

# ACS Summer Institute



Ghent University  
July 11 – July 15, 2011

## Programme



\* C O N S T A N T

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The Association for Cultural Studies (ACS) and the Department of Educational Studies of Ghent University welcome you to the inaugural ACS Summer Institute on Critical Literacies.

The traditional notions of literacy have been challenged by developments such as digitization, globalization and multiculturalism. During the Summer Institute we will question and discuss these challenges from a critical perspective, working at the intersection of cultural studies and education. We will take into account the expansion of the notion of a singular literacy to multiliteracies and focus on what this shift implies for media literacy, digital literacy, (cross)cultural literacy, academic literacy, corporal literacy, etc.

The Summer Institute will provide an intensive, extensive and rewarding pedagogical experience for postgraduate students and postdoctoral researchers who will have the opportunity to spend the week discussing and learning from keynote presentations, lectures, workshops and seminars delivered by 5 keynote speakers and a faculty staff of leading cultural studies scholars from around the world. The overall participatory and informal character of the Summer Institute will give voice to the participants by offering a forum to address issues related to their own work specifically as well as issues of general interest. In addition, social activities, receptions, meals and informal gatherings will provide opportunity for participants, lecturers and organizers to intermingle and stimulate further conversation.

The Summer Institute will be held in the tradition of the Crossroads conference, bringing together participants from a wide range of disciplines to explore what it means to conduct cultural studies. We are therefore very happy to have the participation from researchers and artists who work in disciplines such as cultural studies, cultural anthropology, film studies, media studies, literary theory and criticism, discourse analysis, new literacy studies, educational studies, rhetorical criticism, etc.

The Association of Cultural Studies is the premiere international association of cultural studies and hosts the biennial Crossroads in Cultural Studies Conference. Starting with Ghent in 2011, the ACS intends to host a biennial Summer Institute.

The ACS Summer Institute 2011 is organized by the research group Culture & Education (C&E) that is part of the Department of Educational Studies of Ghent University. The research group works within Educational Sciences, Social Work and Teacher Education and focuses its research and teaching on language and communication, culture, rhetoric, multiliteracies and media. C&E takes its main perspective for theory and research from interdisciplinary fields of scholarship such as cultural studies, narratology, rhetorical studies and (critical) pedagogy.



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## ORGANIZERS

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### SCIENTIFIC COMMITTEE

- Abdulhamied Alromaithy (Culture Arabia, United Arab Emirates)
- Chantal Cornut-Gentile D'Arcy (University of Zaragoza, Spain)
- Ursula Ganz-Blättler (University of St. Gallen, Switzerland)
- Gilbert Rodman (University of Minnesota, USA - Acting chair ACS)
- Kris Rutten (Ghent University, chair)
- Katia Segers (Vrije Universiteit Brussel)
- Ronald Soetaert (Ghent University, chair)
- Handel Kashope Wright (University of British Columbia, Canada)

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### LOCAL ORGANIZING COMMITTEE

- Kris Rutten (Ghent University, chair)
- Ronald Soetaert (Ghent University, chair)
- Jeroen Bourgonjon (Ghent University, webmaster)
- Katia Segers (Vrije Universiteit Brussel)
- Geert Vandermeersche (Ghent University)
- Joachim Vlieghe (Ghent University)
- Jonas Tavernier (Ghent University)
- Jordi Casteleyn (Ghent University)
- Steven Vanhooren (Ghent University)
- André Mottart (Ghent University)



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## GENERAL INFORMATION

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### VENUE

Faculty of Psychology and Educational Sciences – Henri Dunantlaan 2 – 9000 Gent Belgium

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### LOCATIONS

Henri Dunantlaan 2

Registration, coffee & lunch – 2<sup>nd</sup> floor

Auditorium 1 – Ground floor

Room 2B & 2C – 2<sup>nd</sup> floor

Room 3B & 3C – 3<sup>rd</sup> floor

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### EXTRA VENUES

GUSB – Sportsbar: Watersportlaan 3 – 9000 Gent

NTGent – Ghent City Theater: Sint-Baafsplein 17 – 9000 Gent

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### WIRELESS INTERNET ACCESS

Network: UGent Guest

Login: guestAcssum

Password: S2Id2TZ0





## PROGRAMME

### WEEK OVERVIEW

|            | Day 1 (11/07)                       | Day 2 (12/07)            | Day 3 (13/07)                     | Day 4 (14/07)              | Day 5 (15/07)           |
|------------|-------------------------------------|--------------------------|-----------------------------------|----------------------------|-------------------------|
| 8u30-9u30  |                                     | Registration             |                                   |                            |                         |
| 9h30-10h30 | Registration                        | Keynote Lecture II       | Keynote Lecture III               | Keynote Lecture IV         | Keynote Lecture V       |
| 10h30–11h  | Coffee                              |                          |                                   |                            |                         |
| 11h-13h    | Opening Session & Keynote Lecture I | Seminars & Workshops     | Seminars & Workshops              | Seminars & Workshops       | Seminars & Workshops    |
| 13h-14h    | Lunch                               |                          |                                   |                            |                         |
| 14h-16h    | Seminars & Workshops                | Seminars & Workshops     | Cultural Activity/ Social Program | Seminars & Workshops       | Closing Plenary Session |
| 16u-16h30  | Coffee                              |                          |                                   | Coffee                     | Farewell Happy Hour     |
| 16h30-18h  | Participatory Session I             | Participatory Session II |                                   | Screening: Dog of Flanders |                         |
| 18u - ...  | Welcome Reception                   | Reception                |                                   | Institute Barbecue         |                         |

## DAY 1 (11/07)

|           |  |  |   |  |
|-----------|--|--|---|--|
| 9h30-11h  | <i>Registration &amp; Coffee</i>   |  |   |  |
| 11h-13h   | <b>Opening Session &amp; Keynote Lecture I - John Willinsky (Stanford University)</b><br><br><i>What's Also Critical About Literacy Then and Now: Its Intellectual Properties</i><br><br>Chair: Kris Rutten<br><br><b>Room: Auditorium 1</b> |  |   |  |
| 13h-14h   | <i>Lunch</i>   |  |   |  |
| 14h-16h   | A cross-field dialogue between Cultural Studies and Film Studies<br><br><i>Chantal Cornut-Gentile D'Arcy &amp; Juan Tarrancon de Francisco</i><br><br><b>Room: 2B</b>  | “New” media technologies<br><br><i>Gilbert Rodman</i><br><br><b>Room: 2C</b> | Nose to Nose: Insights to the Culture of Arabia<br><br><i>Abdulhamied Alromaithy</i><br><br><b>Room: 3B</b> | Scripted Reading<br><br><i>Femke Snelting &amp; Peter Westerbergh</i><br><br><b>Room: 3C</b> |
| 16h-16h30 | <i>Coffee</i>  |  |   |  |
| 16h30-18h | <b>Participatory Session I – User Empowerment in a Social Media Culture</b><br><br>Chair: Ronald Soetaert<br><br><b>Room: Auditorium 1</b>   |  |   |  |
| 18h-...   | <i>Welcome Reception &amp; Informal Opening of the Institute</i><br><br><b>GUSB - Sportsbar</b>  |  |   |  |

|            |   |   |  |   |
|------------|---|---|--|---|
| 8h30-9h30  | Registration  |   |  |   |
| 9h30-10h30 | <p><b>Keynote Lecture II – Carol Stabile (University of Oregon)</b></p> <p><i>'OMG UR Gai, Why U Plai Gurll??': Decoding Gender in Massively Multiplayer Online Games</i></p> <p>Chair: Katia Segers</p> <p><b>Room: Auditorium 1</b></p> |   |  |   |
| 10h30-11h  | Coffee  |   |  |   |
| 11h-13h    | <p>Is there (still) an ethnographic turn in contemporary arts?</p> <p><i>An van. Dienderen &amp; Kris Rutten</i></p> <p><b>Room: 2B</b></p>   | <p>Reading and Writing 101</p> <p><i>Jan Hein Hoogstad</i></p> <p><b>Room: 2C</b></p>                               | <p>(Cross)cultural Literacy and (Trans)national Literatures</p> <p><i>Thomas Vaessens &amp; Gaston Franssen</i></p> <p><b>Room: 3B</b></p> | <p>Critical Practice and the Future of Cultural Studies</p> <p><i>Ted Striphas</i></p> <p><b>Room: 3C</b></p> |
| 13h-14h    | <p>Lunch</p> <p><i>Exhibition: Researching artistic and sociocultural practices in urban cracks</i></p>   |   |  |   |
| 14h-16h    | <p>How to Survive Higher Degree Studies?</p> <p><i>Keyan Tomaselli</i></p> <p><b>Room: 2B</b></p>   | <p>Urbanism and the Bakhtinian Chronotope</p> <p><i>Bart Keunen &amp; Sofie Verraest</i></p> <p><b>Room: 2C</b></p> | <p>Casted for Life</p> <p><i>Ursula Ganz-Blättler</i></p> <p><b>Room: 3B</b></p>   | <p>Literary Citizens and Consumers</p> <p><i>Mikko Lehtonen</i></p> <p><b>Room: 3C</b></p>                    |
| 16h-16h30  | Coffee  |   |  |   |
| 16h30-18h  | <p><b>Participatory Session II – Cultural Studies and the World of (Literacy) Research Methodology</b></p> <p>Chair: Handel Kashope Wright</p> <p><b>Room: Auditorium 1</b></p>   |   |  |   |
| 18h-...    | <p>Reception on Location</p> <p><b>NTGent – City Theatre</b></p>  |   |  |   |

