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Dear Reader:

While editing this journal, I contemplated the idea of editing as it would apply to life and character. How many times do we take a step back from the path we are traveling and, not only recognize the need for editing, but actually take measures to reconsider our path and our selves?

The process of editing is not exclusive to those with an affinity for books, as humanity depends on the reflection of our conscience, but this is often the case. From what I know of readers, we are natural reflectors and have an insatiable desire to understand people and the world. We are accustomed to stepping forward, rather than back, and inspecting every single tree in the forest, not just the forest as a whole. We are ruthless observers, compassionate listeners, and partial to the aesthetics of the oxford comma.

Perhaps I speak only of myself, and if so, forgive my assumptions.

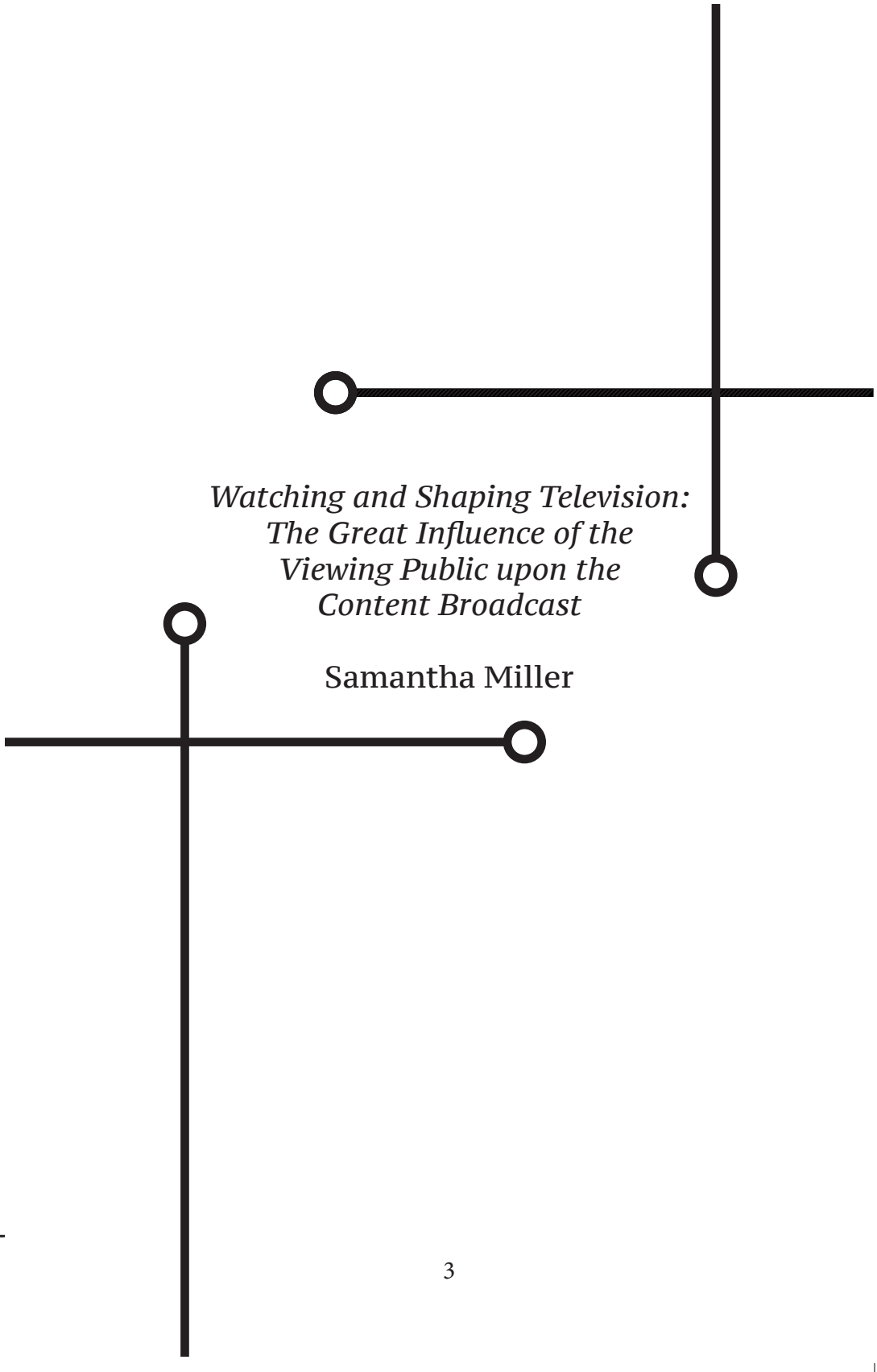
I suppose that is the point I am trying to make - don't be afraid to edit your words, your opinions, your self. No matter what narrative you live, there is always room for editing. Although, there are so many edits one can accomplish until they must present the final work with wary yet prideful hands, so don't neglect the opportunity when presented.

Let me part with words that need no editing:

"We shape our tools and then our tools shape us."
- Marshall McLuhan.

My hope for you, welcomed reader, is to examine the ideas held within this journal so that they will be useful tools for your future analysis of media and the duty we have to edit the messages we receive and those we produce.

Jessica A. Baker



Watching and Shaping Television: The Great Influence of the Viewing Public upon the Content Broadcast

Samantha Miller

Television is widely recognized to be one of the most influential forms of media in the world. As an activity, watching television on a regular basis has been popular in the west for nearly seven decades. Recently, the amount and variety of television content and broadcasting channels, as well as the number of devices and countries that can access television, has expanded exponentially (Kellison 18). Television has long been one of the fastest ways to reach the greatest number of people, thus having high commercial and social potential. Due to this great potential, the idea that television is used as a tool for propaganda by the rich and powerful is accepted by many people, including media theorists Pierre Bourdieu, Edward Herman and Noam Chomsky. Although this view outlines some valid points about the television industry, it does not give the power of the viewing public – who make up the majority of society and are mostly not considered to be part of the elite – the significant consideration that a discussion about television necessitates. Patterns in television demonstrate that the public does not merely receive and absorb the medium's messages, but greatly influences the broadcast content – an influence that has existed for many years and is expanding with new societal and technological changes.

Before examining the powerful influence that the viewing public has upon television content, it is important to first understand the argument that television is used as a tool for imposing social norms and other ideas of the rich and powerful onto the rest of society. The media theorist Pierre Bourdieu is one such person who holds this view, writing that because the medium of television is so commercially valuable, it creates a great deal of competition for control over its content because that is what determines an owner's potential for profit ("Television" 246). Bourdieu believes that this competition leads to the corruption of control over television content, and that this results in "symbolic violence" ("Television" 246). According to Bourdieu, symbolic violence occurs when a person or group of high social capital imposes their ideas and values on others in order to maintain their position of great influence ("Scattered Remarks" 337). Thus, his major assertion is that because

television allows for symbolic violence to occur, with control becoming increasingly concentrated, the content created for television is increasingly homogenized (Bourdieu, "Television" 247). From this viewpoint, television is not broadcasting messages that are true and unbiased, but those that a small group believe could obtain the attention and approval of the largest number of people.

A similar theory about mass media is held by Edward Herman and Noam Chomsky, who expand upon the process of how only certain messages reach the public. Like Bourdieu, these theorists also believe that the aim of individuals in authority is to maintain that authority, and further, that they manipulate the mass media in order to carry out "propaganda campaigns" (Herman and Chomsky 204, 205). Because the power and efficiency with which messages are delivered to the public through mass media so greatly fulfills the need to maintain authority, a large amount of competition for control over mass media by the elite results. These theorists explain that this competition leads to the centralization of control over mass media, and thus the maintenance of the status quo, or the more uniform type of content that Bourdieu discusses (Herman and Chomsky 204, 208; "Television" 247). From this perspective, it is understandable that the medium of television, where the demand for content, and hence control over creating content, is especially great, is one of the media that is most vulnerable to efforts to maintain the status quo.

Although there is some truth to what Bourdieu, Herman and Chomsky argue, they do not give much consideration to those who receive television content, and the degree of influence they have upon subsequent content through the processes of interpretation and response that they also participate in. The audience has been, and will continue to be, the top priority to those who work in television because viewers motivate advertisers to buy airtime, which is how networks make money. Occupying this position is advantageous for audience members, because it means that meeting their standards for content is vital to the networks which produce that content. In fact, the medium of television relies on there being an in-

terdependent relationship between the audience and those who work directly on shows; members of the viewing public use television for entertainment and as a way to situate themselves in society, and content creators cannot afford to ignore the opinions of the viewing public if they want to successfully make an impact.

This need for interdependency has been hugely important in preventing television from being as homogeneous and elite-driven as Bourdieu, Herman and Chomsky assert. Indeed, television has, for a long time, been undergoing trends which have resulted in the representation of many unique characters and situations. In her TED talk about different trends in television over the years, television executive Lauren Zalaznick supports the idea that television acts like a reflection of the unique circumstances that people experience in the real world. In defence of this argument, she discusses statistics she found through surveying approximately 3500 people, aged 18 through 70, and asking them how they felt about each of the top 20 Nielsen-rated shows of every year from 1959 to 2009 (Zalaznick). She explains that the implications of her findings are applicable around the world, despite the fact that only Americans were surveyed, because the emotional states involved in watching television are universal, and because over 80 percent of the most popular American shows are broadcast worldwide (Zalaznick). Using the results of this survey, Zalaznick highlights trends which show just how closely television has reflected audience experience throughout five decades and on several different dimensions of comparison.

Through tracking and comparing emotional trends in television, such as inspiration and judgement, Zalaznick finds several trends which show that the relationship between television content and real world events can be very direct. For instance, she finds that throughout the large period of time upon which her study focussed, "...seven of the ten shows ranked most-highly for irreverence [or lack of respect and support for elite ideas] appeared on air during the Vietnam War, five of the top ten during the Nixon administration" (Zalaznick). During the late sixties and early seventies, a central belief of the pow-

erful in America was that the Vietnam War should be supported; in a speech addressed to the United States in 1969, President Nixon requests the support of the "silent majority," a term used to refer to those who were believed to silently support the war (Nixon 69; Hixson 251). Nixon's choice of words display that during this period the country was well aware of those who felt increasingly irreverent, or those who demonstrated in "loud" public protests. To appeal to this public irreverence, several television shows which reflected these feelings were broadcast and grew in popularity.

