

Reflective Note on the 2019 Marble Project: A Submersion into Black Mirror's Nosedive – Dredging Surveillance Theories to the Surface

Emma Béat¹

ABSTRACT

This study is the result of a rather unique approach to the MaRBLe programme. Filled with the desire to explore the relationship between academic writings on surveillance and elements of popular culture that concern themselves with the modern dimension of surveillance, the author sought the opportunity offered by this programme to illustrate such relationship in an unedited and pedagogical way. To do so, an audio-guide companion to one of the most illustrative episodes of *Black Mirror* pertaining to surveillance theories, i.e. Nosedive, has been developed. This episode displays what appears to be a rather fertile ground for the illustration of surveillance theories as it unfolds in a general atmosphere where the norm is to watch, as much as being watched. This paper, in the form of a written reflective note, is thus dedicated to the emphasis of this project's academic and societal relevance through the display of a thorough literature review on the field of surveillance theory, as well as the methodological logic behind the project.

1. Introduction

The seemingly inevitable encroachment on our private lives by corporate data miners or the government (or pick your own bogeyman) is a recurrent topic of Hollywood movies, the news media, and the press, both popular and scholarly. It is a situation conducive to hysteria, and although a great distance separates academic theorists from mass-market authors, most writers who deal with this subject draw on a common core of alarmist premises and imagery (Rosen and Santesso, 2013 p.1).

It is this very relationship between academic writings on surveillance and these elements of popular culture that concern themselves with the modern dimension of surveillance that this project aims to illustrate. This objective will be achieved through the design of an audio-guide companion of one of the most illustrative episodes of *Black Mirror* pertaining to surveillance theories, i.e. Nosedive (Allard-Huver & Ecurignan, 2018). In this episode, we follow Lacie Pound, the main character, whose daily reality is entirely conditioned by the virtual ranking of all of her interactions, somehow recalling the Chinese "(...) Social Credit System [which] aims to address not only the financial creditworthiness of individuals and companies but also their sincerity, honesty, and integrity" (Mac Síthigh & Siems, 2019, p. 12). This episode displays what appears to be a rather fertile ground for the illustration of surveillance theories as it unfolds in a general atmosphere where the norm is to watch, as much as being watched. Specific scenes, points and details within the episode will be used as opportunities to elaborate on the various theories on surveillance that have emerged in academic literature. This written reflective note is thus dedicated to the emphasis of this project's academic and societal relevance. Moreover, the watcher will, in addition to the

¹ Emma Béat received a bachelor degree in European Studies at Maastricht University in 2019. At the moment she works as a consultant for the European Commission's DG DEVCO. Contact: beat.emma@outlook.com

audio-guide, receive an illustrated and detailed viewer's guide, the aim of which is to summarise the lessons learnt from viewing the episode.

This project sought to answer the following question: How can popular culture such as *Black Mirror's* Nosedive be used as a tool to illustrate and understand literature on surveillance? If this project's objective was to be summarised through the Booth et al. (2016) formula, i.e. "I study... because I want to find out ... in order to understand..." (p. 45), it would have to be slightly adjusted. I study this specific episode of *Black Mirror* in order to exploit its potential to illustrate the variety of theories that exist in surveillance studies because I want to find out whether a rather esoteric academic debate can be made more generally accessible by using popular culture in order to widen the reach of such debate and help a larger part of the public to understand it. That is the reason why both the reflective note and the viewer's guide are additionally provided. The former is designed to legitimise the aim that is described in the formula. The latter is designed to strengthen the results by thus giving the material a more permanent aspect as well as to provide the audience with suggestions for further research.

Therefore, the aim of this reflective note is to provide the reader with all of the necessary information in order to understand this project's underlying rationale and its methodology. The first section is dedicated to an explanation of the project's novelty and importance, which can be specifically located in the methodological approach used. Accordingly, digital story-telling and its Technological Pedagogical Content Knowledge (TPACK) framework are elaborated upon in the second section. A third section is thereafter dedicated to the literature review upon which this project's theoretical content is built. In order to establish a preliminary link with the episode, the mindmap that has guided the structural elaboration of the project is at the reader's disposition as well.