## DAY 3 (13/07)

|            |  |  |   |  |
|------------|--|--|---|--|
| 8h30-9h30  | Registration   |  |   |  |
| 9h30-10h30 | <p><b>Keynote Lecture III - Keyan Tomaselli (University of KwaZulu-Natal)</b></p> <p><i>Cultural Studies as Hoax and Parody. What is Literacy in the Age of the Post?</i></p> <p>Chair: Handel Kashope Wright</p> <p><b>Room: Auditorium 1</b></p> |  |   |  |
| 10h30-11h  | Coffee   |  |   |  |
| 11h-13h    | <p>Persisting Inequalities: Gamification and Education</p> <p><i>Carol Stabile</i></p> <p><b>Room: 2B</b></p>  | <p>A cross-field dialogue between Cultural Studies and Film Studies</p> <p><i>Chantal Cornut-Gentile D'Arcy &amp; Juan Tarrancon de Francisco</i></p> <p><b>Room: 2C</b></p> | <p>What Is Cultural Studies Anyway?</p> <p><i>Gilbert Rodman</i></p> <p><b>Room: 3B</b></p> | <p>Cultural Studies and Disability Literacies</p> <p><i>Griet Roets &amp; Kris Rutten</i></p> <p><b>Room: 3C</b></p> |
| 13h-14h    | Lunch  |  |   |  |
| 14h-16h    | <p><b>Cultural Activity/Social Programme:</b></p> <p><u>Choices:</u></p> <p>(1) Alternative City Walk in Ghent</p> <p>(2) Visit to STAM – Ghent City Museum</p>  |  |   |  |
| 16h-16h30  |  |  |   |  |
| 16h30-18h  |  |  |   |  |
| 18h-...    |  |  |   |  |

|            |  |   |   |   |
|------------|--|---|---|---|
| 8h30-9h30  | Registration   |   |   |   |
| 9h30-10h30 | <p><b>Keynote Lecture IV – Joke Hermes</b><br/> <b>(UC Inholland/University of Amsterdam)</b></p> <p><i>Cultural Studies and critical literacies: beyond street cred and cynicism</i></p> <p>Chair: Mikko S. Lehtonen</p> <p><b>Room: Auditorium 1</b></p> |   |   |   |
| 10h30-11h  | Coffee   |   |   |   |
| 11h-13h    | <p>Critically<br/>Realigning<br/>Literacy's<br/>Intellectual<br/>Properties</p> <p><i>John Willinsky</i></p> <p><b>Room: 2B</b></p>  | <p>What Time's Got<br/>to Do With It.<br/>Storytelling and<br/>Popular Culture.</p> <p><i>Ursulla Ganz-<br/>Blättler</i></p> <p><b>Room: 2C</b></p> | <p>Literary Citizens<br/>and Consumers</p> <p><i>Mikko Lehtonen</i></p> <p><b>Room: 3B</b></p>                                  | <p>Is there (still) an<br/>ethnographic<br/>turn in<br/>contemporary<br/>arts?</p> <p><i>An van.<br/>Dienderen &amp; Kris<br/>Rutten</i></p> <p><b>Room: 3C</b></p> |
| 13h-14h    | Lunch  |   |   |   |
| 14h-16h    | <p>Audience<br/>Research as a<br/>Troublesome<br/>Practice</p> <p><i>Joke Hermes</i></p> <p><b>Room: 2B</b></p>  | <p>Reading and<br/>Writing 101</p> <p><i>Jan Hein<br/>Hoogstad</i></p> <p><b>Room: 2C</b></p>   | <p>Urbanism and<br/>the Bakhtinian<br/>Chronotope</p> <p><i>Bart Keunen &amp;<br/>Sofie Verraest</i></p> <p><b>Room: 3B</b></p> | <p>De Schaerbeekse<br/>Taal/La Langue<br/>Schaerbeekoise</p> <p><i>Femke Snelting &amp;<br/>Peter Westenberg</i></p> <p><b>Room: 3C</b></p>                         |
| 16h-16h30  | Coffee   |   |   |   |
| 16h30-18h  | <p>Screening: Dog of Flanders</p> <p><b>Room: Auditorium 1</b></p>   |   |   |   |
| 18h-...    | <p><i>Institute Barbecue</i></p> <p><b>GUSB - Sportsbar</b></p>  |   |   |   |

|            |  |   |   |   |
|------------|--|---|---|---|
| 8h30-9h30  | Registration   |   |   |   |
| 9h30-10h30 | <b>Keynote Lecture V – Ted Striphas (Indiana University)</b><br><br><i>Algorithmic culture</i><br><br>Chair: Gilbert Rodman<br><br><b>Room: Auditorium 1</b> |   |   |   |
| 10h30-11h  | Coffee   |   |   |   |
| 11h-13h    | Diversity Literacy and the End(s) of Multiculturalism<br><br><i>Handel Kashope Wright</i><br><br><b>Room: 2B</b>   | Nose to Nose: Insights to the Culture of Arabia<br><br><i>Abdulhamied Alromaithy</i><br><br><b>Room: 2C</b> | Cultural Studies and Disability Literacies<br><br><i>Griet Roets &amp; Kris Rutten</i><br><br><b>Room: 3B</b> | (Cross)cultural Literacy and (Trans)national Literatures<br><br><i>Thomas Vaessens &amp; Gaston Franssen</i><br><br><b>Room: 3C</b> |
| 13h-14h    | Lunch  |   |   |   |
| 14h-16h    | <b>Closing Session - Cultural Studies &amp; Critical Literacies</b><br><br>Chair: Ronald Soetaert<br><br><b>Room: Auditorium 1</b>                           |   |   |   |
| 16h-16h30  | Farewell Happy Hour  |   |   |   |
| 16h30-18h  |  |   |   |   |
| 18h-...    |  |   |   |   |







*John Willinsky is Khosla Family Professor of Education at Stanford University, as well some-time professor in the Faculty of Education at the University of British Columbia. He directs the Public Knowledge Project, which is doing research on the intellectual properties of learning and is building free publishing software for scholar-publishers who are working to improve the public and scholarly quality of academic publishing.*

Keynote Lecture

**WHAT'S ALSO CRITICAL ABOUT LITERACY THEN AND NOW  
ITS INTELLECTUAL PROPERTIES**

This talk will present a case for considering the intellectual properties of literacy as representing a set of vital but missing, and in that sense critical, lessons about how we think about reading and writing as we move into the digital era. It will explore the play in the term "intellectual properties" by drawing on historical and contemporary instances to see how this concept is used to establish value, govern discourse, and institute authority. The talk will reach back to Ghent's monastic heritage for the earliest of missing formative lessons in the West, in which literacy and learning form a close association as a way of moving the world by stepping away it. It will leap forward to the critical interventions that have emerged in the formative years of this new highly literate medium, so that we may see how open source software, open access to research, Creative Commons, Wikipedia and related developments form critical lessons in literacy by way of this idea of intellectual property. The talk will also draw on my experiences with the Public Knowledge Project over the last decade in trying to open an alternative channel for the intellectual property status of the academic work that we do. It will argue, ultimately, that the critical principle behind such interests in the intellectual properties of literacy comes at the intersection of cultural studies and pedagogy. It is as if we would not only interpret the world in various ways; for the point was to change the world, to paraphrase one short-term resident of Brussels.

*Carol Stabile earned a PhD in English from Brown University, where she did research on gender, technology, and feminist theory. Her interdisciplinary research interests focus on gender, race, class, and sexual orientation in media and popular culture. She is the author of Feminism and the Technological Fix, editor of Turning the Century: Essays in Media and Cultural Studies, co-editor of Prime Time Animation: Television Animation and American Culture, and author of White Victims, Black Villains: Gender, Race, and Crime News in US Culture. She is currently finishing one project on "old" media - a book on women writers and the broadcast blacklist in the 1950s, entitled Black and White and Red All Over: Women Writers and the Television Blacklist - and is beginning a project on "new" media - a research project on the role of gender in massively multiplayer online games.*

**Keynote Lecture****'OMG UR GAI, WHY U PLAI GURLL?'****DECODING GENDER IN MASSIVELY MULTIPLAYER ONLINE GAMES**

In massively multiplayer online games (MMOs), players read gender and communicate on the basis of specific reading practices. Gender remaining a core element of how we understand identity, these online interactions take place against an anxiously gendered background. In MMOs, anxieties about gender abound, since unless you know another player IRL or routinely use voice communication software (and your voice is unambiguously male or female), you have to read gender from a toon's name, gender, appearance, and communicative practices.

To add to these complexities, research suggests that men are still much more likely to gender swap, or play as female characters. According to MMO researcher Nick Yee, men are 7-8 times more likely to play as female characters in WoW than women: in other words, one out of every two female characters is being played by a man, while only one out of every hundred male characters is being played by a woman. The older explanation -- that this owes to the fact that the game remains male-dominated -- no longer holds. A recent Nielsen study estimated that WoW was the most often played game for women aged 25-54, with over 428,621 unique female players estimated in December 2008, compared to 675,713 unique male players.

Based on game play, forums, and ethnographic interviews, this address looks at the reading practices players use to decode gender and other aspects of identity in these online games and the complex range of responses anxiety over identity provokes in and around games, ranging from hate speech to gender swapping practices that seek to challenge and in some cases undo dominant ideologies of gender.

*Professor Tomaselli has written extensively on critical methodologies, cinema, and various aspects of South African culture, and has conducted contract research for both the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and the United Nations Development Programme (UNDP). A former Fullbright Research Scholar (1990-91), Professor Tomaselli received the KWANZAA Award for his book The Cinema of Apartheid: Race and Class in South African Cinema (Lake View Press, Chicago, 1998). Other publications include: Media, Democracy and Renewal in South Africa (IAP, 2001); Appropriating Images: The Semiotics of Visual Representation (Denmark: Intervention Press, 1996/1999); The Alternative Press in South Africa (1991, 2002); Broadcasting in South Africa (1989, 2002), The Press in South Africa (1987, all published by James Currey, London); Myth, Race and Power: South Africans Imaged on Film and TV (1986), Rethinking Culture (Anthropos, Cape Town, 1988, 1989); and The Cinema of Apartheid (Lake View Press and Routledge, 1988, 1989). He is the Editor of Critical Arts: A Journal of South/North Cultural and Media Studies, and is the Series Editor for "Critical Studies on African Culture and Media" (International Academic Publishers).*

Keynote Lecture

**CULTURAL STUDIES AS HOAX AND PARODY.  
WHAT IS LITERACY IN THE AGE OF THE POST?**

Co-authored with Dr Nyasha Mboti  
University of KwaZulu-Natal, Durban

In an article entitled "The Weirdest People in the World" (Henrich et. al, 2010) the authors argue that 96% of psychology research is focused on only 4% of the world's population. Can Western, Educated, Industrialized, Rich, Democratic (WEIRD) societies be assumed as the exemplar for all societies?