One such show was All in the Family, an episode of which suggests the validity of choosing not to fight in the Vietnam War ("The Draft Dodger"). By writing such an episode, those who worked on the show did the opposite of what is argued by Bourdieu, Herman and Chomsky; they decided to represent public opinion, which opposed the elite who supported the war. Writers and producers on All in the Family demonstrated their awareness of public opinion by criticizing elite ideas and broaching controversial, "taboo" topics through the experiences and arguments had by the show's characters. According to Zalaznick's data, this strategy was used on many shows that aired during this time of great irreverence.

In comparison to those who worked in television in the 1970s, modern creative contributors to television are just as, if not more, aware of how much of an effect the audience has on content. During an interview by The Hollywood Reporter, actresses on top television comedies discuss how television characters have changed over the years because of evolving cultural expectations. In recognition of the development of more flawed, and thus real, television characters in the last decade, Laura Dern, who stars on the show Enlightened, notes, "...reality television... has opened up so much opportunity for us as actors...America is used to seeing really fractured people and they love it...We'll watch any character we want now..." ("The Hollywood Reporter"). This observation opposes the argument of Bourdieu, Herman and Chomsky – that television content is homogeneous and decided mainly by elite executives – because it shows that television adapts to fulfill an audi-

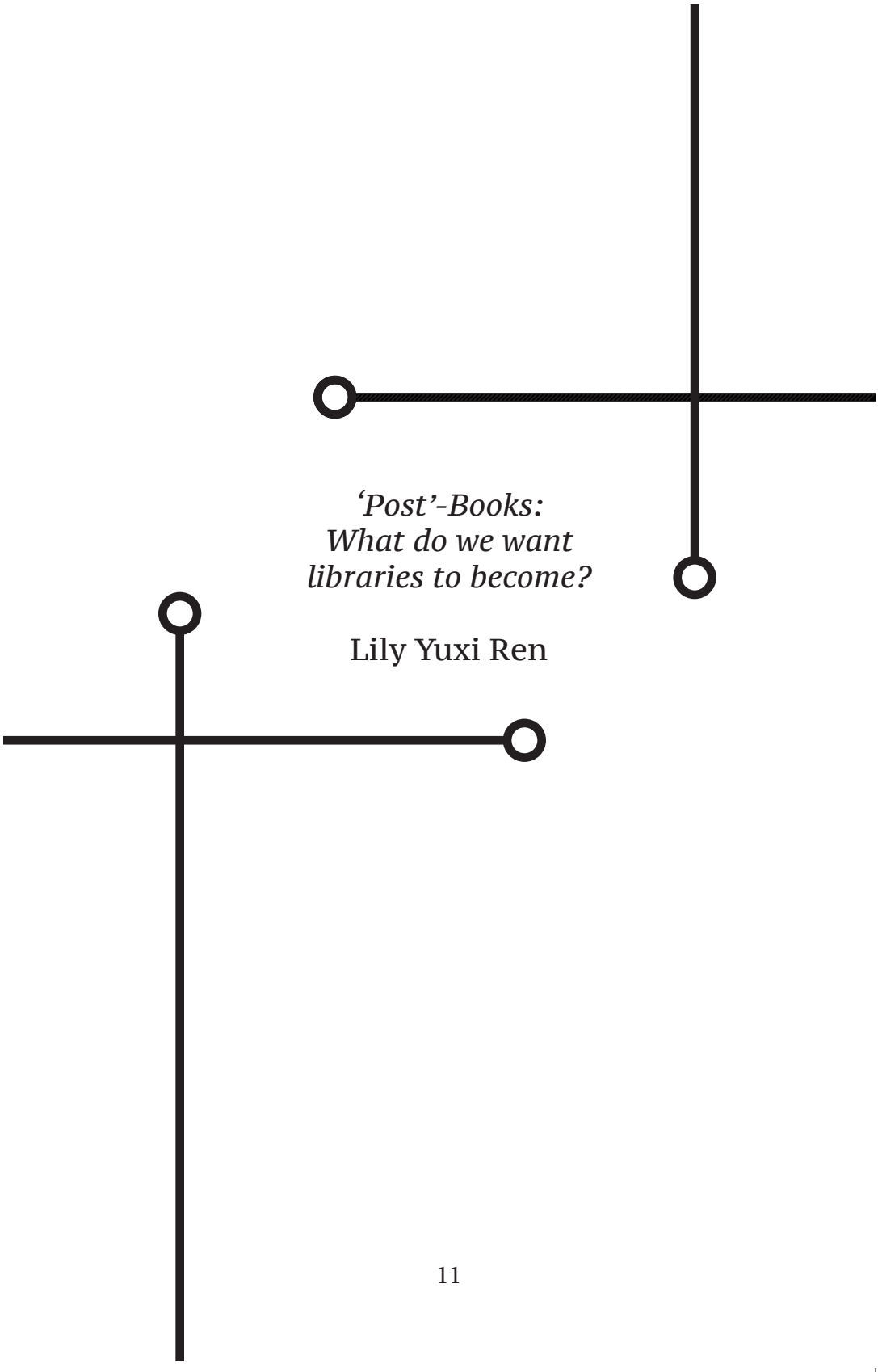
ence's demands for something unique.

Also, when reality television is considered more within its temporal context, it further demonstrates how influential the viewing public is upon the creation of television content. For instance, one of the significant trends that Lauren Zalaznick highlights in her TED talk is that shows which had humour as a major theme were most popular throughout the 1990s until 2001, when shows containing judgement as a theme became more popular. Until 2001, everyone was watching sitcoms, but once incredibly disturbing events like 9/11 occurred, the public demanded shows that allowed them to judge, or control, the featured people and content, such as American Idol (Zalaznick). Audiences have become used to watching people who are very flawed, and an increasing number of television genres that are not classified as "reality" are basing their content on this trend. Powerful television executives may be the ones who give approval for a show to tape and air, but a show's success is dependent upon whether or not the public will support it.

In recent years, the high priority that audiences are given by people working in television has become even more evident due to certain technological developments. During the creative process, people like writers and producers are increasingly paying attention to online forums, where viewers talk about their favourite shows (Andrejevic 26, 28). On forums such as TelevisionWithoutPity.com, viewers discuss and make suggestions about plot lines, characters, and even such details as wardrobe and technical editing (Andrejevic 26). In their writing, Herman and Chomsky state, "one limit to the force of public demand... is that the millions of customers have no means of registering their demand..." (226). Now, however, with online social media, it is incredibly easy for audience members to post their opinions, and for content creators to access them. Today, powerful people can no longer maintain as much of a monopoly of control over the process of creating a show because they cannot claim to have limited knowledge of audience demands.

There is some truth to the argument presented by Bourdieu, Herman and Chomsky, that television programming represents elite interests, and thus is homogeneous and serves to

maintain the status quo. However, this assertion is flawed because it views television as if it is a medium that only operates in one direction, merely sending out messages to be absorbed, which is not the case. Instead, the responses of the viewing public are – and have been since television first became popular – the primary consideration of content creators, because their ultimate goal is to produce a show that people will watch, so that they can make money and make an impact. Audiences benefit from this position of power because it allows them to make sense of the world through messages they have shaped. Audience members are able to enjoy television throughout their lives because programming changes to suit changing audiences and societal circumstances. Modern shows reflect current worries and interests, and older shows help audiences remember past experiences. For more than half of a century, television has been the primary medium through which people have connected to the rest of society. Thus, as technology develops and allows people to have an increasingly quick and direct influence upon content, it will be interesting to discover whether or not television will continue to present messages that surprise and fascinate.



'Post'-Books: What do we want libraries to become?

Lily Yuxi Ren

Libraries have remained a part of human history — they existed prior to the book and continue to be relevant in today's digital age. The library "beyond the book" gestures toward various forms the library has taken on prior and since the age of literacy and Gutenberg's printed books (Young, 2014). It is not the physical materiality of the "book" that has changed the ways libraries have come to serve as the epicentre of information containment, but the ground or communications environment in which the roles of the library and the materials they contain have transformed (Logan, 2013). Rather than discuss and anticipate an era when books will vanish and virtual libraries will replace bookshelves, the future of the library requires attention to the nature and status of the book, social and methodological practices (e.g. reading, research, note-taking, and information sharing), and architectural containers, in which such practices are carried out and by means of which they are supported (Battles, 2014).

The modern predicament of the future of libraries depends on the different transformations in the culture of communication, from the oral to the written to today's digital tradition, as described by Marshall McLuhan's three ages of communication (Logan, 2015). These changes take place with respect to four qualities — connection, storage, activation, and architectonic — that divide between the figure and the ground, the contained and the container (Battles, 2014). Historically, humanity recognizes the metaphysical power of the library to denominate the properties of intelligence, memory, and accumulation (Battles, 2014). This appreciation catalyzes a seemingly new library culture towards knowledge preservation in wall-less, digital containers aided by twenty-first century technologies. As history has proven, the various forms that libraries have taken on through time, no matter the form of the book, reveal their flourishing and diverse life course.

From the mausoleum to the mobile book room to the programmable database, the historical nature of the book and libraries serves as a provisional guide to predict their future, not their diminishing end. In an era towards "post-book," the rise of electronic and digital texts has brought a wave of concerns

for the definition and future of books, libraries, and bibliography. This paper provides a comparative analysis of books, particularly in the fifteenth century prior to the arrival of Gutenberg's printing press, and electronic and digital texts to provide a re-definition of the library to reflect emerging trends. In doing so, I predict the overload of information brought on by digital texts will flip society back into a pre-Gutenberg world of unique texts, determined by function rather than by mode of production.

What is a library?

Although the common conception of the library as "a room or building where books are kept" is not completely wrong in itself, it provides the foundation for a misrepresented and misconceived idea of what a library truly is (Issa, 2009). The term "library" means different things to different people depending on where they stand on the enlightenment spectrum (Issa, 2009). Commonly, the library is a place of reading and studying both for leisure and academic purposes; this perception covers the library as an organization of information resources. Incidentally, there is a historical antecedent to this line of conception of what a library is. Evidence of this can easily be found in the Oxford English Dictionary, which affirms that the word "library" has been used in English, in the sense of being a place where books are kept for "reading, study, or reference," since 1374 (Issa, 2009). By the nineteenth century, this understanding metamorphosed into "a building, room, or set of rooms containing a collection of books for the use of the public or some portion of it, or the members of society; ... a public institution or establishment charged with the care of a collection of books" (Issa, 2009). Soon following, additional concepts of "circulation" and "administration" featured in the definition of a library (Issa, 2009). These new additions indicate the inadequacy of past definitions for capturing the true essence and emerging trends of what the library has become in the modern day.

