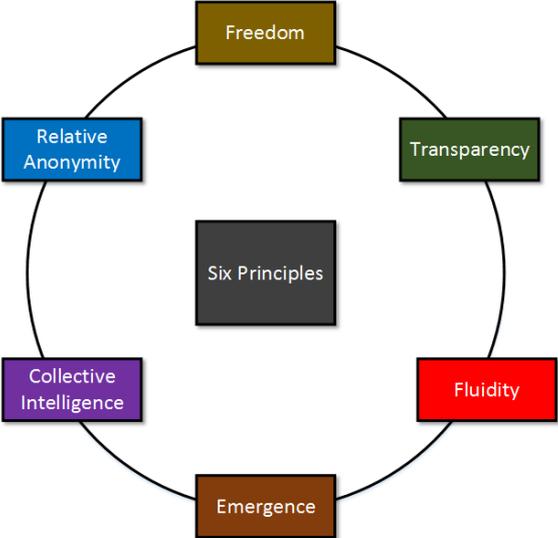


Workshop Fifteen: Participation Culture

	<p><b>Introduction:</b>  <b>Jason Mittell: Wikis &amp; Participatory Fandom, in Participation Handbook</b>  <b>Jones &amp; Hafner: Chapter Eleven ‘Collaboration &amp; Peer Production’ in Understanding Digital Literacies.</b>  <b>Tapscot and Williams: Wikinomics</b></p>
001	<p><b>Participation Culture:</b>          “What happens when many people make active decisions to put content in motion by passing along an image, song, or video clip to friends and family members or to larger social networks?” (Jenkins, Ford, &amp; Green, 2013, p. 9).           “Peering succeeds because it leverages self-organization—a style of production that works more effectively than hierarchical management for certain tasks.” (Tapscott &amp; Williams, 2006).           “In <i>Confronting the Challenges of Participatory Culture: Media Education for the 21<sup>st</sup> Century</i>, Jenkins and his colleagues explain that participatory cultures are characterised by ‘relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one’s creations, and some types of information membership whereby what it know by the most experienced is passed along to novices (p.7). ‘A participatory culture’ they add, ‘is also one in which members believe their contributions matter, and feel some degree of social connection with one another (at least they care about what other people think about what they have created)’ (p.7)” (Delwiche &amp; Henderson, 2013, p. 3).           “A central goal of this report is to shift the focus of the conversation about the digital divide from questions of technological access to those of opportunities to participate and to develop the cultural competencies and social skills needed for full involvement” (Jenkins, Purushotma, Weigel, Clinton, &amp; Robison, 2009).</p>
002	<p><b>Affordances &amp; Constraints:</b>          “All tools bring with them different kinds of <b>affordances</b> and <b>constraints</b>. The way McLuhan puts it, while new technologies extend certain parts of us, they amputate other parts” (Jones &amp; Hafner, 2012, p. 3).           “We can divide the different affordances and constraints media introduce into five different kinds: affordances and constraints on what we do, what we can mean, how we can relate to others, how or what we can think, and, finally, who we can be” (Jones &amp; Hafner, 2012, p. 5).</p> <ul style="list-style-type: none"> <li>• What does social media allow you to do?</li> <li>• What does social media open up?</li> <li>• Who does social media empower?</li> <li>• What’s gained in embracing social media?</li>   <li>• What does social media stop you from doing?</li> <li>• What does social media close down?</li> <li>• Who is marginalised by social media?</li> <li>• What’s lost in embracing social media?</li> </ul>
003	<p><b>Functional Tools:</b>          “Armed with inexpensive tools for capturing, editing, and organising, people tap into a vast ocean of real-time data and multimedia content to promote personal and political interests. Functions once monopolised by a handful of hierarchical institutions (e.g. newspapers, television stations, and universities) have been usurped by independent publishers, video-sharing sites, collaboratively sustained knowledge banks, and fan-generated entertainment” (Delwiche &amp; Henderson, 2013, p. 3).           “Academics often think in terms of disciplinary boundaries, but participatory-culture studies are more properly thought of as an emergent, interdisciplinary project” (Delwiche &amp; Henderson, 2013, p. 4).</p>

