

LIS 600 Lit Review  
by Joe Lollo

Just notes for now, will become actual bibliography entries soon.

[https://onlinelibrary.wiley.com/doi/full/10.1111/lit.12186?casa\\_token=W7Kab5AoxtAAAAAA%3AmLnkEx7AvArPdbKkm2jmYMQITxfSC-BQ\\_uHpvommm9hMaccx\\_7vKbFviMZYKLpQTESTRilCo0ypBsP2M](https://onlinelibrary.wiley.com/doi/full/10.1111/lit.12186?casa_token=W7Kab5AoxtAAAAAA%3AmLnkEx7AvArPdbKkm2jmYMQITxfSC-BQ_uHpvommm9hMaccx_7vKbFviMZYKLpQTESTRilCo0ypBsP2M)

**Kovalik, Kate, and Jen Scott Curwood. “#poetryisnotdead: understanding Instagram poetry within a transliteracies framework.” *Literacy*, vol. 53, no. 4, November 2019, pp. 185-195.**

Source: Emailed by Melanie

Keywords: digital poetry, media consumption, digital literacy, multimodal writing, social media, Instagram, literacy education, digital publishing

Some thoughts:

- Literacy-based study on how digital poetry and multimodal creativity are circulated over Instagram. Survey respondents are Instagram users who create digital poetry.
- Young people considered “innovators,” as the defining feature is the combination of visual and written elements to experiment with form and aesthetic (**multimodality**). Free tools to encourage this, such as PicsArt or Canva.
  - LOVE the shoutout to Canva! I’m a big supporter of its usage in educational spaces and could actually see myself doing a blog post about that in the future (*Programming Historian*, maybe?). It’s one of my go-to softwares.
- Instagram itself facilitates this interaction, as there’s a way to write anonymously, and young people construct their own identities from that anonymity.
- The interactivity builds community – creators receive and give feedback through private messages (considered more valuable and constructive) and comments. Community is also built through group chats of creators.
  - Private feedback helps improve writing according to the survey, which is supported by a variety of research in learning sciences/literacy studies.
- The effects of this “Instapoetry” on youth digital literacy and English pedagogy is fascinating – as Western systems of literacy education are based on the appreciation and comprehension of various genres, but even despite this is often perceived in negative terms (I was one of those kids, loved – and still love – literature, but was ambivalent towards poetry until undergrad when I grew to love it).
  - Can help form “authentic learning experiences” as Instagram can be adopted as a space for student-centered writing.
  - Creating an Instapoem can be integrated into existing units about poetry by English teachers. “Choice, time, and opportunities to read and write the genre all exist.”
  - Composing these poems helps motivate young people to practice language features and poetic structures.

- Despite this positivity, there is also “drama,” mostly because of in-fighting and cyberbullying, and concerns of plagiarism – identifiers (watermarks or tags of the creator) of the user often used to combat it.
  - Tensions between a desire to contribute to a community and a fear of unproductive interactions and theft – interesting to explore further.

<https://muse.jhu.edu/article/652562>

**Vadde, Aarthi. “Amateur Creativity: Contemporary Literature and the Digital Public Space.” *New Literary History* vol. 48, no. 1, Winter 2017, pp. 27-48.**

Source: Emailed by Melanie

Keywords: digital publishing, literary history, contemporary literature, fan fiction, media culture, digital culture, intellectual property

Some thoughts:

- Explores digital publishing and how it’s changing what we’d consider “literature.”
- Lawrence Lessig coined “amateur creativity,” work done “free from regulation,” which is the foundation of “free culture,” but this “freedom” actually resembles the logic of the free market when we view it in the context of Web 2.0 (and beyond?).
  - “Free culture” can exploit amateurs and appropriate creativity (look at what Spotify has historically done to small artists and the rapper Viper’s music being removed from YouTube because of his remixing).
- Corporations have stopped public institutions and organized workers in the past to support their “creative and intellectual spheres of life.” Amateur creativity has thus been appropriated for a free market many times.
- From a sociological perspective, there is an “emancipatory” potential of participatory culture on the Internet. Web 2.0 platforms allow creators to create without the “economy of prestige” associated with professional authorship.
  - People can gain social and political freedom from participating and creating on the Internet – we see a great example of this in one of the other entries here (the Instapoetry one).
- Social media platforms often “commodify” users’ creativity and information.
- Many social media platforms have been used for amateur writing – FF.net (where E.L. James published what became *Fifty Shades of Grey*), AO3 (nonprofit), and the now dead Kindle Worlds (Amazon’s failed project to have fans self-publish).
  - Amazon only hosts and sells fanfiction of works they license, maneuvering through “fuzzy” legal status.
- Online communities often present themselves as “alternatives or supplements” to traditional writers’ circles.
- Many authors find themselves drawn to Wattpad, however – Margaret Atwood called it the “future of the novel form,” and her involvement on the site show how the degree that “the spheres of amateur and professional writing overlap.” It is great for pseudonymous

writing on a large scale – she did this by coauthoring with Naomi Alderman on *The Happy Zombie Sunrise*.