The implications of place, space and race in building one's academic career are the focus of this address. Location, class, gender, ethnic and other determinations embed one in particular - often contested - theoretical relations.

How does theory travel? What happens when it arrives at different destinations? How do I as an African-based scholar make a claim to be discussing theory while being over-determined by my peers as being fixed 'in Africa', as doing African studies rather than cultural studies? How does one engage the discursive hegemony of the Western gurus in recontextualising theory into contexts for which it was never intended? And, how does one deal with theory that was forged amongst the rest and that is now determining in the West? Where does postmodernism fit into a world beset by structural violence, terrorism, genocide, where millions are refugees, and where the bulk of research done is on a

relatively stable minority of the global population - the WEIRDs? What relevance does postmodern critique have in the post-9/11 world?

These and other questions will be examined in relation to a thesis done by a South African who locates herself in an imagined world of an idealized West in which postmodernism reigns, where theory is a game, analysis is fun and the world is a self-made narcissistic web. Should cultural studies be fun? Should the banal be celebrated as a sub-cultural democracy? I have written a book in 2005 called *Where Global Contradictions are Sharpest* in which I elaborated my theory of reverse cultural studies. Basically, my argument is that in non-WEIRD societies, reverse signification and nominal conditions predominate, largely making nonsense of Cartesian logic. The book's greatest fans are not academics, but NGO workers deep in the bush, working with often destitute and remote communities. Finally, they tell me, they've found in me an academic who understands the conditions under which they work daily: mess, confusion, and for the industrial subject's mind, the often incomprehensible illogic of those with whom they are working. I will examine the prisms offered by various forms of cultural studies in the light of some personal and auto-ethnographic experiences.

*Joke Hermes is Lector in Media, Culture and Citizenship at University College INHolland. She is the author of Reading Women's Magazines (1995) and Re-Reading Popular Culture (2005), and co-editor of Public Places, Popular Issues (1998). Her work focuses on qualitative audience research, citizenship and popular culture. She is founding editor of the European Journal of Cultural Studies.*

Keynote Lecture  
**CULTURAL STUDIES AND CRITICAL LITERACIES  
BEYOND STREET CRED AND CYNICISM**

Media literacy has long lost its High Cultural connotation. It is closely connected with the cultural citizenship project in cultural studies in the 90s and the 2000s. How then can it be that the two traditions have not engaged more closely or directly? Why would cultural studies leave this discussion to media and communications researchers? In this talk I aim to reconstruct two recent trends in cultural studies: the turn towards issues of citizenship and the turn to production studies and questions of governmentality. While power relations, social inequality and empowerment have always been high on the cultural studies agenda, the 1990s and 2000s show a distinct disenchantment with (overly) optimistic scenarios. While popular culture ceased to be an area of contention under neo-liberal rule, there was less need to defend popular taste or texts. Although media literacy appeared to be a good candidate for the research agenda, this did not happen. Smaller qualitative audience research projects suggest that it may not have been (nor will be) easy to come to strong definitions of literacy. While early cultural studies showed us the mechanisms of street creditability in youth culture projects, audience reactions today suggest that cynicism rather than literacy have been the outcome of the new 'media savviness' that viewers take credit for. How to (re)define the notion of literacy to make it work for cultural studies today in a way that is both critical and empowering?

*Ted Striphas is Associate Professor in the Department of Communication and Culture, Indiana University, USA. His work focuses on the history of media and technologies of communication; the politics of intellectual properties, and the institutional formations of cultural studies. His research has appeared in Communication and Critical/Cultural Studies, Critical Studies in Media Communication, Cultural Studies, The International Journal of Cultural Studies, and Television and New Media, among other journals. His book, The Late Age of Print: Everyday Book Culture from Consumerism to Control (Columbia University Press, 2009) won the 2010 Book of the Year Award from the National Communication Association's (USA) Critical Cultural Studies Division. He maintains two blogs: Differences and Repetitions (<http://www.diffandrep.org>), about media, philosophy, and the politics of culture; and The Late Age of Print (<http://www.thelateageofprint.org>), about the past, present, and future of book.*

**Keynote Lecture****ALGORITHMIC CULTURE**

Increasingly we human beings are delegating the work of culture - the sorting, classifying, and hierarchizing of people, places, objects, and ideas - to computational process. This is evident everywhere from the personalized product recommendations we receive on shopping sites like Amazon.com to the searches we perform on Google and elsewhere. Such a shift, I believe, fundamentally alters how the category culture has long been practiced, experienced, and understood, giving rise to the phenomenon that I am calling "algorithmic culture." The purpose of this talk is to trace some of the conditions out of which algorithmic culture has emerged and, in doing so, to offer a preliminary treatment on what "it" is.

I proceed along the lines of the introduction to Raymond Williams' *Culture and Society* (1958). There, he traces the semantic context out of which early 20th century understandings of culture emerged, focusing specifically on four keywords: art, class, democracy, and industry. Similarly, I want to single out a small group of terms-three, to be precise - whose bearing on the meaning of the word culture has been unusually strong over the last two or three decades. My claim is that the offloading of cultural work onto computers, databases, and other types of digital technologies has prompted a major reshuffling of the terms surrounding the word culture, giving rise to whole new senses of the term that may be experientially available but have yet to be sufficiently well named or recorded. Williams identified the first one in his later work-information; the other two-crowd and algorithm - are my own. As the title of this talk suggests, the last of these is arguably the most decisive in terms of explaining what culture means and how it works today.







**PARTICIPATORY SESSION I**  
**USER EMPOWERMENT IN A SOCIAL MEDIA CULTURE**  
Chair: Ronald Soetaert

This participatory session will start from an interdisciplinary research project on User Empowerment in a Social Media Culture (EMSOC). Media and communication are changing fundamentally, with increased convergence and an evolution from mass communication and personal media to mass self-communication. Mediated communication becomes more and more participative and personalised by means of social computing (Web 2.0). In this realm the user is the central actor, but only to the extent that he or she is actually empowered to grasp the opportunities and to face the challenges in the digital media environment.

The goal of this participatory session is to critically assess to what extent and how people are empowered or disempowered by their everyday use of social media. We will investigate how the vulnerability of users (does not) change(s) through these new forms of online communication and interaction. The issues are addressed from a social, legal, media, educational and policy perspective.

**PARTICIPATORY SESSION II**  
**CULTURAL STUDIES AND THE WORLD OF (LITERACY) RESEARCH METHODOLOGY**  
Chair: Handel Kashope Wright

Cultural Studies' ambivalent relationship with the disciplines is well-known (variously cultural studies as multidisciplinary, anti-disciplinary, postdisciplinary and regarded by the disciplines as insufficiently disciplined, opportunistically derivative, a forward looking model for interdisciplinarity, etc.). What is curiously less well-documented is cultural studies relationship to the comprehensive world of methodology, especially in relation to research paradigms, traditions and sub-traditions (Denzin & Lincoln, 2005). Cultural studies is supposed to be "methodologically open" (Saukko, 2003) which means in theory that researchers can subscribe to any paradigm, draw from anything from quantitative to qualitative and utilize any (sub)tradition. However, it is clear not only that cultural studies researchers work within the critical paradigm with some subscribing to the postmodern/poststructuralist or constructivist alternatives but almost never to postpositivism let alone positivism; that qualitative is much preferred over quantitative and interview studies and ethnography are distinctly preferred, taken for granted traditions (Gray, 2003; Willis, 2000). Many researchers simply draw on a home discipline for their research approaches (so that cultural studies researchers trained as sociologists and anthropologists do critical ethnographies and those from communications do critical discourse analysis, etc.). Drawing on a critical version of home discipline's preferred approaches makes for safe, efficacious but not necessarily particularly innovative forms of research and this is rather ironic since the cultural studies turn has introduced qualitative

approaches in previously virtually exclusively quantitative fields such as sport psychology, contributing in the process to the production of exciting new work and directions in such fields (Ryba & Wright, 2005). In this session, we will have an open and hopefully far ranging discussion on the relationship between cultural studies and methodology, tackling questions such as what to do about numbers (as Tomaselli and Mboti (2011) ask in keynote lecture of this Summer Institute) or by extension, whether to continue to eschew quantitative methods, positivism and postpositivism and what it might mean, alternatively, to engage them; what literacy of the world of new media, social media and the internet mean for cultural studies research approaches; what it might mean to uncouple research methodology from disciplinary preferences; what new research sub-traditions and approaches are being developed in general and in relation to literacy in particular. The format will be a simple opening statement on cultural studies and methodology and then input from participants on agreement and divergent thoughts on the outline presented; topics to be addressed; discussion of topics.





## A CROSS-FIELD DIALOGUE BETWEEN CULTURAL STUDIES AND FILM STUDIES (WITH PRACTICAL CASE STUDIES)

Seminar by Chantal Cornut-Gentile D'Arcy and Juan Tarrancón de Francisco

Few products of contemporary visual culture can be said to have the social impact of narrative cinema. Based as this medium is on the production/construction of imaged stories aimed at attracting ever-wider and more heterogeneous audiences, it has, since its inception early in the 20th century, successfully adapted itself to changing times by constantly re-inventing its formulaic conventions and aesthetic devices to make visual sense of those social concerns affecting cinema-goers at any given moment. Even so, it seems that to this day no real consensus has yet been reached between film critics who tend to read the meaning of a film from the textuality of the film itself - with little or no reference to the social context, and (so-called) cultural studies' analyses that, more often than not, avail themselves a film (or a group of films) simply as "illustrations" of pre-established social, political and/or economic assumptions.

Taking as our cue Lawrence Grossberg's insistence that cultural studies should circumvent reductionism and simplification (2010, 7-55), the main purpose of this seminar is therefore to embrace the complexity of cinema (and, by extension, of the real world) by examining not only the social reasons why films matter but also, and importantly, the way films matter. This we propose to do by 1) briefly describing certain cases of biased, unconstructive analyses of films; 2) outlining how the on-going spilt between cultural studies and film studies can/could be bridged theoretically and intellectually, and 3) putting into practice the merging of differing knowledge competences through in-depth discussions and analyses of a number of film clips.

Grossberg, Lawrence, 2010. *Cultural Studies in the Future Tense*. Durham & London: Duke University Press.