2. Novelty and Importance of the Project

Although Galič, Koops and Timan (2017) have already done an excellent job at dedicating an entire piece of literature to a thorough state-of-the-art on surveillance theories from Bentham to Zuboff and through many others; and while Cirucci and Vacker (2018) have edited a book which is fully devoted to the analysis of *Black Mirror's* episodes with the help of various critical media theories, this project seeks to bring originality to the field by merging a rather abstract theoretical approach with a more tangible application. Therefore, what brings to this project both its academic and societal relevance is not so much the content, which is indeed a thorough review of surveillance literature, as the form it takes and the goal it aims to pursue. This project builds upon methods of digital story-telling to provide a unique approach to academic learning (McLellan, 2007; Robin, 2008). The incentive to use popular culture as a means of teaching that is more accessible specifically ensues from the will to reach a more popular audience.

Surveillance theories address extremely contemporary, omnipresent and, I would argue, urgent issues. It will be shown that surveillance has become so deeply embedded in our society that it is now part of our culture, both in real life and in fiction (see Orwell's *1984* or Eggers' *The Circle*). Indeed, dimensions of surveillance have been portrayed in nearly all episodes of *Black Mirror*, a series which has been especially designed to raise awareness about the potential risks hidden behind the surveillance discourses of technology. It has even been argued that the futuristic scenarios used in the episodes were to be considered, and subsequently used, as triggers to generate discussion on these very risks. Although for now, such discussion has remained confined to the works of academia (d'Aquin & Troullinou, 2018). As the physicist Sir William Bragg once said, "The important thing in science is not so much to obtain new

facts as to discover new ways of thinking about them” (as cited in Koehler & Mishra, 2006, p. 1017). It therefore seems important to, at least, attempt to move these discussions out of the boundaries set by the academic sphere by providing the prospective audience of *Black Mirror*, or any person interested in surveillance theories, with the necessary analytical tools to grasp the concept of surveillance to its fullest.

With the more universal intent to generalise findings, it is of course important to keep the potential for reproduction that such method carries in mind. The latter will obviously be dependent upon the relative efficiency and success of such an original approach to theory learning. Yet, the methodological approach used to conduct this project deserves to be explained in more detail.

3. Novelty and Importance of the Project

As this project’s main product in terms of content is a literature review, it follows that the main methodological approach for this project is literature search. Yet, for the creation of the audio-guide, the aim was to adapt my approach to the methodological guidelines of digital story-telling. Digital story-telling is an instructional tool which follows the Technological Pedagogical Content Knowledge (TPACK) framework, namely “a framework that highlights the interactions and connections between content (the subject being taught), pedagogy (the teaching process being used), and technology” (Robin, 2008, p.226). TPACK has been developed by Mishra and Koehler (2006, 2007, 2009). By being initially intended to teachers, the goal of this model is to create a coherent approach to teaching with technology. According to them, “At the heart of good teaching with technology are three core components: content, pedagogy, and technology, plus the relationships among and between them” (2009, p. 62). The emphasis on the importance of the interaction between these components is illustrated in Figure 1.

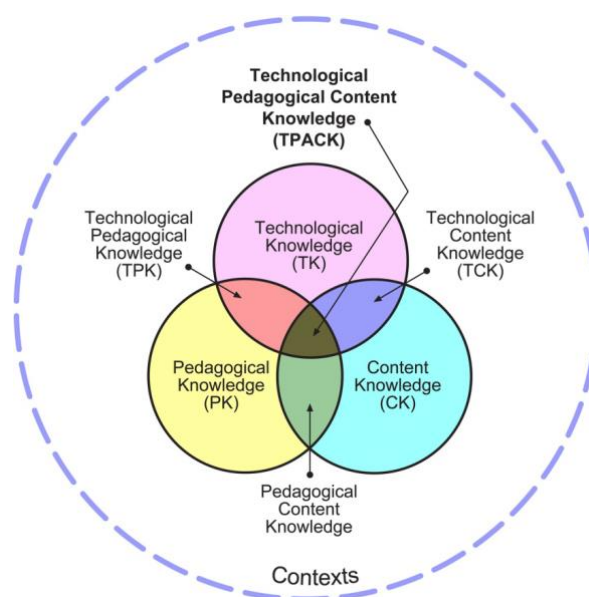


Figure 1. The TPACK framework and its knowledge components (Mishra and Koehler, 2009).