No doubt, the concept of a "library" has therefore long been established in our English language. Media theorist Marshall McLuhan conceptualized the figure and ground theory

to understand the effects and causes of a medium on society — varying from the conventional pattern, he began with effects and worked around to the causes (Logan, 2013). Accordingly, the changing ground or communications environment sets precedence for the figure or effects to operate. In other words, the ground provides the context from which the full meaning or significance of a figure emerges (Logan, 2013). This systems thinking reflects the changing environment, society, and technologies that have had a tremendous impact on the nature of the library.

Libraries have always been guarded as the universe of information. They facilitate and mediate between the universe of information and society. In 1931, S. R. Ranganathan theorized the five laws of library science to guide librarianship. These laws are: 1) books are for use, 2) every reader his/her book, 3) every book its reader, 4) save the time of the reader, and 5) the library is a growing organism (Ruben, 2004). Similarly, the library's facilitation and mediation roles include bibliographic control, the science of information retrieval, knowledge organization, human practices, and management of libraries (Ruben, 2004). Together, these laws and functions work in unison to shape the institution of libraries. Based on Ranganathan's foundational works, the figure and ground analysis can analyze how people record and store information. This systems thinking allows for society to rethink the services and disservices of each medium, including cave carvings, papyri, and printed books. As the medium of information transmittance moves from the book to electronic and digital texts, "post-book" can be coined as a metaphor for a) the physical materiality of digital books, like the storage and transfer in post-mail, and b) a period after the book. These two parameters can be adequate in capturing the essence of a library today.

Three (and now Four) Communications Ages as Defined by McLuhan

The term "library" derives from the Latin word "Liber" (i.e. books), equating the library with an assemblage of books in a room or as a bookstore (Issa, 2009). During the literate and mechanical age, this definition remained largely untenable. The

need for advancement from a historical perspective is long overdue, to conceive the book beyond its most widely generic sense. This confirmation of the position is evidently rooted in the fact that:

The library is older than the book as we now know it, older than paper, older than print. It extends back to the scrolls, papyri, and clay tablets that appear near the dawn of writing — back to ancient Mesopotamia and Egyptian civilization (Issa, 2009).

In this context, the "book" in its multi-dimensional variants has transformed to occupy the centre-stage of libraries. Subsequently, Marshall McLuhan identified three communications ages throughout humanity in which communication was shaped and has evolved: the oral age, the literary/mechanical age, and the electronic age (Logan, 2013). In addition, society has now entered a fourth age: the digital age (Logan, 2013). The interaction between different mediums (i.e. tools and platforms) transfigures the way information is transmitted and understood. More importantly, the environment of the media ecology has transformed the way humans have communicated throughout these ages.

Although history has preserved very little of the first hominids, the emergence of sounds and body language created a system of communication. The effects of speech and narratives in transmitting information between persons were shaped by the ground or conditions of oral communication. It goes almost without saying that the primary concern of the library has been the communication of knowledge, ideas, and thoughts from one person, groups of persons, or generation to the other, at which, during this period, people communicated through body language and stories they told one another. The human body was, in a sense, the libraries of information. However, information remained intangible, and could not have been handled unless they were encoded and embodied (Issa, 2009). Consequently, it is only expected that embodiment came in the form of books and other non-book formats. The inability to distinguish between the physical object and the intellectual content probably accounted for the equation of libraries with

books. Thus, this parallel skyrocketed with the arrival of the printing press, liberalizing the access to books and their content.

Literary/Mechanical Age and the Emergence of Books

From the oral age, the need to encode and embody physical objects to store and transmit information sparked the creation of systems of written language and symbols. From cave drawings and carved animal bones to clay tablets and silk, they marked the emergence of paper, a medium that was easily stored and transported, cheap and easy to make, and sustainable and lasted for long periods of time (Crawford, 2015). As paper gained popularity in use, pages were bound together to form books. As the medium spread across places, so did the progression of literacy skills among the masses. This literary/mechanical age lasted for the majority of human history with two sub-periods within this age: the period before and the period after the arrival of Johannes Gutenberg's printing press. The two contrasting periods set the grounds for the difference in texts and the role of libraries. Focusing on the former period prior to Gutenberg's printing press, it may aid contemporary scholars in redefining the library in the digital age.

The Royal Library of Alexandria in the third century BC was one of the largest and most significant libraries of the ancient world, collecting invaluable papyrus scrolls and amassing cultural knowledge (Kennedy, 1999). A single piece of writing might occupy several scrolls, which paved the way to self-contained books (Kennedy, 1999). As one of the first national libraries and research institutions, the library filled its stacks with new works across a vast scope of topics, from mathematics to natural sciences, including works from notable thinkers like Euclid, Archimedes, and Hipparchus (Sadek, 2003). Above all, its main purpose was to display the wealth of Egypt, with research as a lesser goal, but its content serving the rulers of Egypt. More importantly, the library set one of the first and strongest empirical standards in serious textual criticism. With different copies of the same text, comparative textual criticism was crucial for ensuring their veracity (Kennedy, 1999). Once ascertained, evidently, canonical copies would be made for

scholars, royalty, and wealthy bibliophiles.

Fast forward to the fifteenth century leading up to the era of the invention of Gutenberg's printing press: Renaissance libraries assembled great collections, mainly by private wealthy elites who collected any manuscripts they could get their hands on. Most owners — from princes to rulers of Europe's city-states and emergent monarchies — possessed no more than a handful of books, but in the fifteenth century a few privileged individuals began to draw together collections of considerable size, for whom a library was a symbol of both wealth and cultural aspiration (Pettegree, 2015). Printing, of course, did not invent the book as reminded by the papyrus scrolls of the Library of Alexandria (Pettegree, 2015). Medieval Europe was full of books, all carefully crafted by hand. Some were objects of great beauty, while others were more utilitarian, for study and use. Apart from the content, the gilded edges and illuminated pages of medieval manuscripts reveal the artistic craftsmanship of book making, which was also a vital component of the book trade (Pettegree, 2015). The emergence of new humanist scholarship provided both the intellectual agenda for collecting and more practical services, including advice on which books to buy, how to obtain desired texts, and introductions to capable scribes to make the copies (Pettegree, 2015). Facilitated by this symbiotic partnership, the rulers of Europe began to amass libraries of considerable size. The Papacy in Italy, the Kings of France and Dukes of Burgundy all had collections of over a thousand books by 1450 (Pettegree, 2015). They collected manuscripts and printed items indifferently and often bound them together in the same volume as books, which vary vastly from the bounded editions sold by publishers today. The post-Gutenberg's printing press created a new world of scholarship, where more accurate texts were cheaply available in multiple copies, allowing books to freely travel across time and place.

Libraries as public and private institutions and as a focus of wealth and display dominated the purpose of library building during the literary age. From government interventions in censorship, stealing, and lack of value seen by labour handlers,

the majority of books published during the Renaissance fell victim to more mundane dangers: rodents, insects, dampness, fire, neglect, and uncared use (Pettegree, 2015). The deteriorating condition and fate of texts illustrated the reality between the rhetoric of the humanist book world and the practical experience of those who sought to build a library. Although the invention of printing in the fifteenth century and the increase of the availability of books would conceivably usher in a great new age of library building, it did the opposite. Many of the greatest collections were broken up, the victim of predators, politics, or neglect. For instance, Leonardo Da Vinci's diaries are scattered globally with very few ever to see one complete volume intact (Pettegree, 2015). Similarly, some leaves of the Gutenberg Bible are circulated in rare museums and collections (Pettegree, 2015). During the literary age, private libraries were a place where great men gathered to display their wealth, their books, and only incidentally, their erudition. Only in the seventeenth century was the library recreated as a physical space with a new role: as a centre of scholarship.

Despite the rise of the printing press, printed works mimicked handwriting while valuing book arts. To date, some manuscripts continue to be copied from printed books — a counterintuitive reversal of what we think of as the normal chronology. During the Gutenberg period, collectors' acceptance of the new printed books was assisted by the fact that the first printers consciously modelled their work on manuscripts (Pettegree, 2015). For instance, the type was designed to look like contemporary handwriting, and the printed page was often decorated copiously. In the sixteenth century, this began to change (Pettegree, 2015). The printed text completed its evolution to an independent artifact, less and less like its manuscript forbearer (Pettegree, 2015). Rather than handing the text over, half-finished, to an illuminator, printers would devise decorative features that could be incorporated directly into the text, using woodcut blocks and initialled letters. The highly painted pseudo-manuscript of Gutenberg's day became a more utilitarian object — black text on white paper — with the former as contextual and the latter as textual artifacts.

Before print, the creation of a library was the work of a lifetime. Each text had to be tracked down, borrowed, and copied. The invention of printing created a plethora of books, with more than nine million printed objects in circulation before 1500 (Pettegree, 2015). Although many prints were precious and expensive, most of these printed books were small, of poor quality, and relatively cheap. After 1500, book production accelerated in the mechanical age starting with the invention of the printing press. Suddenly, books were no longer an object of wonder, but an everyday aspect of life. For Europe's ruling elites the accumulation of a library lost its allure. This led to other forms of conspicuous consumption to awe foreign visitors and their subjects; spending on sculpture, tapestry, paintings, palaces, and warships replaced the building of a library (Pettegree, 2015). During this time, libraries lost their enticement, no longer at the heart of home estates. Instead, books were packed into crates and remained hidden from sight. The Emperor Maximilian I had been one of the greatest princely collectors. By the mid-sixteenth century, all his collected works had been neglected and fallen in to irretrievable decay (Pettegree, 2015). Following the pre-Gutenberg period, literacy and public libraries correspondingly began transforming communication and the universe of information.