## CASTED FOR LIFE?

Seminar by Ursula Ganz-Blättler

Everybody knows that "casted" candidates in talent shows have a hard time shedding the limited, prefabricated images - and audience expectations - raised by such tightly structured "reality" shows, once the respective format loses its tight grip on the candidates in terms of ratings fodder. In this course the fate of the "common" casting candidate is pondered within various institutional contexts, and the resulting typical career path is measured up against comparable processes within the corporate business world. What are the advantages - and the limits - of the "casting metaphor" when it comes to discuss trainees', home workers', migrant workers', child workers' ... and other persons' ... pre-scripted life course within the corporate treadmill?

## CAUGHT! WHEN 'THEIR' LITERACY IS NOT YOURS AUDIENCE RESEARCH AS A TROUBLESOME PRACTICE

Seminar by Joke Hermes

In the mid 1980s there was a widely shared optimism about audience research in cultural studies. Janice Radway's *Reading the Romance*, David Morley's *Nationwide Studies*, Ien Ang's work on Dallas suggested that 'making contact' with users of popular culture was enough to gain access to processes of meaning making. Janice Radway was not a romance reader, David Morley was not lower class. Granted Ien Ang loved to watch Dallas. Her interpretative framework though was vastly different from most of the Dallas viewers who wrote her letters. The beauty of these ground-breaking studies is that they offered a combination of authenticity in the reported views, ideas and sentiments of the audiences studied and strong theorization of that material. The authors did justice to their interviewees while offering their own framework to understand other people's understanding of popular media.

When I interviewed women's magazine readers by the end of the 1980s, I often felt myself at a loss in conversation with readers. 'Making contact' is certainly not as easy as it sounds. Still later, training students to do qualitative research, it was even more clear that there is both a need for self-reflexivity on the part of the researcher and a need to realise that making contact is not always what you want to do as a researcher and as a human being. Sometimes we enter the field knowing that we'll be talking with people who hold abhorrent views. E.g. the case of a German colleague, a feminist, who decided to do research amongst anti-abortion protesters. Often, however, we are confronted unexpectedly with a vast difference in repertoires and literacies that belie the optimism the early qualitative audience research studies inspired: making contact can be hard.

In this seminar there will be room to explore the double project of qualitative media research: 1. to cross intercultural barriers in making contact with audience members; 2. to do theoretical justice to the audience material gathered. Both parts of the cultural studies project involve reflection on the notion of 'literacy'. Can literacy be understood as hierarchically layered knowledge and competence? I.e. is literacy ultimately structured as a social-cultural pyramid of sorts, or is it more akin to an archipelago, consisting of numerous differently sized islands? Can the researcher assume that she or he will be able to translate correctly what others say? Ultimately these are questions grounded in the philosophical problematic of relativism, which posits that the notions of translatability and understanding across cultures is idealistic at best. This seminar will focus on what empirical means we have at hand, as researchers, to both honour the integrity of audience research and come to terms with hearing people say things in interviews that are horrible, offensive or that sound downright stupid but which apparently make sense to our interviewees.

Cultural studies has long touted itself as a "critical" intellectual practice. But however much the field may identify itself as such, more often than not the concept of critique has remained ill defined. Typically-but often vaguely-the term refers to interrogation, circumspection, demystification, contestation, opposition, refusal, resistance, and any number of related activities, all of which seem to carry a predominantly negative political charge. The goal of critique, moreover, is usually taken to be the revelation of some truth about the world, or, alternatively, of the processes by which specific truths have been constructed. The underlying assumption seems to be that this type of critical insight will lead to better, more complicated forms of knowledge and thereby empower people in and beyond cultural studies to better challenge dominant authorities.

Recently, however, some scholars have begun troubling these understandings of critique, in one case even going as far as to claim that critique, so conceived, has "run out of steam." Their concerns are grounded in a sobering recognition. Indeed, the last 40 years have seen a relentless, global expansion of the forces of conservatism, militarism, and capitalism-this despite the apparent success the field of cultural studies has enjoyed over roughly the same period of time. And while it would be imprudent to suggest that this planetary political right turn is attributable directly to cultural studies-or rather, to its failures-it should nonetheless prompt us to take stock of our definitions of critique and the critical tools at our disposal.

This seminar aims to do just that. The session will be organized around a close reading and open-ended discussion of three articles, each of which advances a compelling critique of, and vision for, critical practice within the field of cultural studies. We will address questions such as: if in fact critique has "run out of steam," then how might we reinvigorate it? How have the relationships among truth, reality, historicity, politics, and critique been figured within cultural studies, and how might they be refigured in light of the aforementioned concerns? How productive is it to approach affirmation as the "other" of critical practice? What are-or should be-the goals of critical engagement, and how might we go about achieving them?

Although our conversation will focus primarily on critique, it's worth bearing in mind that the subject is a means, not an end. Critique, that is to say, is nothing more than a context or occasion for talking about the future of cultural studies and the ability of its practitioners to respond both meaningfully and creatively to the complex political realities of our time.

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**REQUIRED READINGS**

Latour, Bruno (2004). "Why Has Critique Run Out of Steam? From Matters of Fact to Matters of Concern." *Critical Inquiry* 30(2) (Winter). 225-248.



Sedgwick, Eve Kosofsky (2003). "Paranoid Reading and Reparative Reading, or, You're So Paranoid, You Probably Think This Essay Is About You." In *Touching Feeling: Affect, Pedagogy, Performativity* (pp. 123-151). Durham: Duke University Press.

Seigworth, Gregory J. (2006). "Cultural Studies and Gilles Deleuze (One Paradigm Less)." In *New Cultural Studies: Adventures in Theory* (pp. 107-126). Ed. Gary Hall and Clare Birchall. Athens: University of Georgia Press.

## RECOMMENDED READINGS

Striphas, Ted (2010). "Acknowledged Goods: Cultural Studies and the Politics of Academic Journal Publishing." *Communication and Critical/Cultural Studies* 7(1) (March 2010), 3-25. [version also available @ <http://www.diffandrep.org/wiki/?q=acknowledged-goods>]

## CRITICALLY REALIGNING LITERACY'S INTELLECTUAL PROPERTIES EXAMPLES AND EXEMPLARS

Seminar by John Willinsky

The seminar, following up on the lecture, will give participants a chance to work through and share different approaches to a digital rethinking of literacy's intellectual properties in economic, legal, and moral senses, within the globalization and multicultural themes of the Summer Institute.

## (CROSS)CULTURAL LITERACY AND (TRANS)NATIONAL LITERATURES

Seminar by Thomas Vaessens and Gaston Franssen

This seminar will focus on the effects of globalization on cultural literacy. What role do national or nationalistic considerations play in the formation of literacy, now that culture and literature are increasingly approached from a transnational perspective, both in production (internationally renowned authors, publishing concerns, distribution) as in reception (readers, critics, universities, policy). What new or relatively new institutional or ideological factors play a role in the formation of literacy and how do these factors relate to globalization? In this seminar, different aspects of literacy and literary culture will be discussed: the cultural dimensions of globalization, literature and (trans)national identity, cultural hybridization and homogenization, literary/ cultural studies and cultural education.

Critical disability studies is a recently emerging interdisciplinary academic field in which 'impairment' and 'disability' are related to the dynamic interplay between various aspects of contemporary culture, politics and society (see Corker and Shakespeare 2002; Snyder, Brueggemann and Garland-Thomson 2002; Garland-Thomson 2005; Snyder and Mitchell 2006). In this frame of reference, new modes of theorizing are recognized in an attempt to reassign alternative paradigmatic grounds underlying the majority of public meanings, which predominantly consider 'impairment' and 'disability' as pathology, lack, social death, and tragedy (Davis 2002; Goodley 2011). In critical social theory, it is argued that we need to re-inscribe essentialist and pathological versions of bodies and minds in human language and reinvent social and cultural expressions to transform dominant power constellations (Grosz 1994; Braidotti, 2006). In that light, approaches such as linguistic, cultural, ethnographic, interpretive, semiotic, narrative and rhetorical studies in which the cultural construction of meaning is emphasized seem very relevant for disability studies, as these perspectives in the human and social sciences have stressed that "there is no such thing as human nature independent of culture" (Geertz 1973, 49). These developments have increasingly influenced research in the field of critical disability studies (see Wilson and Lewiecki-Wilson 2001).

During the participatory seminar, we introduce a rhetorical perspective into disability studies through exploring the work of Kenneth Burke (1969):

- we focus on how Burke's theory of dramatism can be used in disability research as well as in teaching disability studies, focusing on Burke's dramatic pentad and the concept of circumference
- we show fragments of the seminal movie *One Flew over the Cuckoo's Nest*, and deconstruct and analyze the dynamic relationship between 'mental health problems' and disabling society in the film
- we tease out if a rhetorical disability studies perspective can reorient the perspectives and practices of the participants, based on a diversity of social interpretations of 'impairment' and 'disability'

How are we to make meaning of and articulate identity and belonging within the cacophony of discourses that are in play internationally around "diversity?" The term diversity probably needs quotation marks around it these days as it stands in variously for a

particular politics (the counter to a politics of difference) as well as the coexistence of various identities (thus synonymous with multiculturalism). Western governments have soured on multiculturalism as preferred discourse and policy (though it is hard to recognize as multiculturalism the caricatured scapegoat that has been decried by European conservative leaders from Germany's Angela Merkel to Britain's David Cameron) and have not only joined the chorus declaring the "death of multiculturalism" but moved on in the case of the EU to interculturalism. Canada is well known for having given the world multiculturalism as social policy but less well known for having a more complex policy situation in which Quebec operates under a parallel policy of interculturalism. Canadians outside Quebec are somewhat left behind recent international developments and some are groping toward interculturalism but with some double-edged embarrassment- having come to the interculturalism party late and also feeling some regret for trying to leave behind the discourse they gave the world, namely multiculturalism. But for some theorists and activists this is all passé as the buzz words are expansive, beyond the scope of the nation-state but also individual and group-based globalization (from above and below), transnationalism (from above and below), cosmopolitanism, diaspora. How are identity, identification, and belonging to be addressed in the present moment of a cacophony of discourses and what does it mean to talk (or eschew) diversity talk at the presumed deathbed of multiculturalism?

## RECOMMENDED READINGS

Bannerji, H. (2000). *The dark side of the nation*. Toronto: Canadian Scholars Press.