- Alderman's partnership with Atwood resulted in a professional award from the Rolex Initiative.
- It's important to think about the parallels to traditional hierarchies in novel writing – creative “patronage” and mentorship still exist in a participatory culture on the internet.
  - Professional sharing in born digital content reinforces this structure, challenging the association of authorship with individualism.
- Ultimately what we consider a “contemporary book” can go beyond traditional definitions of “literature,” as writers express expertise in digital environments to create public writing artifacts.
  - I love this sentence: “Ambiguities of intellectual property and preservation might shape and constrain research” on digital literary works.
- Studying digital content and its circulation needs to be augmented by sociological and aesthetic ones, the author argues: we need to think about the collectives and their culture, as well as the fuzzier distinction between professional and amateur writing.
- Intellectual property is something we should always consider.
  - Amateur creativity is always exploited in Web 2.0. Twitter wouldn't exist without users – we bring value to Twitter, not the algorithms but the content.

**Crawford, Kate. “Data.” *Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence*, Yale University Press, 2021, pp. 89-121.**

Source: Specific chapter was an assigned reading for LIS 545, full book emailed to me by Prof. Weber as PDF.

Keywords: data ethics, facial recognition, data privacy, information governance, data collection, artificial intelligence, machine learning

**Abstract:**

Beginning with a discussion of how images of faces come from, and how they are used in the development of facial recognition systems, this chapter discusses how data about human lives are collected, scraped, and commercialized by technology. The author expresses that technology companies often build and profit from AI systems that recognize and extract data about humans, since those systems can be used to monitor their lives. The chapter covers the collection of voice data and the quantities of text that was needed to train larger language-based models, such as early efforts in natural language processing and neural networks. The chapter also considers the unauthorized capture or collection of people's faces and images as data, and ethical concerns that come with researchers saying they “do not know” how their work will be used. The author ultimately argues that the collection, mining, and classification of public data does not center the individuals whom the data is about, but the value of this public data in private settings.

Significance to Research Project: just thoughts for now, will be more coherent later

- Since this project **works with data created by humans**, namely tweets and literature, this reading is integral to understanding how to best work with data that can contain sensitive topics about humans – which Tweets can contain, especially names.
- Data about humans can be, both intentionally and unintentionally, used to harm, which is an important ethical consideration when working with something like tweet data.
- We should **center individuals** when working with data about them, especially if the project working with the data goes public.

<https://openhumanitiesdata.metajnl.com/articles/10.5334/johd.88/>

**Piper, Andrew. “The CONLIT Dataset of Contemporary Literature.” *Journal of Open Humanities Data* vol. 8, no. 24, June 2022.**

Source: Found on a public Zotero group for open data

Keywords: reusable data, open data, literary data, contemporary literature, data curation, digital humanities, social media

Some thoughts:

- Good, albeit short, study on the collection, curation, and reusability of computational data related to literature.
- Author manually curated selection of books and Goodreads + Amazon reviews to show how discourse about these books is circulated online.
- Goal is to provide researchers with a set of variables that can be used for further research on the style and content of each book. Mix of categorical and quantitative data related to a user-centered view of social media circulation and literary materials.
- Beyond preserving data for use and reuse, this shows how genre and its classification play an important role in constraining authorial behavior.
  - This raises an additional question about hermeneutics – the study of interpretation – and who classifies “genre” can come up here.
  - When a book is given a “genre,” aside from on a social tagging system like Goodreads, is it the authors themselves or the publisher that comes up with the “genre,” and when does it come up?
    - This stuff isn’t entirely clear to me, and not entirely the scope of the paper but can be a further interesting study – I’d love to find out more about this process and read more research on literary genre classification and reception/genre correlations.