Electronic and Digital Age and the Emergence of Electronic Texts

Books remain an essential aspect of both scholarly life and public recreational culture that was brought to the eager public. The book survived because it is an object of technological genius, refined through two millennia since the Romans decided that there had to be a better way of storing information than on scrolls of papyrus (Wilkin, 2015). The invention of printing in the literary and mechanical age was a critical moment of evolution. Moreover, the sixteenth century represented a critical era, not because this was a moment of technological change, but because, following this, technological advancements allowed the book to become commonplace (Wilkin, 2015). This empowered whole new classes of readers through the growth of published works. But, this democratization of a previously luxury item dealt a blow to the artistic ascetics of manuscripts

and private libraries. Papal and public libraries emerged in a world where the book was suddenly commonplace.

As technology advanced in the electronic and digital ages, it transformed the media environment with faster forms of communication, such as the telegram, radio, computers, and smart phones. In the "post-book" era, the shift of resources from print to digital is one of the greatest challenges facing libraries at the present time, as is the need to find more efficient ways of managing print so that attention can be devoted to other areas of library work. In North American academic libraries, there are more than a billion online volumes (Wilkin, 2015). Emerging research at the Online Computer Library Centre suggests that roughly fifty million unique titles make up the corpus represented in these billion volumes (Wilkin, 2015). In all its myriad forms, libraries today are the hub of intellectual life through curating, producing, and facilitating the use of cultural records. Rather than accelerating its demise, the introduction of digital technologies has strengthened the importance of the essential nature of the library and increased its vitality and long-term viability.

The interactions between electricity, the Internet, and their respective platform tools, like the computer and the smart phone, have transformed the qualities of libraries in the traditional scene. Qualities of connection, storage, activation, and architectonic have changed drastically as McLuhan theorized with the three (now, four) communication ages (Battles, 2014). The rise of electronic books and digital texts has created open access and information overload, bringing new challenges to organizing the flow of information. As texts have become easily amendable and sharable, individuals can personalize, retrieve, edit, and publish their own texts and create unique personalized private libraries through remote devices. For instance, digital texts can enable readers to comment, note, question, and add within a network, thereby changing the nature of written text (Smith, 2014). Library work, which was previously done in isolation, has translated to more effective and less costly shared work through the digital and online platforms that have greater impact.

As books and print materials migrate from paper to electronics, new texts are also created digitally. For some cultural agents, digital technology is seen as a fundamental threat to the traditional foundation of libraries and librarianship. For one, patrons can override the institution of libraries to access materials, the example taken with electronic books and the rise of personal online libraries. However, do users really own those texts like the wealthy elites in the fifteenth century? Moreover, the question of dependability, reliability, and permanence of these new texts poses questions for libraries to consider. Texts are no safer on the computer than on a screen; they can just as easily get lost amongst the billions of electronic files. Likewise, information storage devices like disks and CD-ROMs have the relatively low average life span of seven and ten years respectively (Manguel, 2006). In 1986, the British Broadcasting Corporation (BBC) spent two and a half million pounds creating a computer-based, multimedia version of the Domesday Book, the eleventh century census of England compiled by Norman monks (Manguel, 2006). More ambitious than its predecessor, the electronic version contained thousands of media submissions by over a million contributors. The project was stored on twelve-inch laser disks that could only be deciphered by a special BBC microcomputer, which no longer exists to date. In contrast to the original Domesday Book from a thousand years ago, the paper edition is still in fine condition and perfectly readable (Manguel, 2006). This example extends to the challenges of present-day libraries: how do you ensure the longevity of the devices and electronic files they retrieve, and how can libraries "back up" electronic and digital files so they do not get lost both physically and virtually? As it seems, paper and books still have a place in contemporary libraries.

The answer to the challenges of digitalization is not so simple. The evolving industries, one being the publishing industry, have changed their business model from selling books to licensing them (Lankes, 2012). In addition, digitalization has created interesting relationships between the author and reader, the device and content, and primary and secondary resources. The multidimensional variants add a greater challenge in

redefining authorship, copyright, library infrastructure, and sustainability of libraries and cultural work (Wilkin, 2015). The digital era continues to create an air of confusion. As Marshall McLuhan suggested with the notion of the rear-view mirror effect, it will take some time to adjust and observe the effects of this environment (Logan, 2013). Accordingly, the current digital era is still seeing the effects of the transition from the electric age, from scanning and storing information on devices to the creation of new digital texts and the effects of cloud storage. However, it is clear that both libraries — the one of paper and the electronic and digital one — can and should coexist to create a multimedia community hub.

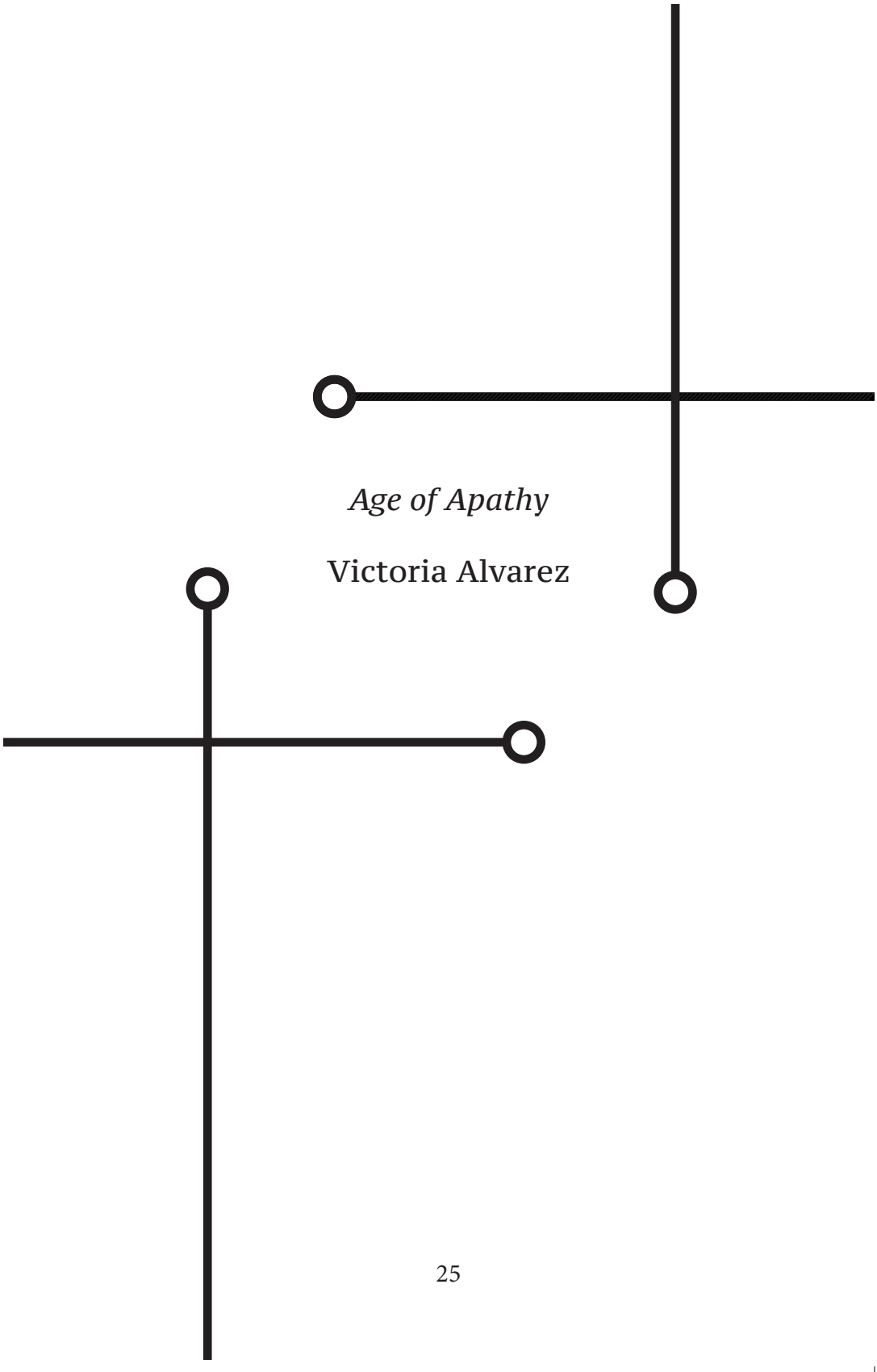
The Future of Libraries

Building on Marshall McLuhan's concept of the "global village," electronic books and digital texts, perhaps, may retrieve and flip back into the tribal culture of the pre-Gutenberg literary age. The medieval libraries of the fifteenth century concentrated on fostering wisdom and holiness. Although wealthy elites accumulated different titles to display their wealth, collecting, preserving, and using the right texts in the right way — which often meant slowly and contemplatively — was just as important through their collaborations with scholars (Gameson, 2015). In a society obsessed with making ever vaster quantities of information instantly available yet permitting less and less time in which to digest it, libraries are becoming more rather than less important in this new age of instant digital communication (Billington, 2015). The very inundation of unfiltered online information makes it urgent for librarianship to guide society through the "information overload," as predicted by McLuhan, and provide knowledge that is reliable and relevant.

To determine the future of libraries, one must acknowledge the architectural potential of libraries, which extends beyond the digital repository of a hard drive or USB stick that fails to engage users. The architectural design can retain the traditional oral origin of story-telling, personal memories, and as a symbol for political dystopia (Smith, 2014). Whether the medium of the book is digital or physical, the art of writing remains

and is the subject of study. Equally, digital text can be used to circumvent traditional barriers to transmitting information in print form, and vice versa. The abundance and complexity of information has evolved the way people interact and behave. It is not so much that access is limited but, rather, how one can access the right or useful information.

As society progresses in a "post-book" era, the medium of the book will not disappear or become obsolesced but rather will become an art form or a source of nostalgia (Logan, 2000). Information technologies in the digital age enhance the individual's access to information, retrieve the generalist's approach to processing information and individual learning, and hence obsolesce the specialist or the expert (Logan, 2000). The library will become ever more important to stand as both a physical and virtual architecture and institution in facilitating and mediating information to help users navigate the information overload and its discernible patterns. New workflow that merges both print and digital media will, for instance, allow users to scroll through papyrus from the fifteenth century on today's digital screens (Smith, 2014). The unique manuscripts of medieval libraries have been transformed into today's amendable and sharable digital texts. The lasting significance of libraries as cultural guides in maintaining and transmitting information will see itself embrace various media (including print and digital) and the community to form a vital epicentre to connect users between other users and information. In doing so, books and libraries will denominate the properties of intelligence, memory, and accumulation.



