[6] DE CERTEAU, Michel. _Op. Cit_., p. 422.

Figure 5. Screen shot of videoblog *Vlog-Internacional*.

[Vlog Internacional](#) is a space constituted by a group of Spanish speakers who live in different parts of the world. Based on subjects that are renewed every 15 days, the purpose of the video blog is to generate small videos that show the everyday lives of the participants, the place where they live, etc. With rather rough design and kitsch editing aesthetics, the group's aims are limited to maintaining a sort of audiovisual dialogue among the participants, exploring common themes in their lives and publishing everyone's material on one or two video compilations.

One of the conditions for carrying out the recording is that each participant should appear on screen and/or explain what they are showing, making it clear that the material is seen from their own perspective. Another condition is that the posting be carried out by a different member each time, which makes the choice of material and editing more democratic, in addition to generating a diversity of styles.

This experience of collective authorship on the Web, and of a micro community generated based on a particular interest (sharing landscapes, customs and different ways of life, many marked by migration), gives rise to a different standpoint, in an ambiguous space that fluctuates among three attraction points: the social necessity of generating collectivity, the personal search to leave a mark or some record of one's life, and a small creative game made possible by widely accessible image and communication technologies.

[Cienojos.tv](#) is another example of a collaborative video blog in Spanish, which has been on the web for approximately one year. It is comprised of videobloggers with a fair amount of experience in this type of practice, as evidenced by its habitual technical quality, the way they have set up the space, and the tools that they use to work. The vlog is defined as follows:

> What is CienOjos.tv?
>
> CienOjos.tv is the site of videobloggers in Spanish. A community site for video posts related to videoblogging. It is an open and permanent festival.

Sign up and that's it. This initiative is by the videobloggers in the *Grupo Vlog Español (Spanish Vlog Group)*.

How to participate?

To participate in CienOjos.tv you just have to sign up as an author and you can publish a video post on any subject you choose or you can use those already posted for inspiration. Newcomers will learn from the others, taking part in video commentaries. And you will be one of the CienOjos (Hundred Eyes).[33]

The regular participants are eleven videobloggers, but there is a fairly large flow of occasional collaborators. Their projects include *Lumiere* (one minute videos, still camera, unedited and without audio), *Semanal* (each participant agrees to post one video per week) and *Definido* (one participant each month chooses a word and presents it with a video, and then the others take it and make their own personal definition based on their own material).

Some of the participants (including Pepa García and Héctor Milla) not only have their own personal video blogs but are also founding members of the Yahoo discussion list "Vlogs en Español".

2.7.3. From education to action.

The contemporary custom of learning via tutorials (many are for sale but some are offered simply as a way to share knowledge) is an increasingly popular way to acquire skills in the use of tools and software.

This method is used, developed and shared by videobloggers as another way of generating community based on the exchange of information. Combined with discussion forums via e-mail, chats and occasional meetings (in real life or online) among subscribers, a dynamic bank is generated which generally has free access for the transmission of knowledge, interests, proposals and calls for projects. *Vlogs en español*[34] is a currently active example from which various proposals have arisen. The project *VIMOZ*, for example, is one of them, which generated simultaneous events for disseminating the practice of *videoblogging* in several places around the world.

One of the features that usually serves as a link for these work groups is the active discussion of the scope of copyright, ownership of knowledge and cultural constructions, and the dissemination of legal alternatives such as *Copyleft*[35] and *Creative Commons*[36].

3. THE USER AS PRODUCER.

> **User***: adj. Law. Said of a person: who has the right to use something owned by a third party with some limitations*.[37]

The term *user* is the most common to describe persons who use information technologies. But the definition above, from the Real Academia Española (Spanish Royal Academy of the Language) adds a significant nuance, emphasizing that the use is "with some limitations" and of "something owned by a third party". Where does the limitation lie? For example, in the use of proprietary software that does not allow for modifications, corrections, or adaptations of its source code; in the monetary cost involved in Internet access in almost all countries; and in surveillance carried out via the Web.

Web 2.0 is, among other things, an attempt to overcome or, at times, solely to simulate that "limitation in the use of what is owned by a third party", offering the user free access to tools that simplify the process of obtaining and manipulating images and video (with no need of photographers, camera operators, designers and editors). It also offers the set-up and management of blogs and Web sites (without using designers, programmers or webmasters), the "personalization" of toolbars so one "feels comfortable" with them and to save time, and the possibility of sharing all this and much more with users around the world. The strategy Google applies to its employees logically reflects this policy: make yourself comfortable and do what you like best—we'll find a way to make use of it.

Even so, the need of creative dialogue with others, the skill to move through the interstices of what is possible, the search for company and complicity in a common project, and the pressing desire of all social beings to feel a part of something, are still reflected in some uses of the Web, that bring users close to the production of meaning, knowledge and community.