Content Knowledge refers to the teacher’s (in my case, the researcher’s) knowledge about the content that is intended to be taught. In the case of surveillance theories, the Content Knowledge refers to the concepts of surveillance. These are explained throughout the episode, making it the Technological Content Knowledge. The Technological Knowledge is thus resting in my understanding of the ways I can

use information technologies such as a series episode to process and communicate information. The Pedagogical Knowledge represents the knowledge about the educational purpose of the project and its targeted audience. For this project, the purpose is again to offer an alternative and more recreational approach to learning about a topical and relevant issue such as surveillance theories. Hence, the Pedagogical Content Knowledge, being the “knowledge of [the] pedagogy that is applicable to the teaching of specific content”, appears self-explanatory (Mishra and Koehler, 2009, p. 64). The aim in this project is to break down rather abstract theories of surveillance into concepts so that the participants can grasp them more easily. Doing so by using an episode of *Black Mirror* as an illustrative tool thus provides the last element of this model, namely the Technological Pedagogical Knowledge, which denotes the “(...) understanding of how teaching and learning can change when particular technologies are used in particular ways” (Mishra and Koehler, 2009, p. 65). When digital story-telling consists of presenting digital stories that have been created anteriorly in combination with written text, as it is this project’s case, chances are high that comprehension will be enhanced and accelerated (Robin, 2008). In addition to the necessary awareness about the importance of the TPACK, Robin (2008) has developed a table summarising the seven guiding features of digital story-telling. These elements are displayed in Table 1.

Table 1: Seven elements of digital story-telling

Point of view	What is the main point of the story and what is the perspective of the author?
A dramatic question	A key question that keeps the viewer’s attention and will be answered by the end of the story.
Emotional content	Serious issues that come alive in a personal and powerful way and connects the story to the audience.
The gift of your voice	A way to personalise the story to help the audience understand the context.
The power of the soundtrack	Music or other sounds that support and embellish the storyline.
Economy	Using just enough content to tell the story without overloading the viewer.
Pacing	The rhythm of the story and how slowly or quickly it progresses.

Robin (2008, p. 223).

Therefore, specific attention has been given to ensure that these elements were being taken into account during the realisation of the project. The main point of the story is to analyse the episode in the perspective of surveillance theories, in order to answer the underlying “dramatic question” of: How can popular culture such as *Black Mirror*’s *Nosedive* be used as a tool to illustrate and understand literature on surveillance? Emotional content is inherent to the episode’s scenario. Indeed, Lacie’s journey towards an unsuccessful attempt to achieve a ranking worthy of that name has been described as spectacular and terrifying by Lyon (2018, p. 158). Of course, the role of the narrator’s voice is very important in this project. The initial ambition to create an audio-companion was fuelled by the motivation to use the voice to create a personalised relationship between the viewer and the researcher that would ideally be more horizontal than the more conventional top-down approach to teaching and learning. However, for aesthetic reasons, due to my rather pronounced French accent, I have preferred to lend my voice to a native speaker to ensure that all of the viewer’s focus be set on the content and not on the form of the experience. With regards to the power of the soundtrack, the omnipresent upgrading and downgrading tone emitted by the characters’ devices as they rate each other participates to the construction of a stressful atmosphere which, according to my perceptions, keeps the audience in suspense. In terms of economy, the project’s goal was indeed to make sure to keep the explanation of the concepts as clear

and concise as possible in order not to overwhelm the watcher and ensure that it stays a pedagogical, yet enjoyable experience. Lastly, as the pacing is dependent upon the episode's rhythm, it cannot have been controlled. Yet, all efforts have been made to ensure a smooth repartition of the information as the episode progresses. The informational content of the project has been based on a re-organisation of the literature review. The re-organisation was conducted by breaking the theories into concepts. These concepts were subsequently put together and linked to specific scenes of the episode. The next section is dedicated to the display of the literature review and Figure 2 illustrates the mind-map that served as the main basis for this project.