Age of Apathy

Victoria Alvarez

"Dylan!"

She paused her stride. Whipping her head up from her twitter feed, which was currently discussing the crisis in the district half a world away, Dylan realized how close she had been to getting smacked by the speeding car. She glanced around frantically, her heart pounding in her throat in relief and fear. She could see that the glowing white light of the walking man signal was absent. An orange glowing hand, the universal sign for "Don't cross", was in its place, glaring at her.

Quickly tucking her phone away, Dylan felt ashamed at her previous entrancement.

"Dylan," she heard again.

Spinning around, the unidentifiable anxiety chewed away at her. Who is calling my name?

The intersection of St. Joseph Street and Queen's Park Crescent was deserted. Unidentifiable figures walked aimlessly, too far away to be paying her any mind at all. Too far away for her to have heard her name shouted so clearly.

The voice seemed to cease. She continued glancing around, her paranoia on high, trying to make sense of what had just transpired. Raising her gaze skyward, her mind provided her with the only viable explanation: perhaps someone shouted at me from a window.

She shook her head infinitesimally, unsatisfied.

You're losing it, Dylan.

*

There's an unconventional rock star
playing to the beat of my anxiety
Planning, planning
Always planning
My footsteps are lost
interrupted.
This is distance, a chaos of flashbacks
A difference in ideologies
This is a revolution

Dylan stared curiously at the lines of her poem. Upon ar-

riving home, she had felt an abrupt and sudden urge to write the lines down, like so many of her prose. The poetry, though, gazed back at her, its unfamiliar and alien gaze unflinching, flooding Dylan with unease.

Since when do I write poetry?

A knock on the door interrupted her thoughts. Getting up, she raced to the door at the litany of knocks in close succession. "I'm coming, I'm coming," she called.

"Dylan!" Bellamy nearly shouted upon her opening the door. She flinched at the impatient growl he let out in lieu of a greeting.

"What's wrong?" She questioned, opening the front door all the way, an indication for him to come inside.

"Have you heard?" He asked harshly, loudly. Too loudly. She had a damn headache.

"Have I heard what? Calm down. What happened?" She followed his hurried steps into her living room.

Dylan sat down, regarding a pacing Bellamy carefully.

"The whole city is losing its mind! They shut it down. Whoever they are. It's gone, everything. All of it!"

"What is? What are you talking about?" She reached a hand out to stop his erratic movements, back and forth back and forth, pulling him down to take a seat beside her on the sofa. "Bellamy," she urged gently. His eyes were faraway, distracted. There was a distressed crease between his brows, his jaw clenched so hard Dylan was sure it must be painful for him.

She called his name one more time, pulling him out of his stupor.

"Where's your phone?" he questioned her suddenly. "Do you have it?" She nodded. "Take it out. I can't explain it. It-it doesn't make sense. I need to show you."

Dylan slowly pulled her phone out from her back pocket, somewhat frightened at Bellamy's urgency. He was always so calm and collected - a safe and sturdy presence. If Bellamy was losing his cool, whatever was going on must be serious.

The heavy and familiar weight of her smart phone sur-

prised her. She hadn't touched it since her incident at the intersection yesterday. She'd been distracted by her thoughts, quick, whirling, and out of control ever since then. She still had no idea as to who had been calling her name, saving her from near-death, but they had. Whoever they were.

She placed the small pastime into Bellamy's large hand. He quickly pressed the circular button at the bottom center of her device, the glowing light, along with an image of herself and Bellamy, greeting them upon him doing so.

She immediately noticed the absence of her twenty-four hour digital clock on the phone's screen.

He swiped his finger across it, entering her passcode without incident. He tapped the first application icon he saw, one of Dylan's favourites, where people could share photos and brief captions alone. Upon opening the application, though, a banner appeared displaying a message.

Bellamy held the phone up to her face so she could read what the unfamiliar text said.

"ALL WORLD WIDE WEB AND TELECOMMUNICATIONS USE HAS BEEN ANNULLED. THIS INCLUDES THE USE OF SOCIAL MEDIA AND NETWORKS, SEARCH ENGINES, EMAIL, PHONE CALLS AND TEXT MESSAGING. DIGITAL CLOCKS, AS A RESULT, WILL NOT OPERATE."

Dylan's eyebrows met in confusion. What does that even mean? "I don't understand," she told Bellamy, meeting his grave expression once again.

He shook his head curtly, a tight downturn to his lips. "No one does, Dylan. Everyone is losing it, saying we've lost everything – memories, photos, documents, work. Televisions aren't even working – just the radio. That's it."

"I'm sure it's just a technical difficulty or something. Like a, 'please stand by', sort of thing. They'll figure it out."

"Who are they, Dylan? This has never happened before. The Internet can't just stop working. Someone needs to physically shut it down. This isn't a technical difficulty. This is real, and it's serious."

"I think you may be overreacting just a little bit." But even

as Dylan said the words, she didn't believe them. An uneasy feeling had been stirring in the pit of her stomach since yesterday afternoon, and now that same feeling was steadily escalating to a loud rumble. Her nerves were shot, if her shaking hands were any indication.

Dylan quickly stood up, trying to dispel the nervous vibrations taking root inside of her.

"Dylan, this isn't a joke. All technological communication has been down since this morning. Why do you think this thing has been so quiet all day?" He nearly yelled, waving her phone in the air. "I came as soon as I realized, but it's been a mess out there. You should see everyone, running around like chickens without their heads, trying to figure out what's happening."

She turned around to face him, though she couldn't meet his gaze. She chewed on her thumbnail, the skin nearly broken, forcing Bellamy to raise himself from his perched spot on the sofa to stand in front of her. He gently pried her thumb loose from the restrains of her nervous teeth. "Hey," he said gently. "It's going to be okay. I- I didn't mean to scare you."

She glanced up at him, his dark curly hair in disarray, like he'd been anxiously running his hands through it all day. "I know. It's fine. My anxiety has just been going haywire since yesterday and-." Dylan cut herself off when a thought occurred to her.

"What's wrong? What happened yesterday?" Bellamy asked.

"I nearly got run over, I was so distracted by my phone."

"Dylan," Bellamy admonished.

"I know, I've never been so wrapped up, but I was reading this article about the district, how the crisis is getting worse, and then all of a sudden someone was shouting my name and I looked up just in time, but- but now...."

Dylan looked up to meet his gaze, and it told her to continue, so she did, even though she was sure he'd think she was ridiculous.

"Now, I think that maybe someone was trying to warn me of something. Maybe, whoever it was that called my name, was

trying to tell me something."

"Yeah. That you should pay more attention when you cross the street."

"No, Bellamy. More than that," she said, prying her hand out of his grasp to pace around, hyper all of a sudden with the possibilities. "When I looked around, no one was there. The person, or thing, that called my name. It was gone. Or it was never there in the first place."

She glanced back at Bellamy to see his reaction, looking more uncertain than he had been upon arriving here.

"I know this doesn't make any sense, but just trust me," Dylan told him, slipping her trench coat on and grabbing her boots to do the same.

"Where are you going?"

"Come on, I want to see what's going on out there." She reached for Bellamy's hand, forgetting all about the phone on her coffee table.

*

The streets of the city were positively chaotic.

People were running around aimlessly, desperately looking for an explanation she assumed, questioning random strangers as if they'd have the answer. Groups were forming in every corner, rapidly discussing the events that had transpired and informing others of what they knew or heard or saw. There was another group, of teenagers this time, huddled on a bench. One of them was manically crying about not having developed the pictures from that one trip with her father before the accident. Another one was frantically tapping away at her phone, trying to eradicate the loud and clear message that told them, told them all, that it was gone. All of it.

Photos, memories, messages, friendships, identities. All of it, erased, and there was no explanation available to any of them. Impossible to know if this was happening outside of the city.

"Bellamy, we need to find a radio."

"Will my car radio work?" He asked, moving closer to her when an anxiety-riddled man in a tuxedo, carrying an expen-

sive looking brief case, ran by, nearly knocking Dylan over.

"Your car radio will work perfectly."

It was eerie to flip through the stations and not stumble upon one that was playing music. Nothing at all. No pop, rock, hip-hop, rap, classical. Just distressed voices informing the public of what they knew: nothing.

She stopped turning the dial to pause on her usual station of preference.

"It's all quite terrifying, really. That the government, if it is them who caused this blackout, can simply do such a thing. No message from the Prime Minister as of yet, but we're hoping to be contacted soon."

"I don't know, Ryan. I think this may be bigger than the Prime Minister."

"What are you thinking, Clara? Aliens?"

"I don't know about aliens, but definitely Something Big, with a capital 'S' and 'B'."

"What does this mean, information-wise? Almost all of our society's information is stored and kept within these mediums that have been shut off. Are they lost forever? How will people do things, like research, now that popular search engines are inaccessible?"

"I don't have all the answers, Ryan. All I know is that our world got on before things like the internet, social media, and even technology were invented, and our world will go on without these things as well."

"Does that mean that they're gone forever?"

"No, of course not. It means we need to be patient and wait until we know more before jumping to conclusions."

"Many believe this to be an act of war. Would you agree?"

"If, in fact, this blackout was done to threaten or expose the people of this nation, then yes. This may be a privacy breach; it may be a joke from a professional hacker. There is no way of knowing for certain with the limited amount of communication taking place at the moment. It is comforting to know that our nation is not standing alone in, what seems to be, an atrocious act of espionage. The world has definitely quieted

down, Ryan, but I want the people of this fine nation to know that we will not rest until those accountable are stopped - until our livelihood is restored."

"Could it be the rebels of the district, perhaps? There are countless theories already."

"The district's rebels seem to be a group that would benefit greatly from an act such as this. There's really no-."

Bellamy viciously shut off the Prime Minister's voice projecting through the car. "Figures they'd blame the rebels. How does the district crisis have anything to do with this? What would the rebels even gain from this silence? From shutting it all off?"

"They have no other explanation, no one else to blame. They're as lost as the lot of us," Dylan supplied, shaking her head.

The anxiety was bordering hysteria. The inability to inform friends of our own convoluted thoughts, the restriction, and the inaccessibility. Everyone's equilibrium was shaky. It was as if people forgot how to communicate without a phone, a computer, and a television. The silence was disconcerting.