<https://journals.sagepub.com/doi/10.1177/1527476413480247>

**Florini, Sarah. "Tweets, Tweeps, and Signifyin': Communication and Cultural Performance on "Black Twitter"." *Television & New Media* vol. 15, no. 3, March 2013, p. 223-237.**

Source: Found on UW Library Search

Keywords: Black culture, cultural identity, social networks, identity politics, digital culture

Some thoughts:

- Great intro to how Black culture is represented and how Black people represent themselves over the Internet and the ambiguities that come with Twitter's structure and user identities, relates well to BLM tweets discussed throughout *Tweets of a Native Son*.
- "Signifyin'" – important to the construction of "Black Twitter."
  - Genre of Black linguistic expression/performance, "indexing the sociocultural contexts it was practiced in" – generations of Black Americans since the 19th Century have used it as an expression of cultural knowledge (226).
    - Signifyin' often involves the usage of AAVE.
  - This term has been used as a "catchall" of sorts for various Black oral traditions, yet can take many forms and can be embedded into a variety of discourses – including activist practices (226).
  - Signifyin' also functions as a "marker of racial identity through popular culture," which relies heavily on "cultural competencies and users' ability to construct additional context" (227).
    - Signifyin' can be an example of how groups can circulate cultural productions based around their shared identity – particularly interesting example of fake Drake lyrics being generated over Twitter.
- Hashtags are used frequently on Black Twitter, as a "cultural index" the way signifyin' is used as a cultural expression (229). They can document the lived experience of Black individuals and groups on social networks, and be used to connect them to one another.
  - An example from *after this article was written* is how BLM began, through the circulation of hashtags over Twitter after the acquittal of George Zimmerman/death of Trayvon Martin.
  - "Required knowledge of familiarity with Black culture," similar to signifyin', to create communities from that reference (229).
  - Interesting example of "hashtag rap," using hashtags to make comedic rap songs mocking famous artists – initially Drake, but later some other rappers (229).
- Black Twitter discourse is a "resource for encoding and expressing experiential knowledge of the Black experience," and leads to interactions among those with similar experience (228-229).
  - An interesting example is #blacknerdsunite, which "illustrates how hashtags can critique mainstream constructions of Blackness," highlighting the uniqueness of Black individuals (229).
  - What makes *Tweets of a Native Son* so unique compared to other projects looking at Black Twitter is that it traces the origins of the cultural materials

circulated while also looking at the circulation practices, rather than just doing the latter.

- “Black users perform their identities through displays of cultural competence and knowledge,” which this project definitely shows through the quotation and circulation of Baldwin over Twitter (235).

<https://www.nature.com/articles/s41599-022-01384-1>

**Klein, Colin. “Attention and Counter-Framing in the Black Lives Matter Movement on Twitter.” *Humanities & Social Science Commons*, vol. 9, no. 3, October 2022.**

Source: Found on Web of Science when looking at articles related to Twitter

(I will say, this article is online and open-access, so there are no page numbers)

Keywords: Twitter, activist movements, social media, digital culture, identity politics, cultural analytics, network analysis

Research questions (because they have them!):

1. How sensitive is the online attention of different groups to protest, and how quickly does that attention decay?
2. How do different groups talk about BLM, and how did that change in response to the murder of George Floyd?

Some thoughts:

- Twitter has played a “crucial role” in the development of the BLM movement.
- Twitter’s “immediacy” has helped spread information and organize protests.
  - Increased online attention has made the movement much more visible.
  - “Battle for our attention on the Internet,” has given a particular importance in who gets there first or more often. Left-wing activists have effectively gained rapid attention on Twitter, but that has struggled to maintain across time.
  - “Issue/Attention Cycle”: three conditions of a high-profile event can make an issue more likely to receive counter-reactions – “it must involve a minority population, solving the issue must require dealing with structural considerations that advantage the majority, and the attention needs to be tied to shocking, transient events.”
    - These are all met by BLM, usually involving the death of an individual – Michael Brown, Breonna Taylor, Trayvon Martin, George Floyd, and the way that those impacted policy and public life.
    - (The concept of the “Issue/Attention Cycle” originally comes from this study from the 1970s but was adapted into the author’s research: [Downs: Up and down with ecology: The issue-attention cycle - Google Scholar](#))
- Author did a comparative data analysis of 118 million tweets that showed three distinct groups with three different opinions – right-wing, center-left, and far-left. “[These groups differ] in not only the content they share and the language they use, but also in how long their tweets were circulated and continued to gain traction.”