Buruma, I. (2007). *Murder in Amsterdam: The Death of Theo van Gogh and the limits of tolerance*. London: Atlantic Books.

Nava, M. (2007). *Visceral cosmopolitanism: Gender, culture and the normalisation of difference*.

## HOW TO SURVIVE HIGHER DEGREE STUDIES

Seminar by Keyan Tomaselli

The basic language of academia: Town, gown and a Latin drinking song

- How not to get a higher degree
- Psychological aspects of higher degrees
- Characteristics of good research
- Characteristics of good researchers

- What supervisors expect from their students
- What students expect from their supervisors
- And so on...

## IS THERE (STILL) AN ETHNOGRAPHIC TURN IN CONTEMPORARY ARTS?

Seminar by An van. Dienderen and Kris Rutten

Hal Foster introduced the concept "Ethnographic turn of contemporary art" in a seminal article entitled: "The Artist as Ethnographer?" (Foster 1995). Since the 90s a challenging wave of art events did occur, which shows significant similarities with anthropology in its theorizations of cultural difference and representational practices. Artists share with anthropologists a concern for the "politics of representation". Focusing on literature, Janet Tallman (2002) describes the difference between the ethnographer and the artist as "somewhat artificial" because in many ways "they are similar": "Both tend to stand apart, consciously marginalized vis-à-vis the cultures they describe, self-alienated, disciplining themselves to make the familiar strange and the strange familiar"(22).

However, several writers critique the underlying neo-colonial or Eurocentric assumptions of these projects and assess the power relations at work (based on previous colonial, political or socio-economic relations). Critics accuse artists of exoticizing "the other", of presenting "the other" in a pre-modern context, of ideologically patronizing the other etc.? From the perspective of critical literacies, we will discuss how the "ethnographic turn in contemporary art" helps to "denaturalize and make strange what (we) have learned and mastered" (New London Group 1996: 86), but at the same time we will focus on the power and politics of these representational practices.

During this participatory seminar we discuss this wave of art events from three different perspectives:

- We will present (and critically assess) theoretical concepts pivotal for the discourse on the relation between art and anthropology.
- We then confront these theoretical insights with artistic research by looking into specific art practices, such as Nikki S. Lee, Kara Walker, Jimmy Durham, Lothar Baumgarten, Kutlug Ataman, Francis Alÿs, George Nuku, or Juan Echevarria and we relate this to a video installation by An van. Dienderen based on fieldwork on Otaku-girls in Harajuku, Tokyo.
- We end by discussing how the perspective of critical literacies urges us to focus on the artistic practices of others, while at the same time developing a meta-awareness of our own dominant artistic practices.

## **LITERARY CITIZENS AND CONSUMERS**

Seminar by Mikko Lehtonen

This seminar looks at the changing relations between economy, politics and culture and their effects on reading. Readers are often seen as solitary figures alone with what they read. Reading is, however, social action, always already part of complex everyday practices and relations. In what kinds of power relations readers enter? What forms of subjectivities various forms of reading produce? What effects the commodification of culture has for reading? Is it so that rational citizens read printed texts whereas affective consumers view and listen to audiovisual texts? Or should cultural studies practitioners, instead of such "either-or" models concerning reading, develop more nuanced "both-and" approaches allowing them to see both subjugating and empowering potentials of all kinds of reading.

## **"NEW" MEDIA TECHNOLOGIES**

Seminar by Gilbert Rodman

It has become something of a cliché to claim that the world has been "revolutionized" by the broad and eclectic range of "new" communication technologies that includes the Internet, laptop computers, TiVo, iPods, Blackberries, and the like. How true that cliché is, however, depends a great deal on which technologies one is talking about, where in the world one is trying to measure their impact, and precisely what counts as a "revolutionary" change. The actual relationship between technology and culture is rarely (if ever) as simple as such clichés make it out to be. This seminar will offer a brief introduction to some of the foundational issues in critical approaches to media technology.

## **NOSE TO NOSE INSIGHTS TO THE CULTURE OF ARABIA**

Seminar by Abdulhamied Alromaithy

This is an interactive workshop where the facilitator will shed some lights on the Arabian Gulf culture in specific and the Middle East in general. The session will focus use the core cultural values approach in contrast with other practical approaches to examine the cultural applications.

The session will be of great value to those who are interested to learn more about the Middle East and Arabia. Participants are encouraged to bring their questions and issues they want to address or question.

A variety of instructional strategies will be utilized including role plays, video clips, visual aids etc.

**PERSISTING INEQUALITIES  
GAMIFICATION AND EDUCATION**  
Seminar by Carol Stabile

Economists like Edward Castranova to game designers and academics like Jane McGonigal and Mary Flanders have been proposing that games are the panacea to a wide range of educational woes. This seminar will discuss the ways in which "play" and the reward structures of games are being conceptualized as neoliberal solutions to the effects of privatization and neoliberalism on public education.

**READING AND WRITING 101  
DIGITAL ILLITERACY IN THE HUMANITIES?**  
Seminar by Jan Hein Hoogstad

Mourning the decay of critical literacy has become a habitual ritual amongst scholars in the humanities. "No-one reads books anymore," is an all too often heard complaint which is usually followed by a variation on the following theme: "The media constantly bombard us with plethora of news, noise and images. The resulting sensory overload prevents people from taking distance, acquiring knowledge, and critically reflect on the world and their life, etc."

Convincing as this diagnosis of the contemporary human condition may sound - which is unsurprising given the fact that it has been constantly reiterated for at least hundred years - I believe that it simultaneously attributes too much and not enough agency to media. Too much, because the critique is based on the performative contradiction that people are fully enslaved by technology. Too little, since media - old and new - do actually shape and transform practices of reading and writing. By repeatedly and uncritically reproducing an oversimplified account of technology, the humanities are incapable of taking these constantly changing modes of literacy seriously.

One of the most dominant misconceptions about contemporary media is that they are image rather than text based. Nothing is further removed from the truth: the visual extravaganza of blockbuster movies and computer games is, in fact, surface-effect and eye-wash (Kittler, "Gramophone" 1). Before these overvalued and overanalyzed images appear on the big or small screen, programmers need to write billions lines of codes in a multitude of high-, middle-, and low-level programming languages. Coding, however, does not render other reading and writing practices - everyday speech, legal discourse, poetry, etc - obsolete. It merely complements and displaces them.

So-called 'critical literacy' is simply a specific practice of reading and writing amongst many. The humanities are not at war with illiteracy, they are simply protecting their own

institutionalized practice against others. The scholar's nostalgia for books is actually strategic rather than sincere. Acknowledging the possibility of superior - or even merely different - modes of literacy would entail a redefinition of disciplinary boundaries and endanger our privileged position.

The habitual mourning of critical literacy, I argue, simply covers up our own illiteracy. Confronted with a universe of techno-codes (Flusser 40), it is we, scholars in the humanities, that cannot read and write. Rather than the omnipresence of technical media, it is a stubborn, fear-inspired refusal to leave our comfort zone that threatens the humanities. Tragically, this institutionalized xenophobia obscures the fact that programming languages are actually not that different from other languages at all. In fact, it is only a lack of self-confidence prevents the humanities from realizing that our 'traditional' practice of reading and writing is actually well-fitted to critically engage digital media.

This seminar makes an cautious attempt to go beyond the false dichotomy between 'traditional' and digital literacy. We will discuss theoretical texts that problematize the practice of reading and writing in philosophy (Friedrich Nietzsche), everyday life (Michel de Certeau), love (Roland Barthes), literature (Ralph Ellison), and programming (Friedrich Kittler). Despite the heterogeneity of practices, these texts all share the assumption that language can never be mastered. Given this structural linguistic incompetence, critical literacy can paradoxically only be conceived as the affirmation of (a certain degree of) illiteracy. In that sense, our unfamiliarity with code is no different than our relation to other languages.

Still, in order to seriously probe digital literacy, theory alone cannot be enough. Being able to read and write code is key to understanding otherwise enigmatic texts that produce contemporary cultural objects. To compensate for a (possible) lack of coding experience, we will have a critical look at snippets from a few different programming and markup languages (C, C++, markdown, X(HT)ML, XSLT). The aim of this exercise is explicitly not to become programmers ourselves. On the contrary, the motivation for learning how to read and write code is that it is indispensable to critical literacy now.

## REQUIRED READINGS

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Anderson, Chris. "The End of Theory: The Data Deluge Makes the Scientific Method Obsolete." *Wired*. 23 June, 2008. Web. 2 July, 2011.

Bolter, Jay David. "Time and Progress in the Computer Age." *Turing's Man: Western Culture in the Computer Age*. Chapel Hill: The University of North Carolina Press, 1984. 100-123. Print.

Flusser, Vilém. "The Codified World." *Writings*. Minneapolis: University of Minnesota Press, 2004. 35-41. Print.

Kittler, Friedrich. "Universities: Wet, Hard, Soft, and Harder." *Critical Inquiry* 31.1 (2004): 244-255. Print.

Lafore, Robert. "Chapter 1: The Big Picture." *Object-Oriented Programming in C++*. 4th ed. Indianapolis: Sams Publishing, 2002. 9-27. Print

Sample, Mark. "Criminal Code: The Procedural Logic of Crime in Videogames." *Sample Reality. Own your ideas. Make them free*. January 14, 2011. Web. 2 July, 2011.

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## RECOMMENDED READINGS

Barthes, Roland. "How this Book is Constructed." *A lover's discourse : fragments*. New York N.Y. Hill and Wang, 2010. Print.

Certeau, Michel de. *The Practice of Everyday Life*. Berkeley: University of California Press, 1984. Print.

Ellison, Ralph. "Living with Music." *Shadow and Act*. New York: Signet, 1966. 187-197. Print.

Kittler, Friedrich. *Gramophone, Film, Typewriter*. Stanford: Stanford University Press, 1999. Print.

Kittler, Friedrich. *Literature, Media, Information Systems: Essays*. Amsterdam: OPA, 1997. Print.

McLuhan, Marshall. "The Gadget Lover. Narcissus as Narcosis." *Understanding Media: The Extensions of Man*. London: Routledge 45-52, 2001. Print.

Nietzsche, Friedrich. *The Gay Science: with a prelude in German rhymes and an appendix of songs*. Cambridge: Cambridge University Press, 2004. Print.