She could almost feel Bellamy's quick and frustrated breaths beside her – could almost feel the impatience he emanated.

She jolted about a foot in the air when she heard pounding on the car door window. Dylan's hand flew to her chest, feeling her heart's erratic palpitations through the bone and skin.

It was a lady, and she looked lost. She was knocking on the window furiously, tears in her eyes. Dylan quickly exchanged a worried glance with Bellamy before reaching for the door handle.

Bellamy's hand on her shoulder made her pause. "Are you insane?"

"Bellamy, she looks panicked. I'm just going to see what's wrong," she said before opening the car door.

"Help, please," the lady was muttering under her breath, quickly, shakily.

"What's the matter? Is everything alright?"

"No, no, no. My phone. It- it doesn't work. It seems to have shut off and I need to call my son. My son," she repeated, grabbing Dylan's hand and squeezing. She felt Bellamy standing behind her, safe and sure.

"Hey, that's okay. Don't worry, it's shut down for everyone," Dylan tried to reassure the frantic lady.

"May I use your phone? I need to call my son." She stated over and over.

"Dylan," Bellamy said lowly, a warning. "Come on."

"We can't just leave her like this," Dylan told him under her breath, frustrated with his lack of compassion.

"Look around you. Everyone is losing it. We need to get inside."

And sure enough, when she did look around, they were. A man across the street was desperately shouting for a payphone, but there weren't any. Not around here. The crowds of people were drifting towards City Hall, shouting profanities about rights and freedom. A younger girl, probably around thirteen years old, was crying against the wall of a bank. A middle-aged man was running towards them.

"Do you know the time? What time is it?" He was shouting.

"Does your car have Bluetooth? Perhaps the Bluetooth will work. I need to call my son," the lady said more sternly.

Bellamy grabbed Dylan's hand, pulling her in the direction of the apartment.

"I need to know what time it is!" The man shouted violently after them, picking up speed.

"I don't know," Dylan whispered helplessly.

They broke into a run.

*

"I'm bored," Dylan voiced. "I hate this. We have no idea what's going on. I feel like we should be doing something."

She jumped up from her spot on the couch to walk over to the window. There were countless people still wandering, needing some semblance of proximity since they couldn't get it anywhere else. Why was everyone outside? Why couldn't they just go home and relax? She noticed a woman talking to her-

self on the side of the road. She noticed someone lifting up their phone to try and record it, frowning when they probably realized they couldn't post it.

"We are doing something, Dylan. We're waiting."

"You know what I mean."

"We just need to wait and see," Bellamy told her quietly, turning his attention back to the book in his hands.

*

And wait they did. They waited so long, in fact, that it wasn't until early afternoon the next day that they heard any news, the moon disappearing and the sun high in the sky their only indication that any time had passed.

"A swarm of mega structures in orbit have apparently caused the blackout." Bellamy met her eye silently, unconvinced.

No one voiced why the radio was unaffected by this 'swarm of mega structures'. The world ignored it. They went on with their everyday lives as if nothing happened, as if the absence hadn't been asphyxiating.

"Why don't you get some rest?" Dylan asked Bellamy eventually, the dark bags under his eyes worrisome. "I'll call you if anything." He succeeded in holding back his grin for all of five seconds, and then they were both laughing, the anxiety from the previous day seeping out of them.

"Seriously, go," she said between laughs. "I'll be fine. We don't have to go in for work until tomorrow, anyways."

Bellamy nodded, giving her a quick kiss on the cheek before standing up. "It's been a weird couple days," he said quietly, his voice drifting back to her before he disappeared into the bedroom.

Dylan chewed her lip, staring at her black phone on the coffee table. She didn't feel tired. She felt curious. Hungry for something.

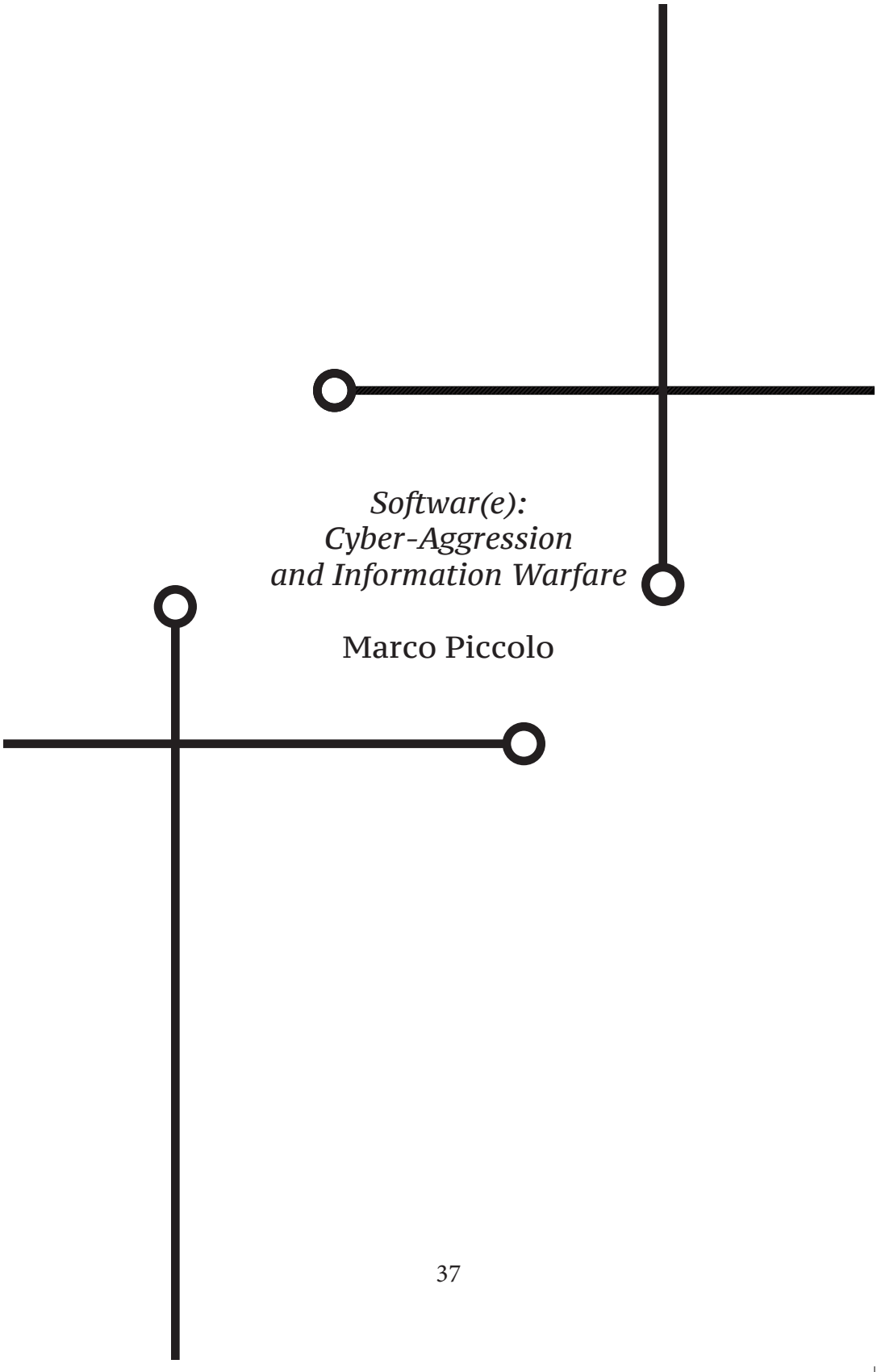
Before reaching forward to grab the phone, she took a deep breath. Clicking the home button, she was surprised to find that she had a dozen missed calls and pending texts. She was even more surprised to find that she couldn't access any

of them. Swallowing loudly, she regarded the banner of text that had appeared. "NOT YET," it read. Nothing more than two words, but they still made her hands tremble. Utterly mystified, she nearly got up to call Bellamy. Instead, she grabbed the remote control, turning on the television and flipping through its channels, every news corporation telling her that the dreadful technological blackout had ended.

She marched to the phone dangling above her microwave. Dial tone greeted her ears. Dylan looked around her silent apartment, as if the art on her walls would provide an answer. She heard Bellamy's soft snores coming from the bedroom. She heard the distant sound of his unconventional music, the abrupt start and stop of the guitar's riff.

She walked up to her easel, glanced at the paints she hadn't touched in years. Dylan took a deep, steadying breath before picking up the round paintbrush. It felt light, yet solid and real, in her hand. Dipping it into the wet blue paint, she felt her anxiety drip away to a dull murmur. It was easy to ignore with the paintbrush in her hand, so she did.

She had work to do.



Softwar(e): Cyber-Aggression and Information Warfare

Marco Piccolo

Observing the battle of ideas that was fought in the domestic sphere during the Cold War, Marshall McLuhan knew that he was witnessing the birth of information war. It led him to believe that "real, total war has become information war" (The Medium is the Massage 138) "with no division between military and civilian participation" (Culture is our Business 66). The dominance of electric and digital media pushes us towards acts of aggression that are attacks on the nervous system and the brain, rather than the body. Cyber-aggression represents a significant facet of the totalizing form of war that Marshall McLuhan predicted. As the infiltration of major public and private organizations via computer hacking continues to see a drastic increase, the vulnerability of digital networks has become a major concern from individual to institutional levels. Due to the immaterial nature of warfare in cyberspace, there are no borders – no separation between warzones and safe territory for peaceful, private entities.

Modern military practices and innovations continue to bring greater focus to Psychological Operations and Information Warfare, and the electromagnetic field is the key strategic resource in the ongoing soft war. It is no coincidence that the U.S., the most successful exporter of culture in the world, also has some of the most well-developed Information Warfare strategies and resources. The basic, explicit goal of Information Warfare is to gain a competitive advantage over an opponent. Specific Information Warfare tactics can involve the "collection of tactical information... spreading of propaganda or disinformation to demoralize or manipulate the enemy and the public, and undermining the quality of opposing force information" (Wikipedia Information Warfare). However, while these seem like specific ends, the totalizing nature of electric and now digital technology blurs the specific spatial and temporal boundaries of these operations. Michael MacDonald notes that the American Defense Science Board appears to use the terminology of marketing campaigns when discussing their Information Warfare tactics, in which they say that America must firmly establish and maintain sustainable "brand iden-

tities" during peacetime so that they can be instrumentalized for conflict when needed ("Martial McLuhan II" n.p.).