	<p>“Contribution, collaboration, and collective knowledge” (Delwiche &amp; Henderson, 2013, p. 4).</p> <p>“Participatory cultures are characterised by commitment to access, expression, sharing, mentorship, the need to make a difference, and the desire for social connections” (Delwiche, 2013, p. 11).</p>
004	<p><b>The WELL:</b></p> <p>“The WELL was firmly rooted in participatory cultures, with founding principles that included self-governance, community connections, user-driven design, open-endedness, and low barriers to access. Power was deliberately decentralised and the network’s programmers carefully embedded ‘a countercultural conception of community’ into the entire fabric of the system” (Delwiche, 2013, p. 19).</p> <p><a href="http://youtu.be/-5XRza88v4">http://youtu.be/-5XRza88v4</a>  <a href="http://youtu.be/I5zLQioT7Zk">http://youtu.be/I5zLQioT7Zk</a></p> <p><b>Seriously: Hippy Internet - The Whole Earth Catalog</b>, [radio programme online], BBC Radio Four, 29mins.  <a href="http://www.bbc.co.uk/programmes/p03cp8c2">http://www.bbc.co.uk/programmes/p03cp8c2</a>, (Accessed 13/01/2016).</p>
005	<p><b>Creative Cultures:</b></p> <p>“Creative cultures flourished beneath the surface of the mainstream media; many of these cultures were nurtured and extended by mimeographed zines” (Delwiche, 2013, p. 19).</p> <p>“While hierarchies are not vanishing, profound changes in the nature of technology, demographics, and the global economy are giving rise to powerful new models of production based on community, collaboration, and self-organisation rather than on hierarchy and control” (Tapscott &amp; Williams, 2006, p. 1).</p> <p>Participatory Cultures:</p> <ul style="list-style-type: none"> <li>• Artistic expression.</li> <li>• Civic engagement.</li> <li>• Strong support for creating and sharing.</li> <li>• What is known by the most experienced is passed along to novices.</li> <li>• Members believe their contributions matter.</li> <li>• Feel some degree of social connection with one another.</li> </ul>
006	<p><b>Wiki Affordances:</b></p> <pre> graph TD     A[Invite Contributions] --&gt; B[Known Contributions]     A --&gt; C[Anonymous Contributions]     B --&gt; D[Expand Collaborative Team]     C --&gt; D     D --&gt; E[Diversity of Perspective]     E --&gt; F[Up to Date]     E --&gt; G[Centralised Record]     F --&gt; H[Version Tracking]     G --&gt; H     H --&gt; I[Discussion]     H --&gt; J[Reversion]     I --&gt; F     J --&gt; G   </pre>

	<p>“Wikis have become one of the hallmark tools of the participatory Internet” (Mittell, 2013, p. 35).</p> <p>“Rather than serving as ‘read-only’ sites requiring HTML coding to make changes, wikis function as ‘read/write’ sites, allowing multiple editors to make changes from within their browser directly without any HTML coding. The wiki software displays content to appear like typical web pages for users accessing the site, but allows fast editing and access to revision history at the click of a button” (Mittell, 2013, p. 35).</p> <p>“Wikis provide a number of affordances that make them interesting collaborative tools. In particular, most wikis now provide their users (potentially anyone) with:</p> <ol style="list-style-type: none"> <li>1. The ability to easily create, edit and hyperlink to web content;</li> <li>2. A discussion page, where users can talk about the content they create, posting comments to explain their revisions or challenge the revisions of others;</li> <li>3. A ‘history’ function that allows users to view previous versions of the page, compare changes between different versions, and roll back to an earlier version if they want to” (Jones &amp; Hafner, 2012, p. 168).</li> </ol> <p>“These affordances can provide a number of benefits to collaborative writers. First of all, a wiki can be set up to invite contributions from anyone, even anonymous users. This provides the potential to expand the collaborative team and draw upon diverse perspectives, and such diversity is likely to have a positive effect on the project. Second, because wikis are web-based they provide an up-to-date, centralised record of the document that is under creation. This solves one problem of collaborative writing, namely keeping track of different version of a document, which have been separately edited by different authors. Finally, wikis provide ways of discussing the documents contents and reverting to earlier versions where necessary” (Jones &amp; Hafner, 2012, p. 168).</p>
007	<p><b>Six Principles:</b></p>  <p>“These six principles – freedom, transparency, fluidity, emergence, collective intelligence and relative anonymity – apply to most wikis that are open to the general public” (Mittell, 2013, p. 37).</p>
008	<p><b>Freedom:</b> “For many outsiders who have not actively edited a wiki, it seems counter-intuitive that a site with no top-down governance, no formal system for delegating tasks, and a crew of almost all volunteer, amateur writers and editors could create the largest encyclopaedia ever made with a level of accuracy that many studies have suggested rivals or surpasses traditional encyclopaedias” (Mittell, 2013, p. 36).</p> <p><b>Transparency:</b> “Wikis make the traces of their creation visible and accessible to users” (Mittell, 2013, p. 36).</p> <p><b>Fluidity:</b> “Every page in Wikipedia can be viewed both as a published encyclopaedia entry and as part of an ongoing process of creation” (Mittell, 2013, p. 36).</p>