People who are physically far away from their family and friends feel strong emotional ties to them that drive them to quickly absorb and incorporate advances in communication technologies. The need to maintain and increase the feeling of closeness beyond geography leads people of all ages, social levels, and economic circumstances on a large part of the planet to use ICTs. This channel between migrants and their families and friends is permanently producing data, moving information and generating knowledge in both directions.

That is where the involvement of two historical subjects identified by Wu Ming 4 is very clear: the immaterial worker and the migrant produce, manage, and transmit information. The connection between being uprooted and cultural fertility is nothing new. What distinguishes migrant movements today from those of the past is the way this fertility is produced. Today's migrants are builders of epistemological objects. They are, in a sense, emotional workers.

Emotional work has served the 20th century capitalist system's operating style, becoming an efficient strategy as far as improving workers' productivity and results. In any case, that does not mean that emotions have lost strength as a powerful weapon for creating other models: quite the contrary. As Michael Hardt said: "Given the significant role of emotional work as one of the major links in capitalist post modernization, its subversive potential and autonomy are constantly growing"[38].

Like Renga writing in Japan a thousand years ago (to offer only one of the many examples offered by the history of humanity), the collective construction of knowledge and views of the world are finding various ways of taking shape. At present, and perhaps for a brief period of time until its operations weaken, video blogging is one of them.

Dialogue is still one of the richest means of transmission and construction of knowledge. Mutating based on the codes, measurements, and tools that make it possible, it always finds a crack through which to insert a whisper in the great wall of noise that surrounds us.

***

[1] URL: http://www.youtube.com/watch?v=UxqNsUbWlHc (Retrieved 10 June 2007). Its author's account is currently de-activated, so that it is not possible to gain access to his videos from there. However, some of his fans keep the material "in circulation", through other video sharing sites.

[2] Within YouTube terminology, the word *responses* refers to videos that users publish linked to others, as a form of audiovisual response.

[3] These first three lines with a 5/7/5 syllable pattern became separate over time, and are now known as *Haiku*, written by a sole author with nature as the theme, and are popular among poets the world over.

[4] Yachimoto, Eiko. *October Rain*, the first Rokku Renku translated into English in *Simply Haiku vol. 6, no. 3*, 2008. URL: http://simplyhaiku.com/SHv6n3/renku/tomegaki_october_rain.htm (seen 3 November 2008).

[5] http://www.alecfinlay.com/yai/renga_project.html.

[6]
 DEBORD, Guy. *La sociedad del espectáculo*. Ed Pretextos, Valencia, 2000, p. 50

NOTA 7 BENJAMIN, Walter (1934): *El autor como productor*. Itaca. México, 2004, p. 5.

CAMBIAR NUMERACIÓN DEL RESTO DE LAS NOTAS

[7] Idem, p. 8.

[8] Bauman, Zygmunt, Comunidad. En busca de seguridad en un mundo hostil, Ed. Siglo XXI, Madrid, 2003.

[9] The Italian Wu Ming group defines itself on its web site as follows: "In 1994 hundreds of European artists, activists and jokers adopted and shared the same identity. They called themselves 'Luther Blissett' and they arose to cause an uproar among the cultural industry with a five year plan. They worked together to tell the world a big story, create a legend and bring a new kind of popular hero to life. In January 2000, some of the members regrouped as 'Wu Ming', a collective of novelists. The new project, though more focused on literature and narrative in the strict sense, is as radical as the previous one." Wu Ming Foundation, URL: http://www.wumingfoundation.com (seen 16 October 2008).

[10] Wu Ming 4, *Entrevista con Wu Ming 4: mitopoiesis y acción política*, Journal "El viejo topo", Barcelona, n.180, July 2003. Published on the web site of the Wu Ming Foundation. URL:
 http://www.wumingfoundation.com/italiano/outtakes/viejotopo_es.html (seen 16 October 2008).

[11] *Ibid.*

[12] *Ibid.*

[13] Wu Ming 4, *Op. Cit.*

[14] Wong Kar Wai, *Chungking Express*, Video-DVD, Barcelona, Cameo Media, 2005.

[15] *Ibid.*, pp. 57, 58.

[16] Knorr Cetina, Karin, *Objectual practice*, in Karin Knorr Cetina (Editor), Theodore R. Schatzki (Editor), Eike von Savigny (Editor) *The practice turns in contemporary theory*. New York, Routledge, 2001. p. 181.

[17] "In systems theory and physics, the term black box refers to elements studied from the perspective of the entries it receives and the emissions or responses it produces, not taking into account its internal operations. In other words, we are interested in the way a black box interacts with the medium surrounding it (on occasions, with other items that may also be black boxes), understanding what it does but without attaching significance to how it does it. Therefore, a black box should have very clearly defined input and output, that is, its interface; in contrast, it is not necessary to define or know the inner details of how it functions." (Wikipedia, URL: http://es.wikipedia.org/wiki/Caja_negra_(sistemas)) Noam Chomsky has used the metaphor of a black box to refer to a 'device for the acquisition of language' that humans possess innately.