McLuhan says that "More and more power with less and less hardware" (Understanding Media 374) is the defining characteristic of the electric age of information. This moves power further away from physical manifestations of force. Michael MacDonald writes that traditional mechanical warfare was about hurling mass and energy at the enemy, while information war, with its etherealized munitions, is about hurling information at the enemy through all available channels ("Martial McLuhan II"). The Defense Science Board quotes McLuhan directly in its research on information war, saying, "McLuhan's claim that the medium is the message is especially true of digital information and its marriage of channel and content" (ibid). Digital information can exist independently of the media that provides access to it or displays it for consumption, making the mutability of knowledge the basic munition of information war. MacDonald writes, "At its highest level of sophistication... applied physics in Info War ('engineering information aimed at the senses and brain') aims at erasing, distorting, and even replacing thoughts – electro-chemical "information packets" subject to the laws of physics, after all – with waves (and 'anti-waves') of carefully engineered information packets" ("Martial McLuhan II").

As both a crucial facet of information war and a new reality of living in a digital, interconnected global village, cyber attacks have become a central concern for public and private organizations across the world. Through phishing and other digitally enabled social engineering schemes, more than 100 banks in 30 countries were infiltrated in 2012, costing them up to $1 billion. According to a June 2014 report from the Center for Strategic and International Studies, cyber attacks cost the global economy $400 billion a year (Lee 212). Those developed nations that make the most use of digital technology are also the most vulnerable to cyber attacks. Between 2009 and 2011, the number of cyber attacks on U.S. infrastructure systems (controlling water and power facilities, traffic lights, etc.) grew

from nine to 198, and there were almost 61,000 cyber attacks and security breaches across the entire U.S. federal government in 2013 (Lee 203). Again, the etherealization of power due to electric and digital media allows for such large numbers of attacks. There is no need to cross over into any nation's ground, sea, or air-space to be able to launch an assault on their digital infrastructure, the attackers strike with electric speed and without any physically detectable warning.

There are three major methods used to infect and/or disable a computer: worms, viruses, and Trojan horse attacks. Newton Lee provides a helpful description of each kind: "a worm propagates across a network and reproduces itself without user interaction; a virus incorporates itself into other programs when the virus code is executed by a computer user; and a Trojan horse contains hidden code that performs malicious actions" (205). Each type of attack involves some kind of action that is hidden from the user's knowledge, blending in with the normal processes of the infected system and executing in secrecy. This new kind of assault enhances physical, pre-digital methods of clandestine operations, while retrieving tribal hunting tactics. In Understanding Media, McLuhan links guns as mechanical media to literate societies that favour the visual, lineality, and artistic perspective that "channeled perspectives in paths" (372), similar to a missile being propelled in a trajectory. People in these societies think in and respond best to situations that require distance, detailed visual acuity, and fragmentation, which McLuhan links to firearms as extensions of the eye and teeth. McLuhan goes on to claim that non-literate societies experience difficulty in adapting to firearms, as their way of life is centred around the olfactory senses. He contrasts the gun against the bow and arrow which requires proximity to game, is silent when it misses, and encouraged hunters to dress in skins in order to get close to the herd, calling it an extension of the hand and the arm (372). Malicious software can therefore be seen to retrieve the stealth tactics of the bow-and-arrow-wielding hunter. These programs are designed to infiltrate their victim's system by hiding among innocuous data, posing

as something benign in order to get close enough to the data or software within the targeted network. When a malicious program disables or disrupts software, or steals sensitive data, it is acting as an extension of the hand in cyberspace, again like the bow and arrow. The hacker who plies their trade for individual financial gain is the digital hunter looking for sustenance in cyberspace.

With no national borders policing cyberspace, digital soldiers are able to launch precise attacks on specific entities regardless of where they are physically located, and potentially without any real physical military response. This occurred in 2014 when Japanese-owned but American-operated Sony Pictures was brutally hacked by a group identifying themselves only as "The Guardians of Peace", that was strongly believed to be working from within North Korea. Nelson Lee writes:

In December 1941, Japan's surprise attack on Pearl Harbor caught the United States off-guard and sank four of the eight US Navy battleships. 73 years later in November 2014, Sony was unprepared for the massive cyber attack that stole 100 terabytes of data, destroyed 75% of corporate computer servers, and crippled the company's data centers. Among the stolen data were five feature films, executive emails, business contracts, company budgets, employee personal data, salary information, medical records, and celebrity secrets. The New York Times reported that 'administrators hauled out old machines that allowed them to cut physical payroll checks in lieu of electronic direct deposit.' (Lee 227)

Sony Pictures had been completely devastated: the attack cost them an estimated $100 million and briefly knocked them back into the mechanical age of information. The goal of the attack on Sony's digital network was to extort the company into halting the release of a comedy film called The Interview that fictionalized an assassination plot on North Korea's Kim Jong-Un. The Guardians of Peace used dramatic, gory images of skeletons and demons in their communications that were so gratuitous as to border on self-parody, a clear attempt to conjure fear both in Sony specifically and Americans generally in

order to make their extortion more effective. It was perhaps also a reflection of how Pyongyang views Western culture as expressed through American cinema, an attempt to use their understanding of the American imagination against them (i.e., media images associated with fear). Through digital means, the hackers were able to severely damage Sony's resources, but more importantly, damaged their confidence in their security. At one point, Sony Pictures CEO Michael Lynton asked employees not to read the leaked emails of their co-workers and bosses, expressing concern that "relationships will be damaged and hurt here at the studio" (Lee 229). After the hackers had subsequently published online a threat to bomb cinemas that would show The Interview, directly invoking the 9/11 attacks in their message, the film saw an extremely limited release. North Korea was able to precisely target a specific organization to devastating effect that thought it was safely nested within the U.S. border, over something as seemingly unimportant to national security and military power as a movie meant for popular consumption. Drawing from McLuhan, MacDonald comments, "the information revolution is dissolving the boundaries between civil and military society. As a medium, electronic information, especially in digital form, tends to integrate commercial and military technologies, and civilian and military media networks" (Martial McLuhan II). While addressing the attacks, President Obama called it an instance of "cyber-vandalism", while Sony senior executives labelled it much more seriously as "cyber-terrorism". It appears as though the Obama administration was attempting to control the larger narrative regarding its relationship to North Korea, as well as the overall state of the U.S.' security, as the term 'terrorism' of course carries much more political implication than 'vandalism'. While North Korea and America are by no means friendly with each other, it seems as though the White House wished to control the message as to the presence of terrorists in North Korea, and avoid the idea that American companies, and therefore America, is vulnerable to attack, especially over something as seemingly unimportant as a comedy. Yet by combining cyber attacks with

threats of physical terrorism, these hackers were able to escalate cyber terrorism to a whole new level.

While contemporary digital affordances are enjoyed by many, they are also a source of both real and perceived anxiety and vulnerability. Individuals have been targeted by malicious hackers who can publically expose private information, simply because they chose to voice their opinion on contentious subjects online (Hern). People have suffered consequences from their employers for events that occurred outside of the workplace due to intense social media attention and the legitimate availability of employment information within cyberspace (Pelley). The private, often financially related information of individual consumers continue to be stolen from large corporations as the result of hacking, and is sometimes even published online (Williams). In the 1960s, Marshall McLuhan wrote, "Our highly literate societies are at a loss as they encounter the new structures of opinion and feeling that result from instant and global information. They are still in the grip of 'points of view' and of habits of dealing with things one at a time. Such habits are quite crippling in any electric structure of information movement" (Understanding Media 373). Fifty years later, after the widespread but still relatively novel adoption of digital media, we do indeed see large organizations such as Sony Pictures or Ashley-Madison.com being brought to their knees by invisible hackers who quite often remain unknown and unapprehended. As civilians themselves experience the same type of cyber attack that government organizations are subject to, the perceived threat and anxiety towards these attacks at the state level becomes more real, and military intervention – both physical and digital – becomes more easily justified.

Kim Kardashian: (Advertising) Superstar

Ondiek Oduor

In less than a decade, Kim Kardashian—who originally gained fame because of a leaked sex tape—has capitalized on her initial exposure to the public to become one of the most recognizable women in the world. Using several realms of media—including multiple reality TV shows, magazine covers, product endorsements, modeling, occasional acting jobs, and expert use of social media—Kim Kardashian has arguably become one of the most advertised and profitable brands in the Western hemisphere (Brodesser-Akner). It can be examined that the foundation of Kardashian's brand is the brazen and unapologetic sexuality of her body. As more women have become aware of the exploitation of their bodies to create profit, gaining empowerment through female sexual agency has become the defining characteristic of modern-day gendered advertising (Gill 39-42). It can be analyzed through her body and select advertisements showcasing Kardashian that her power as a brand does not simply lie in her readiness to expose skin but in the exoticism and surveillance that is associated with her body. Kardashian's body is advertised to the public as curvaceous, voluptuous, and inherently sexual— all traits that are commonly associated with blackness (hooks 59). Kardashian is able to express this exoticism while retaining a privileged white personhood that is not simply defined by her body being a sexual object (Sastre 129-131). Moreover, by consciously linking her body to the empowered feminine ideal through several different forms of advertising, Kardashian is able to enact symbolic violence onto the consumer audience (Adkins and Skeggs 5-7). By analyzing the advertisements of Kardashian's body in her QuickTrim endorsement and her Paper magazine cover, I will illustrate that the success of Kardashian's brand lies in the use of her racially ambiguous body in advertisements that shape how modern white women perform femininity while simultaneously appealing to the white male gaze.