	<p>“A page is always in process, embracing fluidity over static form” (Mittell, 2013, p. 37).</p> <p>“Wikipedia is never fixed or static, but is always part of a fluid process” (Mittell, 2013, p. 37).</p>
009	<p><b>Emergence:</b> “Wikipedia pages are an example of an important trend of participatory culture: emergence. Instead of being planned and managed from above, emergent culture is a bottom-up phenomenon, coming together through the collection of small practices... Wikipedians organise their work without following top-down orders. Instead, they collectively decide on shared principles and goals, like style sheets, formatting norms, and guidelines for what makes a good entry, and then each editor follows his or her own interests and talents” (Mittell, 2013, p. 37).</p> <p>“The entire complex system emerges out of decentralised individual participation” (Mittell, 2013, p. 37).</p> <p><b>Collective Intelligence:</b> “Collective intelligence refers therefore to the cognitive capacities of a society, a community or a collection of individuals” (Levy, 2013, p. 99).</p> <p>“Most of us no longer live, as our ancestors did, in a single tribe. Contemporary social life generally has us participate in many communities, each with a different cultural tradition of knowledge ecosystem” (Levy, 2013, p. 101).</p> <p><b>Relative Anonymity:</b> “The final important aspect of wikis stems from these emergent collected practices: relative anonymity. While most research material like books and articles are clearly identified by their authors, and even traditional encyclopaedias credit authors and editors, Wikipedia articles lack attribution” (Mittell, 2013, p. 37).</p> <p>“Expertise is tied to active participation within the Wikipedia community rather than an authorial identity – a good page is judged on its own merits, not by the credentials of who authored it. Likewise, writing an excellent entry is less of a badge of accomplishment on Wikipedia than in traditional publishing, with other participatory practices like cleaning up messy entries, adding source citations, deleting vandalism, weighing in on policies, and negotiating conflicts valued more than single authorship” (Mittell, 2013, p. 37).</p>
010	<p><b>Wikinomics:</b></p> <p>“With so many people working on the project, managing the group in terms of shared purpose, roles and conflict resolution becomes a major challenge. Not surprisingly, the Wikipedia community has developed a set of guidelines, policies and social norms to deal with such issues. Over time, the Wikipedia community has reduced the principles by which it operates to a core set of principles known as ‘The Five Pillars’.</p> <p>These are:</p> <ul style="list-style-type: none"> <li>• Wikipedia is an online encyclopaedia;</li> <li>• Wikipedia has a neutral point of view;</li> <li>• Wikipedia is free content;</li> <li>• Wikipedians should interact in a respectful and civil manner;</li> <li>• Wikipedia does not have firm rules” [see <a href="http://en.wikipedia.org/wiki/Wikipedia:Five_pillars">http://en.wikipedia.org/wiki/Wikipedia:Five_pillars</a>] (Jones &amp; Hafner, 2012, p. 169).</li> </ul> <p>“We are shifting from closed hierarchical workplaces with rigid employment relationships to increasingly self-organized, distributed, and collaborative human capital networks that draw knowledge and resources from inside and outside the firm.” (Tapscott &amp; Williams, 2006).</p>
011	<p><b>Participation:</b></p> <p>“What is participation like today? How has it become newly important with respect to yesterday? Are participatory democracy, audience participation, user-generated content, peer production, participant observation, crowdsourcing all the same phenomena? If they are different, what characterises the difference” (Kelty, 2013, p. 23).</p> <p><b>User-Generated Content/ Peer Production:</b></p>

“The collaborative literacy practices observed in wikis are not in and of themselves new. However, the potential of wikis to involve a massive, loosely organised, global community of the most unknown volunteers is. Wikis change the quality of collaborative practices, both through the technological affordances that they introduce, as well as the social norms that grow up around established wiki communities” (Jones & Hafner, 2012, p. 170).