- Division between pro- and anti-BLM communities, “spikes” in George Floyd and Michael Brown murders from far-left, but fairly consistent discourse around BLM from right-wing and center-left since 2014.
- Tweets collected over 2 years, access to the Twitter API was disrupted for a while in 2020, and missing days are included in qualitative analysis.
- Created SNA-style “retweet network” where nodes are authors and the weight of an edge represents how many times users were retweeted by others, as “endorsements of content.”
- A point made by the author that I want to expand on in the future says that human users and bots can both “amplify” attention, an interesting research project to do in the future could be about whether human users or bots can gain more popularity on Twitter.
- There are “complex interactions” within the three groups – a VAR model shows that activists have a relatively strong effect on protests, while center-left tweets have relatively strong influences on both views, meaning that they drive activity and discourse on both sides: <https://www.nature.com/articles/s41599-022-01384-1/figures/4>

I kinda needed to read something like this article and am so glad I found it, because I did not know much about BLM and wanted to learn more about its origins and history to inform my ignorance and better support the project. The writing is very accessible and I would highly recommend it for a cultural analytics curriculum as a good study, even if with all of the data visuals it can equate to a lengthy read (I spent 2 days on it).

Answers to the research questions and personal opinion on that:

1. Proponents and opponents of BLM have very different patterns of attention in the ways they frame and engage with core issues. There is a “partisan divide” in the far-left and far-right tweeters, but center-left tweeters are an interesting case – they are closely allied with the left-wing group ideologically and structurally, but circulate content in a way similar to right-wing tweeters.
2. There is a significant difference in the way that each group talks about BLM and related topics over Twitter, as their topic modeling shows: <https://www.nature.com/articles/s41599-022-01384-1/figures/5>
  - a. Far-left groups (or “activists,” as the author says) have consistent levels of engagement across all topics. There was a big increase in anti-police topics following the murders of George Floyd and Breonna Taylor.
  - b. Center-left groups are more focused on systemic racism than anything else, but an interesting insight made by the author is that they are, out of all three, the group most willing to talk about the election, policy decisions, and Donald Trump in a non-“fanatic” way.
  - c. The manner in which right-wing groups talk about BLM is very complex: they started out having a “pro-police rhetoric,” as the author claims, but this rhetoric is diminished post-George Floyd due to an increase in connecting BLM activists to “Marxists,” “Antifa,” and “other fears of U.S. right-wing discourse.”



**A better abstract than the one on the journal, which doesn't really summarize the research well:**

The social media platform Twitter has made significant contributions to the development and growth of the Black Lives Matter (BLM) activist movement. The immediate, flexible nature of Tweets has consistently played a crucial role both in spreading information about the movement's aims and in organizing individual protests. Twitter has also, however, played an important role in right-wing reactions to BLM, providing a means to reframe and recontextualize activists' claims in a more sinister light. The ability to bring about social change depends on the balance of these two forces, and in particular which side can capture and maintain sustained attention. This study examines differences in how different political groups engage content related to BLM over Twitter, through a corpus of 118 million tweets surrounding BLM, using the data science methods of time-series analysis, topic modeling, and network analysis to understand the complex struggles between political views and rhetorics in online attention paid to the BLM movement.

**Sievers, Wibke, and Peggy Levitt. "Introduction – Scale Shifting: New Insights into Global Literary Circulation." *Journal of World Literature*, vol. 5, no. 4, Nov. 2020, pp. 476-470.**

[https://brill.com/view/journals/jwl/5/4/article-p467\\_1.xml?language=en](https://brill.com/view/journals/jwl/5/4/article-p467_1.xml?language=en)

Source: Cited in a *Journal of Open Humanities Data* article that I read but found unfit for the literature review.

Keywords: literary circulation, translation, publishing, world literature, global languages, marginalized authors, consumer culture

While this article is somewhat outside the scope of the project, I gained a good understanding of how literature and cultural materials are circulated, particularly in the publishing industry. An understanding of publishing and circulation was not really discussed in my undergraduate English major and I feel like it should be taught more frequently because of how important it is in understanding how concepts like the Canon are formed.

**Abstract:**

This article brings into sharper focus the complexity of global literary circulation, especially when viewed from the perspective of authors from the "periphery." The authors present the idea of "scale shifting," a concept used to move beyond translation to include circulation in "global" languages like English and French. Building on earlier analysis that map literary circulation across histories and borders, the authors shed light on the aesthetic and sociological factors that enabled outsiders to enter them, by focusing on how peripheralized and marginalized writers can gain global recognition among publishers and how scale shifting changes the national, regional, and global level of literary publishing and consumption. The authors also provide a preview of the other articles in this journal and the collective takeaway from each further author's case studies.