The groundwork for Kardashian's notoriety as a brand can be attributed to the technique that advertisers use today to entrap socially conscious female consumers. To clarify, women became much more aware of their bodies being objectified

through advertisements in order to sell products to men after the second-wave feminist movement. To combat this, advertisers appropriated the empowering attitude of feminism while disavowing the necessary steps towards achieving gender equity. Kardashian's willingness to make her body visible and accessible to the public perfectly coincides with the "feminist" approach that is used by advertisers. Kardashian presents herself as having complete agency over the male gaze rather than being framed as passive in her role as a sexual commodity. The central method in which Kardashian is advertised is one where she is able to assert her liberation through being able to knowingly and actively evoke feelings of eroticism in male consumers. Kardashian's public advertising of her body is able to entice the female consumer into believing that women gain freedom from the patriarchal ideology by seemingly objectifying themselves in the interest of liberation and choice. Kardashian's brand contributes in marketing this idea as a crucial step towards female empowerment while at the same time appealing to the pornographic male fantasies of the patriarchy (Gill 39-44). While it can be understood that the basis of Kardashian's brand is the ownership over her sexuality, one cannot forget that many female entertainers are also able to invoke this ideal. Kardashian is able to differentiate herself from the rest of her peers because of her racial mobility. Kardashian is able to exemplify the heavily controlled white body, and able to transgress into the territory of the implicitly exotic Black body while maintaining the subject privileges of being a white woman (Sastre 129).

An example of Kardashian's body personifying whiteness can be seen through her endorsement of QuickTrim—a company that manufactures several weight-loss products. The advertisements for the product show Kardashian with noticeably lighter hair and skin and takes focus away from the fullness of her curves (Fuchs). This image shows that although Kardashian's curvy figure is associated as an empowering alternative to thinness, this does not restrict her from participating in the self-surveillance of her own body. Self-control of the female

figure by suppressing appetite and desire is one that is characteristically associated with the "universal" equation of slenderness as a prerequisite for beauty and success (Bordo 102-103). This universal ideal is greatly associated with the female beauty standards produced by upper class white individuals of the West. In practicing self-surveillance through her highlighted maintenance of her slender frame, she is able to establish herself as a living subject rather than simply a sexual object—an image Black women are often relegated to. Through endorsing QuickTrim, she is able to solidify herself as a white woman to consumers. Furthermore, she is able to influence other white women into reifying the power latent in this patriarchal ideology by compelling them to enact self-surveillance on their own bodies (Foucault 201-202). Consequently, she finds success in perpetuating what it means to be an empowered white woman, and in the context of QuickTrim, that means maintaining thinness and the innate sexual power that comes along with it.

Kardashian is able to sell her body and the products she endorses to both men and women alike. Kardashian embodies the heterosexual mould of female beauty—she naturalizes the idea that sexual power is the only manner of embodying feminism. She teaches consumers that female agency is strictly restricted to perfecting the female form and that can only be done through purchasing products that help the female consumer reproduce the Kardashian template of femininity (Gill 44). Kardashian is able to contribute to and maintain the habitus—or the dominant set of beliefs—held by patriarchal society. In working with advertisers to promote only the liberated sexuality inherent in feminism, she is perpetuating what Pierre Bourdieu terms as "symbolic violence" to the consuming audience (Adkins and Skeggs 5-7). In other words, through Kardashian's body, advertisers are able to propagate the patriarchal ideology that is inherent in the way sexuality is used in advertisements. This reproduces the ideology of the dominant class by influencing women to believe that their objectification is beneficial towards their freedom—all while maintaining the domination of male consumers within the socio-economic

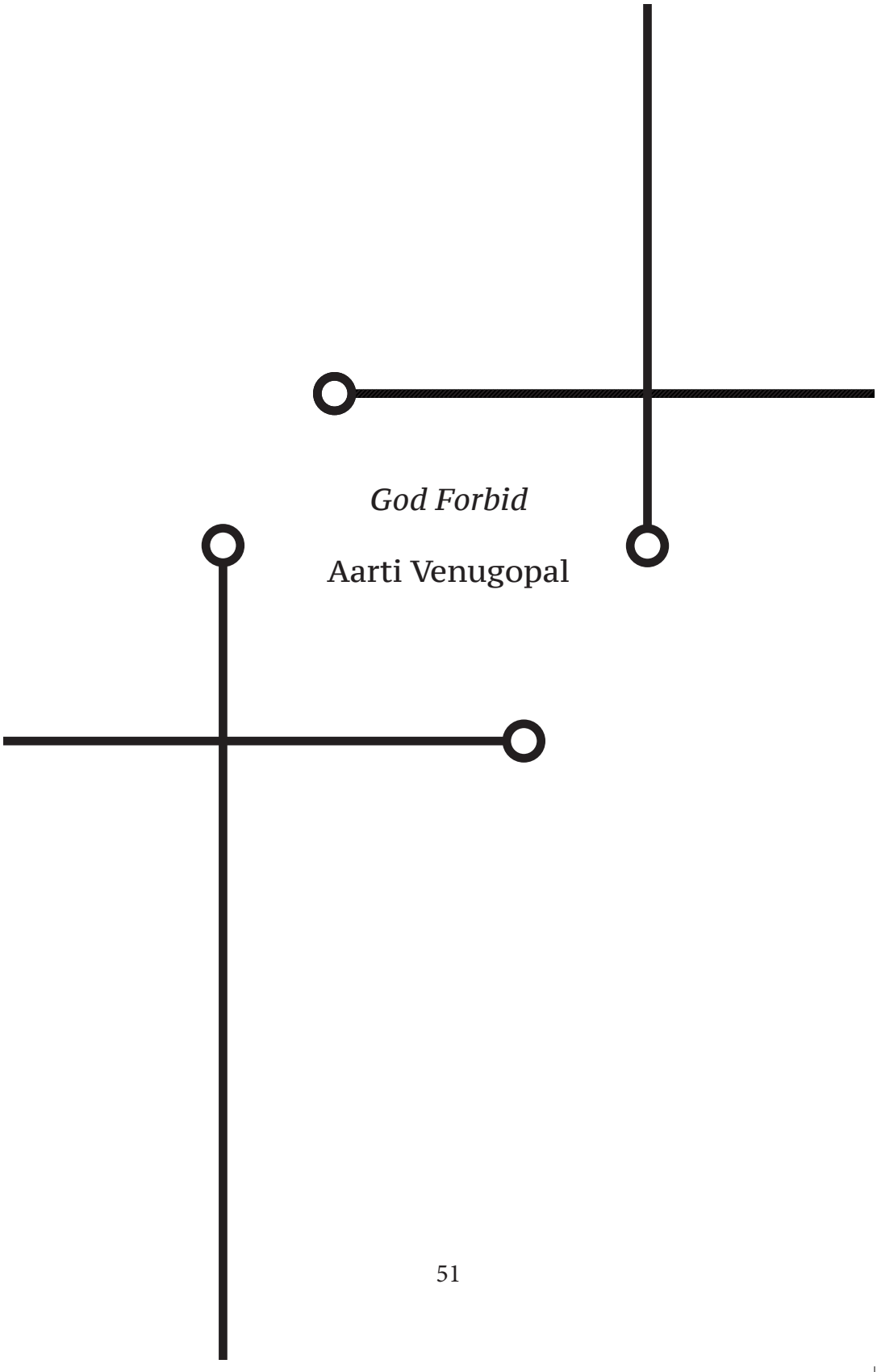
power structure.

Conversely, Kardashian is able to arouse the white male gaze by evoking exoticism onto her body whenever it is necessary. This can be highlighted in her cover for Paper magazine in which she is excitedly holding a bottle of exploding champagne, which lands into a glass that is balanced on her buttocks. There is a direct appeal to the male gaze when viewing this image from its most superficial level. It can be connoted that the exploding champagne bottle represents a phallus in the midst of orgasm—with the champagne itself representing ejaculate landing on her rear. The cover is a recreation of French photographer's Jean-Paul Goude's 1976 photo "Carolina Beaumont" or the "Champagne Incident," which was part of a photo book titled *Jungle Fever*, featuring Black women in a series of fetishized and dehumanizing poses (Clifton).

Generally speaking, the pose itself is historically reminiscent of Saartjie Baartman—or the Hottentot Venus—who was exhibited as a public spectacle in 19th century Europe because of her pronounced curves (Henderson). The public exhibition of Baartman as unnaturally sexual served as a template for how modern day Black women are viewed. Present-day Black women are objectified and exploited on the basis of their curvaceous bodies in order to deny them their agency and to maintain their role within the hegemonic socioeconomic structure (hooks 59). This cover is problematic as Kardashian—as opposed to the original nude photo—is fully clothed in high-class attire. Kardashian's cover demonstrates that she is able to retain her subjectivity and her upper-class position while still embodying exotic (and implicitly Black) sexuality towards the heterosexual male audience. In effect, this cover is the ultimate representation of Kardashian's brand as it displays how she is able to manipulate the male gaze through her temporary step into the "hypersexuality" of Blackness while maintaining her identity as a white woman and her audience of white women that she supposedly empowers.

One can see that Kim Kardashian's brand—as problematic as it is—is extremely powerful in the context of modern day

advertising. Kardashian recognizes how advertisers mask sexual objectification as feminism to sell their products, and she is able to deliberately replicate this formula in order to transform her body into a viable commodity. Additionally, she is able to engage the male audience through temporary transitions into deviant sexuality that is historically reserved for Black women. Ultimately, the power of her body lies in its ability to be objectified without ever really being objectified because her sexuality is carefully orchestrated by herself for profit and brand growth. While it may be easy to dismiss Kardashian's contribution towards society as meaningless, one cannot deny her pronounced ability to work with advertisers to reinforce the systems of power and sexual norms that guide society.



God Forbid

Aarti Venugopal

God Forbid
we share genuine laughter with a loved one
who we were foolish enough to let enter our hearts
God Forbid
we have days that we don't pretend there is nothing
weighing down on our shoulders in burden
God Forbid
we shed painful tears in anguish and remorse
for times that we wished we didn't say 'God Forbid'

No,
because we are taught that to be hollow is to be strong
That showing emotion means showing your weakness
'Don't let anything get to you' is a phrase I hear more and more
From my friends, my parents, my teachers
The youth of today have their emotions ripped out of them with their innocence
Their childhood years deplete more with each passing generation
The average age for frown lines to appear on foreheads draws nearer and nearer
and, before you know it,
we will be a people of cold hearts, empty souls and mechanized expression
Isn't it ironic that we have moved away from monochrome motion pictures to technicolor 3D films?
From dial-up Internet to global Wi-Fi access
From fixed rotary machines to high-speed, multitasking smartphones
And yet—now we go from Sunday family dinners to annual Christmas Skype calls

From goodnight kisses to monthly allowances
From brothers to strangers.

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