

Conclusion:

- Mass involvement in video making could deepen our relationship with commercial media and enhance its main economic function- the socialization of consumption practices. It could also tear us away from the centres of corporate storytelling and capitalistic persuasion.
- **'flight from top-down authority'**: Sources of information such as magazines, newspapers, and local television news all are in decline.
- There is an ongoing surge in user-generated content.
- We imitate the aesthetics of the professional entertainment industry.
- **Henry Jenkins**: Gift economy of amateur digital production 'could be seen as a way of economic exploitation as they outsource media production from highly paid and specialized creative workers to their amateur unpaid counterparts'.
- **Mirko Tobias Schafer**: Amateurs as bastards

Bastard culture: term that attempts to frame participatory culture as an illegitimate offspring of commercial cultural industries.

Youtube represents 'the rise of powerful corporations shaping and controlling cultural production and its preconditions.

- **Lawrence Lessig**: "read-only" culture of commercial media.

Read-only culture resists the advances of non-proprietary culture at every turn.

The content industry resists the audience's desire to manipulate corporate media content.

"In Defense of Piracy" (Wall Street Journal): He states that corporations are acting in the most unethical manner towards the active audience.

Lessig describes the current state of relations between the audience and the corporations as hostile. "We are in the middle of something of a war here".

Jack Vaneti: referred to digital pirates as terrorists.

The Culture of Amateur video:

- Amateur videos: communicative, dialogic events that can provide the basis for community formation.
- Authenticity is central to the culture of amateur online video.

Collective Cultural Production:

- **Jean Burgess**: popularity within Youtube is the result of a mass creative response to a video.

Amateur videos became famous because they inspired parody, imitation and commentary.

Identity in Digital Culture:

- Amateur video practices can help construct identity but also can lead to the destruction of the self and identity
- **Lifecasting:** also known as **Webcasting**; individuals broadcast their life directly to the Internet, often wearing portable cameras.

Over-Determination and the Defence of Piracy:

- **Mark Poster:** *New Media Theory*: “all citizens have an obligation to violate copyright law whenever they can”.

Media corporations engage in the most gross violation of fair use and use the law to overextend their rights, thus stifling creativity and undermining the collective good in the name of private profit.

A Cultural Democracy?

- Video practices promise to disrupt the mainstream representation of reality by injecting diversity into cyberspace and challenging commercial media to keep up or lose their audiences to the Internet.
- **Sean Cubitt (1993):** speculated that video would provide the foundation for a new form for cultural democracy.
- **Jose van Dijck:** ‘Cultural production can no longer be theorized exclusively in terms of industry or social stratification of consumers.
- Capitalism would have the mass audience believe that they are in control, that YouTube is their world, that the consumer is sovereign, but actually, they are the tenants, YouTube is the landlord and the village cop.
- Amateur online videos maybe democratic but the appropriate political metaphor for this collective media activity is anarchism (government and laws are no necessary).
- **Mitchell Stephens:** ‘ literature in America and elsewhere continues to lose consequence.
- **Alexandra Juszsz:** written thought on Youtube is subjected to a ‘dumbing-down because ‘capacity to express ideas through words is almost entirely closed down on YouTube.