### DE SCHAARBEEKSE TAAL / LA LANGUE SCHAERBEEKOISE

Seminar by Femke Snelting and Peter Westenberg

The three year project 'De Schaarbeekse Taal' collects words that have a special relationship with the Brussels neighborhood of Schaerbeek and its inhabitants. Berber, Brussels, Catalan, Greek, Polish, Spanish and many other immigrant languages are practiced alongside official languages French and Dutch.

Through artistic interventions, workshops, interviews and round table discussions this intercultural project maps words, phonetic spellings, text messaging abbreviations, acronyms, slam terms, rap language, anachronisms, jargon and slang in use on a particular territory. Verbal communication in this multicultural urban public space is enriched by the expressiveness of statements, accents, timbres, rhythms, accents, dialects and subtexts. 'De



Schaarbeekse Taal' includes a database of audio recordings and regular radio broadcasts that are made to contextualize the collected words.

Peter Westenberg will present the project and discuss the working methods, based on documentation of past events and activities.

- <http://www.lalangueschaerbeekoise.be>

- <http://www.deschaarbeeksetaal.be>

#### **SCRIPTED READING**

Seminar by Femke Snelting and Peter Westenberg

Constant is a Brussels based association for Arts and Media with a strong interest in the practice of authoring and publishing. Informed by search-algorithms, collaborative practice and programming culture, we experiment with text as data. Throughout various artistic projects, Constant mixes encoding, formatting, typesetting, programming, scripting and text-processing to rethink habits of reading and writing. In this hands-on workshop participants will be invited to discover various Open Source tools that can be linked together to transform existing texts into new publications. Starting from a collection of publications made available through the Gutenberg Project, we will generate scripted readings of literary classics.

#### **URBANISM AND THE BAKHTINIAN CHRONOTOPE TOWARDS A CULTURAL NARRATOLOGY**

Seminar by Bart Keunen and Sofie Verraest

Theories and histories of architecture and urbanism tend to deal with the eventual designs or realizations of buildings, rather than with the generative process preceding these. But the (un)built environment is as much a product of human imagination as, say, the plastic arts, literature, photography and film are. Surely, much is to be learned from this underexposed facet of urbanism. It is no accident that the field of urban studies, which has been a cross-disciplinary one from the outset, more easily allows for tying up urban projects with the history of ideas. It is within this framework that the present course will seek to inquire into the perceptions and conceptions (designs) of the urban environment.

We intend to shift the focus away from casuistic description of works and styles of architecture, and shed light on broader tendencies of human imagination as distinguished in anthropology and cultural history. Of particular importance will be the pre-conscious facet of imagination. As Jerome Bruner (1986) has pointed out, another mode of thought besides the logico-deductive one should be highlighted, and that is a narrative kind of thinking. Whereas we tend to overplay the former, the latter is of a more spontaneous

nature and, precisely because of this pre-conscious aspect, can teach us much about some deep-seated, but often neglected, tendencies in western thinking that have lived through the ages. As such, narratology may offer a key for unlocking some of the mysteries of our spontaneous imagination, and the way it colors observers' perceptions and architects' conceptions of urban spaces.

More specifically, it allows us to embark upon "the ways in which narrative forms function as an active cognitive force in their own right and [are] involved in the actual generation of attitudes, discourses, ideologies, values, and ways of thinking." It is in these terms that Ansgar Nünning (2009) spells out a new narratological project, which he variously denominates a "contextual," "historical," or "cultural narratology." It is to the latter term that this course particularly relates, seeking to lay bare "the cultural functions of narratives as crucial ways of world-making." Drawing a lesson from literary theory, we can begin to see how characteristic storylines that have continuously resurfaced in the history of western literature, actually constitute real patterns of thought which have also marked other cultural spheres, including architecture and urbanism.

Core concept to this narratological endeavor will be Mikhail Bakhtin's notion of the "chronotope," (1937-1938) defined as the spatiotemporal frameworks by which the mental images of our imagination are formed. More than merely constructing a set of buildings, urbanists often seek to build societies. Their value-laden preconceptions about man, society, and the world imply particular views on space and time, which co-determine the shape of the cities they imagine. The present course seeks to expose how some of these building blocks of narrative thought - chronotopes - have left their stamp on urban perception and design over the past centuries. With this in view, we will discuss stereotypical images in the art of painting, as well as photography of urban(izing) spaces, and urban projects ranging from Le Corbusier and F.L. Wright, to New Urbanism, and the designs of a post-Kyoto Paris developed for the French International Atelier (2009, chaired by the president Sarkozy).

## **WHAT IS CULTURAL STUDIES ANYWAY?**

Seminar by Gilbert Rodman

From the very beginning (regardless of where one believes that to have been), the range of work done in the name of cultural studies has been too diverse to allow for simple and straightforward definitions of the enterprise. While cultural studies isn't completely unbounded, it also doesn't have a clearly identifiable center: there is no single object of study, no body of theory, and no methodological paradigm that lies at the endeavor's core. Cultural studies' inherent open-endedness places sharp limits on our ability to explain it fully in a single seminar meeting, but we should still be able to stake out the enterprise's broad contours. We won't be able to examine cultural studies' tangled and fractious history in its entirety, but we will trace out enough of that backstory to help make sense of cultural studies' current shape and circumstances. We won't be able to map out cultural studies'

current trajectories with absolute precision, but we will engage the question of where cultural studies might -- and should -- head in the future. The best way to think of this seminar, then, is not so much as a source of definitive answers, but as an opportunity to wrestle with productive and important questions.

## **WHAT TIME'S GOT TO DO WITH IT STORYTELLING AND POPULAR CULTURE**

Seminar by Ursula Ganz-Blättler

From a structuralist viewpoint the activity of storytelling is explained as a way of organizing the world - AS IT IS - according to paradigmatically and syntagmatically structured sign relations. In a more constructivist, system-oriented view the art of telling stories is explained as a collaborative, profoundly social process of world making and - maintenance via the strategic use (and not so strategic slippage) of what is known, and not known, about these collectively shared and inhabited worlds. In this seminar emphasis is given to the workings of time within this process, via basic readings (Luhmann, Ricoeur, Hagemann, Tudor, Jenkins, and Newcomb) and the close reading of examples that are taken from serial storytelling in "quality" television (80s and 90s) and trans media storytelling in the web 2.0 age.





Born in Abu Dhabi, Dr. Abdulhamied Alromaithy is one of very few UAE Nationals who have attained a high level of professional acknowledgement on national, regional and international levels. He started his work career as an economic researcher with the Abu Dhabi Fund for Arab Economic Development in 1972. Two years later he was granted a scholarship to the US to obtain his MBA and to be appointed later as the administration director with the same government agency. In 1978, he joined the UAE University as a faculty member with the School of Business Administration. He went to the US again to obtain his doctoral degree in Human Resource Development and to return to the university teaching a number of business and management courses i.e. introduction to business, marketing, managing financial institutions, entrepreneurship etc.

The year 1983 was a landmark in his career when he left the university to start his own management and training company to be the first UAE national management consultant and trainer. Since then, Dr. Alromaithy has become a key player and a well known professional in the area of HR, management consulting and training. He has designed, organized and implemented a very large number of training programs for leading organizations in the Gulf region. He has served as a retained consultant for a wide range of organizations in the public and private sectors in the UAE including the Abu Dhabi Chamber of Commerce and Industry, National Bank of Abu Dhabi, ADCO, ADGAS, GASCO, Abu Dhabi Businesswomen Council, etc.

Over the last ten years his work has focused on three main areas; intercultural training, HR consultancy and training and microfinance. He has pioneered the design and implementation of many successful training and development projects and schemes in the UAE. Currently, Abdulhamied is a freelance consultant/trainer. He is also a retained consultant for a number of organizations, a founder member of the Society of Intercultural Education, Training and Research (SIETAR) Middle East and adjunct faculty with a local college in the UAE.

Chantal Cornut-Gentile D'Arcy is currently a Senior Lecturer in Cultural Studies at the University of Zaragoza (Spain) and one of the founder members of IBACS (Iberian Association of Cultural Studies). Apart from a number of articles on cultural studies, feminism and British cinema, her publications include the edition and the co-edition of a number of Culture and Power volumes, as well as the books: *El cine británico de la era Thatcher: cine nacional o "nacionalista"?* (Prensas Universitarias, Zaragoza, 2006) and Lawrence Grossberg. *Estudios culturales: teoría, política y práctica* (Letra Capital, Valencia, 2010).

**GASTON FRANSSEN**

University of Amsterdam, The Netherlands

Gaston Franssen (1977) is assistant-professor Literature & Diversity at the University of Amsterdam, The Netherlands. In 2007, he contributed an article on modern poetry, impersonality and life-writing to the collection *Stories and Portraits of the Self*, ed. by H.C. Buescu and J.F. Duarte (Amsterdam: Rodopi); and in 2008 he published *Gerrit Kouwenaar en de politiek van het lezen* (Nijmegen: Vantilt), an analysis of the interpretive conventions at work in Dutch poetry criticism. His current research topics include contemporary Dutch literature, reception aesthetics, authorship, and popular celebrity. Recently, he contributed to the Journal of Dutch Literature 1.1 (Dec 2010) an article on these topics, entitled 'Literary Celebrity and the Discourse on Authorship in Dutch Literature'.

**URSULA GANZ-BLÄTTLER**

University of St. Gallen, Switzerland

Ursula Ganz-Blättler (1958) holds a PhD in Medieval History and a Habilitation (the German equivalent of academic "license to teach") in Film and Television Studies. Before venturing into an academic career she was a journalist and free-lance film and television critic. She is currently teaching Popular Culture in Fribourg, Lugano, Lucerne and St.Gall (Switzerland) as well as in Hildesheim (Germany). Her competencies lie within the following fields: editorial strategies in audiovisual media, the narrative use of backstories within popular media, the reality modes of reality shows, and collaborative storytelling within social media. When not teaching or writing she is working on her first documentary film project.