Some thoughts:

- “Global” literary circulation is a process that begins with the publication and recognition of the author’s work in their culture of origin and a series of translations into other languages that will “spread the text across corners of the globe” (467). The concept of circulation has also become central to how we understand “world” literature.
  - Culture of origin is a point of “departure” for literary works to travel and reach audiences.
- Studies of “infrastructure” as far as cultural materials go attempt to bridge historical divide between the text/material circulated and the “cultural superstructure” that influences the circulation – “bringing together the mediated, material, and symbolic” (469). The different scales are influenced by infrastructures in global publishing and literature – “global,” “transregional,” and “national” scales can change the reach of the publication (469-470).

This diagram is useful to understanding the publishing world’s spheres (thanks for letting me save it, Sci-Hub):

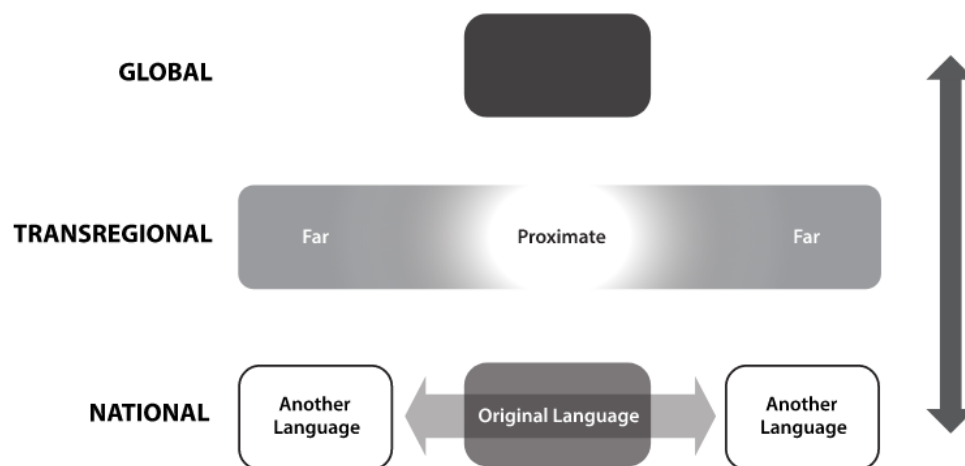


Fig. 1. THE TRANSNATIONAL LITERARY WORLD.

- “Books no longer have to be published in New York or London to reach English-speaking readers around the world,” and national markets have been created in India and some parts of Africa where there are enough English speakers (468).
- Translation from “peripheralized” languages was a rarity until recently – authors now write in English, French, German, or Spanish (considered “global” languages) to scale up to a regional literary field from local or national contexts (468).
  - This also occurs in the opposite direction, as authors can first publish their works in global contexts and then scale them down to marginalized languages “find recognition back home” (468).
  - Quotation of Johan Heilbron’s “inequalities of literary exchange”

**Weber, Nicholas, and Bree Norlander. "Open Data Publishing by Public Libraries." *IEEE Xplore*, June 2019.**

<https://ieeexplore.ieee.org/document/8791172>

Source: LIS 572 Course readings

Keywords: open data, data publishing, public libraries, library data, geospatial data, data infrastructures

Some thoughts:

This was a piece I decided to include in my final blog post report and thought would be applicable here, since my blog discusses open circulation data and the way that James Baldwin's work has been used across SPL settings. I think it could be useful for the final book-length project too.

On a re-read after LIS 572, and while taking LIS 545, I started to really see that open access is crucial for having intellectual freedom, particularly in institutions like libraries and research universities/centers. The data generated by the libraries and the way that people in the public interact with and use it can provide useful insights on better serving communities across libraries.

- Developing best practices and investing in data-driven resources is a great idea for public engagement with the library, but it needs to be very conscious – SPL does a great job doing this in its collaboration with Seattle Open Data, as circulation data and location data are both publicly available, but at the same time this could be a long-term effort to improve the accessibility of libraries.

**The article's abstract:** <https://ieeexplore.ieee.org/document/8791172>

(this one is actually a very good abstract)

Public libraries in the USA are part of a broad civic information ecosystem that is rapidly adopting transparency legislation aimed at publishing structured open data for public reuse. In this preliminary results paper we look specifically at the open data publishing practices of 85 public libraries in the USA. We find that less than half of these libraries have published any open data, and that there is no relationship between revenue nor staff size and open data publishing practices. Categorizing public library open data by type we find overwhelmingly the most frequent type of open data published by libraries are geospatial (map) information. The authors plan to use these findings to develop a proposal for public libraries to engage in publishing a core set of open data, and conclude by discussing the potential for reuse of open public library data.