4. Literature Review: Three distinct phases of surveillance theory?

It must be acknowledged that there already exist quite thorough literature reviews on surveillance theory, such as the one of Galič, Koops and Timan (2017). Indeed, the aim of their paper was "to provide an overview of surveillance theories and concepts that can help to understand and debate surveillance in its many forms" (p. 9). What they seemed to have done incredibly well was to conceptually and chronologically cluster certain lines of thought regarding surveillance. According to them, there are three distinct phases of surveillance. Although these phases all emerged as a way to introduce a new paradigm to conceptualise surveillance, this review aims at showing how they have also built upon each other and can potentially co-exist instead of merely cancelling each other out. The first phase in surveillance theory building rests in Bentham's development of the Panopticon.² It is a metaphorical architectural design of a prison that resonates with surveillance features and that has been defined by Simon (2005) as "a machine for dissociating the seeing/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen" (p. 3). The peripheric ring is where the prisoners' cells are located, while the central tower represents that omnipresent, yet invisible, watcher, which installs an illusion of constant potential top-down surveillance (Bentham, 1995).

Subsequently, Foucault (1991) took the concept out of the prison's walls and transposed it to all institutional structures and to the entire society as a whole.³ He describes this society as a disciplinary society where, in order to ensure control and security, one might constantly be watched, thus leading to an internalisation of mainstream norms and values. *Panopticism* thus leads to a process of *normation* according to Foucault (1991). Normation refers to the process in which prescribed disciplinary norms are assimilated, allowing for the subsequent determination of what should be considered as normal or abnormal. In his understanding, the method used to assess whether these norms and values were properly internalised is that of the exam, which is thought of as a way to mould individuals in a desired form and achieve a generalised docility. As a result, access to society's various institutions is determined by the extent to which the norms and values learned through this disciplinary exam are thought to be mastered by individuals (Galič, Koops & Timan, 2017). This concept of access control has subsequently been taken up again by Deleuze (1992) in his re-conceptualisation of the discipline society into a society of control.

Indeed, the emergence of globalisation – i.e. "the sudden increase in the exchange of knowledge, trade and capital around the world, driven by technological innovation" (C.R., 2013, para. 1) – in the end of the 20th century has led scholars to re-think the relevance of the Panopticon. They often came to the

² In Figure 2, see: Surveillance Concepts, Panopticon, Bentham, Prison.

³ In Figure 2, see Surveillance Concepts, Panopticon, Foucault and all ensuing child nodes.

conclusion that the latter concept was obsolete and could not appropriately describe Western society and the path surveillance had taken at the time, leading to the second path of surveillance theory building (Galič, Koops & Timan, 2017). Most notably, Deleuze (1992) has argued that society was not to be seen as one of discipline anymore, but one of control.⁴ The notion of discipline carried with it a spatial element attached to an institutional structure, as well as an element of continuity that Deleuze (1992) aimed to get rid of. In this increasingly consumerist society, control was to be exerted by omnipresent corporations that would use technological progress to divide the individual into pieces of data. Eventually, the individual would become a “dividual” (Deleuze, 1992, p.5). This concept is echoed in Ericson and Haggerty’s (2000) conceptualisation of the data double, as well as Van Dijck’s (2014) more normative approach concerning the ontological implications of datafication and dataveillance, *inter alia*. The concept of the dividual, or data double, is embedded in the wider concept of surveillant assemblage developed by Ericson and Haggerty (2000) on the basis of Deleuze and Guattari’s (1988) broader assemblage.⁵ According to the former, “This assemblage operates by abstracting human bodies from their territorial settings and separating them into a series of discrete flows. These flows are then reassembled into distinct ‘data doubles’ which can be scrutinised and targeted for intervention” (p. 606). In other words, the desire for societal control through electronic monitoring has led to the institutionalisation of a large system where all actions and interactions are recorded as flows and deconstructed from their human origin.