[18] A statement developed by McLuhan, years later, with an almost salvational view on the technological communication media, and which became popular through the phrase "The medium is the message".

[19] DE CERTEAU, Michel. *De las prácticas cotidianas de oposición*. In: *BLANCO, Paloma; CARRILLO, Jesús; CLARAMONTE, Jordi and EXPÓSITO, Marcelo (Eds.). Modos de hacer. Arte crítico, esfera pública y acción directa. Salamanca: Ed. Universidad de Salamanca, 2001,* p. 402.

[20] Idem, p. 401.

[21] Ibid.

[22] Term which in French means "wig", used to refer to when workers, during working hours, use time, materials, or resources for personal or unproductive purposes. DE CERTEAU, Michel. Op. cit., p. 392.

[23] "The way Google tries to flow is called "the 70-20-10 rule". This is how employees distribute their working hours. 70% should be spent on the Company's main business: searches. Its ads still comprise 99% of Google's sales. Engineers can spend 20% of their time on the search for new products Google can supply to the market (…) The remaining 10% of time can be used to develop any idea, no matter how flamboyant or absurd it seems (…) The employees do not like to mention how much they earn, although they confess they are well-paid, nor do they want to talk about the pool tables, massages, giant balls, Lego toys, skateboards or lava lamps. The Company is like a big house, with sofas everywhere, food and drink on all the desks, dogs and parties. There are no established working hours and employees can dress however they want. On Fridays they celebrate TGIF (Thank God It's Friday), and they all get together to sing or eat." FERNÁNDEZ DE LIS, Patricia. *Viaje al interior de Google. La contraseña del siglo XXI* (online). Diario Página 12, issue dated 28/01/2007. URL:
http://www.pagina12.com.ar/diario/suplementos/espectaculos/2-5213-2007-01-28.html (Retrieved 10 June 2007).

[24] Catalogue from the exposition "Dominique González-Foerster, Pierre Huyghe, Phillipe Parreno", Museum of Modern Art – City of Paris, 1999, p. 82. Quoted in Bourriaud, Nicolas, op.cit., p. 16.

[25] The quotes emphasize the use of this word. We will address subsequently.

[26] Brea, José Luis, *Op. Cit.*

[27] The term copyleft, usually translated as "permitted copy" or "author's lefts", came into use in the 10970s, in relation to software programs that left their code open to the public domain, so it could be improved due to contributions from users and programmers. Currently, there are many licences that are alternatives to Copyright, which are already being implemented in various countries and by quite a variety of cultural producers. Some are: Creative Commons, ColorIuris, GPL, Licencia Arte Libre, etc. Richard Stallman, a pioneer in generating and disseminating this type of debate, continues to do so not only in the field of software but also in increasingly broad contexts, focusing most recently on the significance of education in the freedom from dependence on proprietary programmes. To see/download the video of one of his talks on the subject: http://www.nierox.com/2008/09/24/richard-stallman-el-software-libre-en-las-escuelas/ (seen 08/10/08).

[28] Brea, José Luis, Op. Cit. p. 38.

[29] Explained in the terms of use on Jumpcut. URL: http://jumpcut.com/company/terms (seen 14 October 2008).

[30] De Ugarte, David, *De la web 2.0 al fabbing, o el salto que haremos desde la creación comunitaria al bricolage individual en red*, a seminar given at Inclusiva-net and published by Medialab Prado, Madrid, July 2007. URL:
http://medialab-prado.es/article/de_la_web_20_al_fabbing_o_el_salto_que_haremos_desde_la_creacion_comunitaria_al_bric

olage_individual_en_red (seen 14 October 2008).

[31] Bourriaud, Nicolás, *Postproducción*, Ed. Adriana Hidalgo, Buenos Aires, 2007.

[32] Derrida's concept of deconstruction is related: the analysis of a "dismantled" concept shows the complex network of historical processes, metaphorical meanings, and rhetorical uses that compose it. Likewise, in traditional scientific methods, the hypothesis and refutation require existing knowledge that supports, confronts or overcomes prior knowledge.

[33] http://cienojos.tv.

[34] Discussion group via e-mail (URL: http://tech.groups.yahoo.com/group/vlogespanol/) It has a database with tutorials, projects, directories and other information. URL: http://vlogespanol.pbwiki.com (Retrieved 21 June 2007).

[35] Fundación CopyLeft. URL: http://www.fundacioncopyleft.org/

[36] Creative Commons España URL: http://es.creativecommons.org/

[37] *Diccionario de la lengua española. Vigésima segunda edición* (online). Real Academia Española. URL: http://rae.es. (Retrieved 20 June 2007).

[38] Hardt, Michael, *Op. Cit.*