**JAN HEIN HOOGSTAD**

University of Amsterdam, The Netherlands

Jan Hein Hoogstad is assistant professor in Comparative Literature and Cultural Analysis at the University of Amsterdam. In the fall of 2008, he was a visiting professor at the English Department of the University of Minnesota. In 2007 and 2008, Jan Hein was affiliated to the Jan van Eyck Academy in Maastricht as a postdoctoral researcher, where he worked on a project called Intellectual Image. Before, he wrote his dissertation *Time Tracks* at the department of Philosophy of the University of Utrecht, and Media Theory and Cultural Studies at the Humboldt-University in Berlin. Jan Hein has published on Prince, Marvin Gaye, Gilles Deleuze, Walter Benjamin, Franz Kafka, Friedrich Kittler, Ralph Ellison, Michel Foucault, and the Ol' Dirty Bastard. He is currently working on a research project called Medial Operations and a website with the same title, as well as co-editing a volume called Pluralizing Rhythm.

Prof. dr. Bart Keunen (1964) is tenured professor in Comparative Literature at Ghent University, Belgium. He teaches graduate and postgraduate courses in European Literary History, Sociology of Literature and Comparative Literature. He studied philosophy in Louvain and literary criticism in Ghent, Berlin and Klagenfurt. He obtained his Ph.D. degree with a dissertation on *Representing the Metropolis: A Culture-Sociological Approach to City Images, Chronotopes and Artistic Projects in Literary Prose between 1850 and 1930* (Ghent, 1997).

He published articles on topics concerning urban studies, genre criticism, literary historiography and literary sociology in international journals and books. Book publications include: *Time and Narrative. Chronotopes in Western Narrative Culture* (Evanston, Ill.: Northwestern University Press, publication scheduled for March 2011), *Verhaal en Verbeelding. Chronotopen in de Westerse Verhaalcultuur* (Ghent: Academia Press, 2007), *Tijd voor een verhaal. Mens- en Wereldbeelden in de populaire verhaalcultuur* (Ghent: Academia Press, 2005); (with GUST) *Post-ex-sub-dis: Fragmentations of the City* (Rotterdam: 010 Publishers, 2002); (with Bart Eeckhout) *Literature and Society. The Function of Literary Sociology in Comparative Literature* (Brussels/Bern: Peter Lang/PIE, 2001); *De verbeelding van de grootstad. Stads- en wereldbeelden in het proza van de moderniteit* (Brussels: VUBpress, 2000); (with GUST) *The Urban Condition: Space, Community, and Self in the Contemporary Metropolis* (Rotterdam: 010 Publishers, 1999). Since 2000 he is one of the co-directors of GUST (Ghent Urban Studies Team).

Prof. Lehtonen is director of the research project "The Power of Culture in Producing Common Sense (POWCULT)" funded by the Academy of Finland. Among his other present research interests are relations of "real" and "symbolic" as well as commodification of culture. Lehtonen has published in English a monograph titled *The Cultural Analysis of Texts* (Sage 2000). His books in Finnish cover theories of subjectivity, cultural construction of masculinities, the future of book as a media form, significations concerning 9/11 and the challenge of rethinking Finnishness. Lehtonen is Bursar of the Association for Cultural Studies (ACS) and member of editorial boards of various international journals, including Cultural Studies and Communication and Critical/Cultural Studies. Lehtonen has won The Wareljus Award for the life's work honored by The Finnish Association of Non-fiction Writers and has received The Researcher of the Year Award honored by The Finnish Union of University Researchers and Teachers in 2002. Lehtonen appears regularly in Finnish national newspapers, radio and television.



**GILBERT RODMAN**

University of Minnesota, USA

Gilbert B. Rodman is an Associate Professor of Communication Studies at the University of Minnesota, where his research and teaching focuses on cultural studies, media studies, popular culture, media technologies, intellectual property, and the politics of race and ethnicity. He is the author of *Elvis After Elvis: The Posthumous Career of a Living Legend* (Routledge 1996) and one of the co-editors of *Race in Cyberspace* (Routledge 2000). His current research examines the social construction of race in the US, with a specific focus on multiracial identity, media representations, and public policy. He sits on the editorial boards of Cultural Studies (where he also serves as one of the journal's Book Review Editors) and Communication and Critical Cultural Studies. He is also the founder and manager of CULTSTUD-L, an international listserv devoted to cultural studies that currently boasts more than 2500 subscribers from over 40 different countries, and the Acting Chair of the Association for Cultural Studies.

**GRIET ROETS**

Ghent University, Belgium

Griet Roets is a senior researcher affiliated at the Department of Social Welfare Studies, Ghent University. She has a PhD in educational sciences. Her research interests are poverty, gender, critical disability studies, critical social work, and narrative and ethnographic research.

**KRIS RUTTEN**

Ghent University, Belgium

Kris Rutten studied Comparative Cultural Studies and obtained a PhD in Educational Studies with the dissertation entitled "*The rhetorical and narrative turn. Explorations in education*". He is currently working as a postdoctoral assistant at the Department of Educational Studies of Ghent University. In current research, he is exploring what it implies to approach education from a rhetorical and cultural studies perspective. Specifically, he focuses on issues of identity and identification. In November and December 2010, Kris Rutten was visiting scholar at the Centre for Culture, Identity and Education of the University of British Columbia (CA). He is also a member of Constant, an interdisciplinary arts-lab and he is co-organizer of the first international Summer Institute of the Association for Cultural Studies.

Artist and designer, developing projects at the intersection of design, feminism and free software. With Renée Turner and Riek Sijbring she forms De Geuzen (a foundation for multi-visual research). De Geuzen deploy both on- and offline strategies to explore their interest in female identity, critical resistance, representation, and narrative archiving. She is member of Constant, a Brussels based association for art and media. With Pierre Huyghebaert and Harrison she initiated the interdisciplinary and international design collective OSP (Open Source Publishing). OSP tests the possibilities and realities of doing design, illustration, cartography and typography using a wide range of Free, Libre and Open Source Software tools.

Thomas Vaessens (1967) is a full professor in Dutch literature at the Universiteit van Amsterdam. He is the director of the Huizinga Instituut (Dutch National Research Institute and Graduate School of Cultural History) and of the Research-MA program in Dutch Literature. He studied Dutch linguistics and literature studies at the University of Utrecht and obtained his doctorate in 1998 with a thesis titled *Nijhoff, Van Ostaijen en de mentaliteit van het modernisme* ('Nijhoff, Van Ostaijen and the mentality of modernism'). Between 1992 and 2003 he worked as a teaching assistant, lecturer and assistant professor at the University of Utrecht. In the same period he gave guest lectures in Wrocław, Warschau, Berlin and Prague. In 2001-2002, he was visiting professor at the FU Berlin. In 1999 he received a post-doctoral grant from NWO (the institution for Dutch scientific research) for a research-project on Cultural Identity and Postmodern Writing in The Netherlands. As a part of the 'New Generation Campaign' of the humanities department, the UvA (University of Amsterdam) appointed him assistant professor in 2003. In July 2005 he was appointed full professor in Modern Dutch Literature Studies. He published books about modernism (*Circus Dubio & Schroom*, 1998), the Dutch poet Lucebert (*De verstoorde lezer*, 2001), postmodernism in Dutch and Flemish poetry (*Postmoderne poëzie in de Nederlandse en Vlaamse poëzie*, together with Jos Joosten, 2003) and late postmodernism (*De revanche van de roman*). In 2006 he published a book about recent changes in and around Dutch poetry (*Ongerijmd succes. Dichter en dichten in postmodern Nederland*). He is founding editor of a new peer reviewed electronic journal for Dutch literary studies (Journal of Dutch Literature, JDL). He is in the editorial board of *Neerlandistiek.nl* and of *Werkwinkel: Journal of Low Countries and South African Studies*.

**SOFIE VERRAEST**

Ghent University, Belgium

Within the framework of the Ghent Urban Studies Team, she works on a project funded by the Flemish Fund for Scientific Research (FWO), entitled "Urban Design and Narrative Chronotopes in the Post-War Novel. A Comparative Analysis of Landscape Perceptions in Literary and Urban Discourses," under the supervision of Prof. Dr. Bart Keunen (Department of General and Comparative Literature Studies) and Prof. Dr. Pieter Uyttenhove (Department of Architecture and Urbanism).

**AN VAN. DIENDEREN**

Royal Academy of Art, University College Ghent, Belgium

An van. Dienderen is a filmmaker and obtained a PhD in Comparative Cultural Sciences. She made several (inter)nationally awarded films, published in (inter)national journals and directs an art working space (Sound ImageCulture - SIC). She is currently a postdoctoral researcher at the Royal Academy of Art, University College Ghent.

**PETER WESTENBERG**

Constant vzw, Belgium

Peter Westenberg is a visual artist, film- and videomaker. In his projects he combines an interest in social cartography, urban anomalies and the relationships between locative identity and cultural geography. He lives and works in Brussels since 2005 and has been part of Constant ever since. Between 2002 and 2004 he ran Videomagazijn, a neighborhood media project in Vlaardingen, The Netherlands. Routes + Routines is a long-term research project that includes walks, documentary photography and urban interventions. Screenings & exhibitions a.o.: International Film Festival Rotterdam, Centrum for contemporary arts Witte de With, Nederlands Film Festival Utrecht, VideoEx Zurich, Portobello London, Argos, Impakt Utrecht. Commissions include: Stroom Den Haag, City of Delft, IFFR, Center for visual Arts Rotterdam, Center for Visual arts Dordrecht, Vlaardingen city, Z33 Hasselt.

**HANDEL KASHOPE WRIGHT**

University of British Columbia, Canada

Handel Kashope Wright is Canada Research Chair in Comparative Cultural Studies, David Lam Chair of Multicultural Education, Director of the Centre for Culture, Identity and Education and Professor of Education at the University of British Columbia. Prof. Wright is

co-editor of the book series African and Diasporic Cultural Studies (University of Ottawa Press); Associate Editor of Critical Arts and serves on the editorial board of several cultural studies and education journals including Cultural Studies, International Journal of Cultural Studies, European Journal of Cultural Studies, Topia, Canadian Journal of Education, Taboo, International Education and the Journal of Contemporary Issues in Education. He has published extensively on continental and diasporic African cultural studies, cultural studies of education, post-reconceptualization curriculum theorizing, critical multiculturalism, anti-racist education, and qualitative research.