“YouTube, for instance, has increasingly developed partnerships with clients – entertainment companies, advertisers, universities, and so on – that determine specific aspects of how uploaded videos are treated, how or if they will be promoted, branded, or categorised, and from and to whom revenue for advertising will flow” (Kelty, 2013, p. 29).

**012 Participatory Democracy:**  
 “Those who provide the capacity for participation expect something as well. Participation is now a two-way street. Government now provide participatory democracy, citizens are engaged by the government or corporations, and publics are constituted, consulted, and used to legitimate decision-making” (Kelty, 2013, p. 23).

“Participation is now expected to have an effect on the structures, institutions, organisations, or technologies, in which one participates.” (Delwiche & Henderson, 2013, p. 24).

**013 Crowdsourcing:**

The infographic 'Umbrella of Crowdsourcing' is divided into four colored sections:

- Microtasks (Red):** Breaking a large project into tiny well definable tasks for a crowd of workers to complete. Great for: Data validation, research, image tagging, translation. Major platforms: Mturk, Microtask.com, Clickworker, Lingotek.
- Contests (Yellow):** Asking a crowd for work and only providing compensation to the chosen entries. Great for: Logo design, business names. Major platforms: 99designs, crowdSPRING, Squadhelp.
- Crowdfunding (Dark Purple):** Asking a crowd to donate a defined amount of money for a specified cause, project, or other use within a predetermined timeframe. If your goal isn't met, all donations are refunded. Great for: Project fundraising, disaster relief, artistic support, startups, market research. Major platforms: Kickstarter, crowdfunder, Seed&Spark.
- Macrotasks (Green):** Presenting a project to the crowd & asking them to get involved with the portions they're knowledgeable in. Participants are empowered to determine the best course of action. Great for: R&D, product innovation. Major Platforms: Quirky, Innocentive, Chaordix.

<http://www.entrepreneur.com/article/225930>

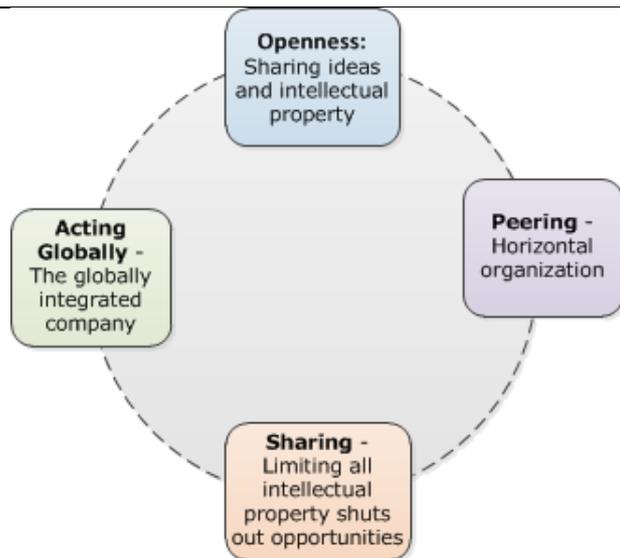
**014 Audience Participation:**  
 “Although the most common and widespread use of wikis are to create documentation and analysis, they have also been used as a tool for collaborative creativity of so-called ‘fanon’, or non-canonical extension to the original storyworld” (Mittell, 2013, p. 41).

**015 Fandom:**  
 “Documentation of a cultural object is one major function of fan wikis that follows directly from precedents established by Wikipedia, but fan wikis can host a much broader range of participation and cultural production than the encyclopaedic impulse” (Mittell, 2013, p. 40).

“Wikis are highly effective platforms for encouraging active participation for fans to pool their expertise, but their relative anonymity does run counter to one facet of fandom: the hierarchy of status amongst collectors and experts that traditionally has been central to many fan communities” (Mittell, 2013, p. 39).