## EXHIBITION AND SCREENING

### RESEARCHING ARTISTIC AND SOCIOCULTURAL PRACTICES IN URBAN CRACKS

Exhibition by Elly Van Eeghem and Riet Steel

Research output and work-in-progress from a study on practices in urban cracks from an artistic and social work perspective will be presented in a box. The box will be accessible in coffee and lunch breaks through the course of the summer institute. During the tuesday lunch break (July 12th), Elly Van Eeghem & Riet Steel will discuss and elucidate the research questions, design and findings. They are part of an interdisciplinary research team at University College Ghent (Faculty of Social Work and Welfare Studies & School of Arts).

Supervised by Griet Verschelden, Carlos Dekeyrel and Kris Rutten.

#### ELLY VAN EEGHEM

Elly Van Eeghem is a visual artist who often works around consumption and movement in urban space. Her work takes shape through video, photography and intervention. She currently works on an interdisciplinary research project at the School of Arts in Ghent.

#### RIET STEEL

Riet Steel is a junior researcher affiliated to the Faculty of Social Work and Welfare Studies, University College Ghent. She has started a PhD in social work on a socio-cultural perspective on urban renewal. Her research interests are community arts, socio-cultural work, urbanism, participatory qualitative research.

## FILMSCREENING: "PATRASCHE, A DOG OF FLANDERS - MADE IN JAPAN"

Directed by Didier Volckaert and An van. Dienderen



Year: 2008; duration: 85 minutes.

Every day several Japanese tourists visit the cathedral of Antwerp in Flanders. In front of Rubens' Descent from the Cross they start to cry. Why? Nobody in Flanders has any idea that they are moved because of a tiny book written by Louise de La Ramée 133 years ago. In its final scene the two main characters, Nello and Patrasche, die in each other's arms in front of the Rubens' painting. Today this tiny book, A Dog of Flanders is taught in Japanese high schools, it is a classic in the UK and the States and has

inspired numerous films and TV series in Japan and the States. The most important of them being the Japanese animated series of 1975 that counted 52 episodes and influenced the Japanese culture intensely (30 million television Japanese viewed the last episode. Many of them can still sing the series opening song, ... in Dutch! )

Why has the author of the novel situated the story in Flanders? How does she represent Flanders? And why are Japanese and Americans so attracted by this story? What images are they creating of Flanders based on this story?

Didier Volckaert and An van. Dienderen made the documentary Patrasche, a Dog of Flanders - Made in Japan in which they evoke the several different (imaginary) representations of Flanders based on the novel. For this film they have been researching archives and libraries for the last two years. They found 35mm and 16mm prints of all USA films made based on the book. They found first print books both from the UK, USA and Japan. They were able to interview numerous people involved in the making of the legendary 1975 Japanese animated series. They filmed about 40 hours of interview and obtained almost every printed and filmed source important for the documentary.

Screened at festivals in Vienna, Moskou, Taipei, Rotterdam, Amsterdam etc.

Produced by Elektrischer Schnellseher. With the support of Vlaams Audiovisueel Fonds, Beursschouwburg.

## CULTURAL ACTIVITY / SOCIAL PROGRAM

On Wednesday afternoon - day 3 of the Summer institute – we're having a break from keynotes and seminars. You can either opt to join us for a museum visit to STAM - Ghent City Museum, or attend a 'walking workshop', exploring Ghent in an alternative way. (Both activities will require a small contribution, 6 EUR)



Since its opening in October 2010, the Ghent city museum (STAM) provides the perfect introduction to Ghent. The new museum gives a picture of the city in the past, present and future and leads visitors along a historical trail of objects and multimedia which trace the development and growth of Ghent. STAM is located on the historic Bijloke-site, in walking distance from the Summer Institute conference building. This former hospital site is gradually becoming a veritable campus for education and the arts, a verdant haven of culture close to the city centre. It is home not only to STAM, but also to numerous other cultural and educational organizations.



Option two takes you on an alternative walk through Ghent. Artists Marie-Laure Delaby and Juan Ducque invite you to join them on a 'walking workshop' exploring different urban contexts (historical core, suburbs, industrial zones, social composition) and phenomena (urban voids, disconnected places, urban borders and limits). Leaving behind the historical



city-centre, the guided tour feeds on a curiosity for non-conventional city areas, following original axes, city landmarks, infrastructures (communication, transportation systems),...

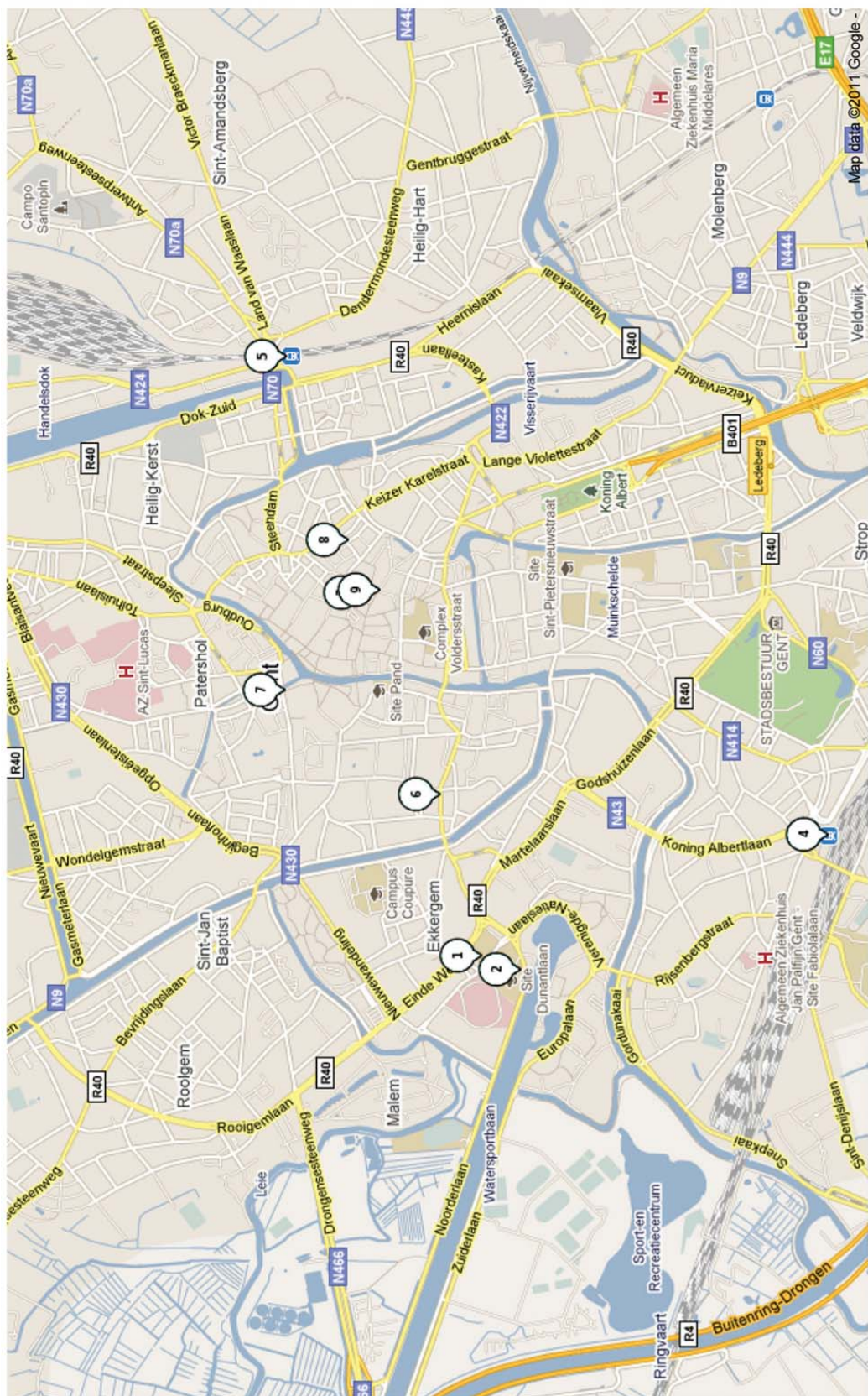
The 'walking workshop' is hosted by Disruptive CityLab, a Ghent-based collaborative platform for artistic research and intervention in the urban realm, focusing on peripheral and overlooked city areas and urban phenomena.

<http://www.stamgent.be/en>

<http://disruptivecitylab.wordpress.com/>

## MAPS

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|---|--|--|
| <p>1</p> <p>ACS Summer Institute Conference Venue</p>  | <p>2</p> <p>GUSB Sportshar</p>    | <p>3</p> <p>NTGent</p>                          |
| <p>SUMMER INSTITUTE REGISTRATION IS ON THE 2nd FLOOR!</p> <p>Ghent University - Henri Dunantlaan 2<br/>9000 Ghent<br/>Belgium</p>         | <p>Location of SUMMER INSTITUTE OPENING RECEPTION, on monday 11/07 at 18h.<br/>Location of SUMMER INSTITUTE DINNER, on thursday 14/07 at 18h.</p> <p>Watersportlaan<br/>9000 Ghent<br/>Belgium</p> | <p>Location of SUMMER INSTITUTE DRINK on Tuesday, 18h30.</p> <p>Kapittelstraat<br/>9000 Ghent<br/>Belgium</p>                    |
| <p>4</p> <p>Station Gent-Sint-Pieters</p>              | <p>5</p> <p>Station Gent-Dampoort</p>   | <p>6</p> <p>SOVOARTE Dorm 'Papegaaistraat'</p>  |
| <p>Koningin Maria Hendrikaplein 5<br/>9000 Ghent<br/>Belgium</p>  | <p>Land van Waaslaan<br/>9000 Ghent<br/>Belgium</p>  | <p>Papegaaistraat 1-69<br/>9000 Ghent<br/>Belgium</p>  |
| <p>7</p> <p>Hotel Gravensteen</p>                    | <p>8</p> <p>Hotel Flandria</p>    | <p>9</p> <p>Hotel Ibis Kathedraal</p>         |
| <p>Jan Breydelstraat 35<br/>9000 Ghent<br/>Belgium</p>  | <p>Barrestraat 4<br/>9000 Ghent<br/>Belgium</p>  | <p>Lange Kruisstraat 7<br/>9000 Ghent<br/>Belgium</p>  |

Cover image by Tijl Vercaemer (2007)

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