<http://youtu.be/A2gPUablqQQ>

016	<p><b>The Cathedral &amp; The Bazaar:</b></p> <p>“The mantra of the open-source way is analogised as ‘a great babbling bazaar of differing agendas and approaches’, a stark, messy and decentralised opposition to the architected ‘Cathedrals’ and linear forms of organisation dominant in the production of objects and infrastructure (and by proxy, culture) throughout the industrialised age” (Raymond, 2001).</p> <p>“Release early and often, delegate everything you can, be open to the point of promiscuity.”</p>
017	<p><b>Rhizomes:</b></p> <p>In botany and dendrology, a rhizome is a modified subterranean stem of a plant that is usually found underground, often sending out roots and shoots from its nodes. Rhizomes are also called creeping rootstalks and rootstocks. Rhizomes develop from axillary buds and are diageotropic or grow perpendicular to the force of gravity. The rhizome also retains the ability to allow new shoots to grow upwards. <a href="http://en.wikipedia.org/wiki/Rhizome">http://en.wikipedia.org/wiki/Rhizome</a></p> <p>"As a model for culture, the rhizome resists the organizational structure of the root-tree system which charts causality along chronological lines and looks for the original source of 'things' and looks towards the pinnacle or conclusion of those 'things.' A rhizome, on the other hand, is characterized by 'ceaselessly established connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles.' Rather than narrativize history and culture, the rhizome presents history and culture as a map or wide array of attractions and influences with no specific origin or genesis, for a 'rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo.' The planar movement of the rhizome resists chronology and organization, instead favoring a nomadic system of growth and propagation.</p> <p>"In this model, culture spreads like the surface of a body of water, spreading towards available spaces or trickling downwards towards new spaces through fissures and gaps, eroding what is in its way. The surface can be interrupted and moved, but these disturbances leave no trace, as the water is charged with pressure and potential to always seek its equilibrium, and thereby establish smooth space." <a href="http://en.wikipedia.org/wiki/Rhizome_%28philosophy%29">http://en.wikipedia.org/wiki/Rhizome_%28philosophy%29</a></p> <p><b>The Rhizomes Manifesto:</b></p> <ul style="list-style-type: none"> <li>• Rhizomes oppose the idea that knowledge must grow in a tree structure from previously accepted ideas. New thinking need not follow established patterns.</li> <li>• Rhizomes promotes experimental work located outside current disciplines, work that has no proper location. As our name suggests, works written in the spirit of Deleuzian approaches are welcomed but not required.</li> <li>• We are not interested in publishing texts that establish their authority merely by affirming what is already believed. Instead, we encourage migrations into new conceptual territories resulting from unpredictable juxtapositions. <a href="http://rhizomes.net/files/manifesto.html">http://rhizomes.net/files/manifesto.html</a></li> </ul>
018	<p><b>Collective Intelligence:</b></p>



According to Don Tapscott and Anthony D. Williams, we have entered a new age in which a form of ‘collective intelligence’ is emerging from our ability to collaborate en-mass. Tapscott and Williams argue that in order for this collective intelligence to be realised, four principles need to co-exist:

- **Openness** – a shared process of the development of ideas and intellectual property. Ideas can come from anywhere, and not just those people who we designated as ‘creative’ or ‘intellectual’.
- **Peering** – organisations that are decentred and flat, with an emphasis on self-organisation which eschews hierarchical management.
- **Sharing** - limiting intellectual property rights so that emerging markets can develop with more momentum.
- **Acting Globally** – Widespread development and production practices that are facilitated by information and communication technology, across territories, time zones, traditions and cultures (Tapscott & Williams, 2010).

These four principles represent a significant shift in the range of potential options that are being brought about in the emerging socially mediated environment. They offer a real and tangible shift away from the restricted social organisation models of the past, to a form of social organisation that is less hierarchical, more open, more suited to innovation and more dynamic.

“In the new ubiquitous digital environment – especially in social media – people are confronted with information flows so varied and abundant that they must learn to process them systematically” (Levy, 2013, p. 101).

“People must first learn to control their attention: they therefore have to define their interests, order their priorities, identify their areas of effective competency and determine the knowledge and know-how they wish to acquire” (Levy, 2013, p. 101).

“Once we have set our priorities, we have to choose our sources of information. In contemporary social media, these sources are mainly other people. We thus need to spend time examining the information flows produced by others in order to choose those that best correspond to our objectives” (Levy, 2013, p. 102).

“Once the information has been filtered, categorised and recorded, we need to be able to make a critical, creative synthesis. Only by so doing can we assimilate the information and transform it into personal knowledge... The essential point is to make the synthesis public, that is, to introduce it into the open process of creative conversation of a community or network of people” (Levy, 2013, p. 102).

019

**Collaboration Design Principles**

“Across the seven models of mass collaboration, however, there are several additional design principles that are common to most if not all of them” (Tapscott & Williams, 2006, p. 309).

020	<p><b>“Take Cues from You Lead Users”</b>  “Cultivat[e] a deep-rooted social community that is intensely involved in the evolution and growth of the site” (Tapscott &amp; Williams, 2006, p. 310).</p> <p><b>“Build Critical Mass”</b>  “The secret to successful peering is building a critical mass of participants that attracts more and more people to the ecosystem”(Tapscott &amp; Williams, 2006, p. 310).</p> <p><b>“Supply an Infrastructure for Collaboration”</b>  An important part of creating critical mass involves cooperating to supply the open standards, shared IP, legal foundations, and collaborative infrastructure that will support the innovation process” (Tapscott &amp; Williams, 2006, p. 310).</p> <p><b>“Take Time to Get the Structures and Governance Right”</b>  Take time to “flesh out” the “model of collaborative research and development” (Tapscott &amp; Williams, 2006, p. 311).</p> <p><b>“Make Sure All Participants Can Harvest Some Value”</b>  “People who participate in peer production communities have all kinds of reasons for jumping in... Providing the right for everyone (including free riders) to enjoy non-commercial benefits to keep the barriers to participation low” (Tapscott &amp; Williams, 2006, p. 311).</p> <p><b>“Abide by Community Norms and Create Conditions of Trust”</b>  “Individuals involved in mass collaboration may have highly individual motivations and goals but they are expected to follow rules and protocols” (Tapscott &amp; Williams, 2006, p. 311).</p> <p><b>“Let the Process Evolve”</b>  “There are two ways to build complex things: engineering and evolutions” (Tapscott &amp; Williams, 2006, p. 311).</p> <p><b>“Don’t Lose sight of Your Business Objectives”</b>  “Wikinomics <i>does</i> mean having well-developed ad well-understood internal goals to guide external engagement strategies” (Tapscott &amp; Williams, 2006, p. 312).</p> <p><b>“Collaborations Starts Internally”</b>  “Wikis provide a perfect venue for collaborative brainstorming, project development, and project documentation and management” (Tapscott &amp; Williams, 2006, p. 313).</p> <p><b>“Finding the Internal Leadership for Change”</b>  “Champions of [...] change need to be sensitive to the[...] concerns and structure their engagement with the enterprise in a way that allows the benefits of collaboration to manifest themselves in pilot projects that can be scaled up and help build further momentum for cultural change” (Tapscott &amp; Williams, 2006).</p> <p><b>“Hone Your Collaborative Mind”</b>  “Engaging in collaborative communities means ceding some control, sharing responsibility, embracing, transparency, managing conflict, and accepting that successful projects will take on lives of their own” (Tapscott &amp; Williams, 2006, p. 314).</p>
	<p><b>Conclusion:</b>  “If there are indeed different ‘participatory cultures’ then the work of explaining their differences must be done by thinking concretely about the practices, tools, ideologies, and technologies that make them up. Participation is about power, and, no matter how ‘open’ a platform is, participation will reach a limit circumscribing power and its distribution. Understanding those limits requires carefully describing the structures of participation, the processes of governance and inclusion, the infrastructure of software, protocols and networks, as well as the rhetoric and expectations of individuals” (Kelty, 2013, p. 29).</p>

	<p>“Clear goals, structure, discipline, and leadership in the organization will remain as important as ever, and perhaps more so as peer production emerges as a key organizing principle for the workplace.” (Tapscott &amp; Williams, 2006).</p>
	<p><b>Critical Questions:</b></p> <ul style="list-style-type: none"> <li>• How can we make sense of the different practices, tools, ideologies, and technologies of participation culture?</li> <li>• How do we account for power in participation platforms?</li> <li>• What and where are the limits of power in participation culture?</li> <li>• How can we describe the routines of participation?</li> <li>• How can we describe the processes of governance and inclusion?</li> <li>• What are the technical and cultural affordances that shape our routines and protocols in network life?</li> </ul>
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