As a result of the vastness of these networks, it has been argued by Renzeman that the sources of surveillance are now impossible to distinguish from each other (as cited in Galič, Koops & Timan, 2017). Eventually, the data double becomes fragmentised into an infinite quantity of data that is so remote from the initial individual that it might not even correspond to the latter’s real representation (Ericson & Haggerty, 2000).⁶ The ensuing data mostly has a functional purpose. Indeed, after having been put in what Latour (1987) would define as “centres of calculation” (p. 232), data become useful to institutions and corporations for governing, commercial and controlling purposes. The consequence of such datafication of society takes the shape of a reversal of power structures. Ericson and Haggerty (2000) use the “metaphor of the rhizome” (p.614), i.e. a structure permanently evolving in all horizontal directions, to describe this new phenomenon.⁷ Through a lateral intertwining of networks, the use of surveillance expands, and traditional hierarchical configurations are altered.

With regards to the expansion of surveillance, three dimensions are elaborated upon and claimed to be inter-connected. Firstly, with the development of new monitoring capabilities came the possibility to target new populations that had remained “untouched” so far. All individuals, regardless of their status, possess a double whose inherent data now serves as a value-added for the purposes of being processed and potentially sold, thus leading to the second dimension: The commodification of the self. Thirdly, the normalisation of such practices has been accused to generate an additional value to those of control and profit, namely, that of voyeuristic entertainment (Ericson & Haggerty, 2000; Haggerty, 2006). As a result of such expanding use, surveillance has adopted a bureaucratic feature, for membership to any sort of institution now necessarily implies the subjection to at least a certain extent of monitoring. Proportionally to the quantity of institutions they are in contact with, members of all classes are thus increasingly monitoring each other and themselves. For the more upper-classes, “(...) this can include the regular

⁴ In Figure 2, see Surveillance Concepts, Corporations and all ensuing child nodes.

⁵ In Figure 2, see Surveillance Concepts, Assemblages, Surveillance Assemblage, Desire and all ensuing child nodes.

⁶ In Figure 2, see Surveillance Concepts, Assemblages, Surveillance Assemblage, Data Double and all ensuing child nodes.

⁷ In Figure 2, see Surveillance Concepts, Assemblages, Surveillance Assemblage, Rhizomatic Surveillance and all ensuing child nodes.

monitoring of consumption habits, health profile, occupational performance, financial transactions, communication patterns, Internet use, credit history, transportation patterns, and physical access controls” (Ericson & Haggerty, 2000, p. 618).

This recalls Deleuze’s (1992) emphasis on the virtual omnipotence of the corporation in a capitalist control society, which has also had an influence on Zuboff (2015)’s *surveillance capitalism* where surveillance is seen as a tool “to predict and modify human behaviour as a means to produce revenue and market control” (Galič, Koops & Timan, 2017, p. 24).⁸ In her conceptualisation of surveillance, she highlights how the emergence of Big Data – i.e. the immensity of the generated data transcending human intuition – challenges the liberal assumption of an unpredictable market. She believes that data-mining and profiling allow to detect economic structural patterns, thus enhancing the possibilities to predict market flows and functioning. However, such transformations of the world’s economic model come at a certain cost. In a paradoxical way, data mining both brings indifference and intrusion with regards to the individual. On the one hand, at the firms’ hyperscale level, costs are reduced at the expense of the tangible relationships with employees and customers that are gradually fading. On the other hand, an improvement in technological capabilities and human behaviour monitoring has allowed corporations and other infrastructures to increasingly intrude individuals’ lives at the consumer’s level (Zuboff, 2015). As a result, the market becomes personalised and customised as described by Varian (2014) when referring to the fact that, “nowadays, people have come to expect personalized search results and ads” (p. 28). Zuboff (2015) interprets this as an informational asymmetry capable of creating power asymmetries as well.

Such reasoning is echoed in O’Neil’s (2016) conceptualisation of targeted advertising as a *Weapons of Math Destruction*.⁹ Her model aims at shedding lights on the ways such mathematical formulas of micromanagement tend to benefit the wealthy and punish the poor while yet remaining unquestioned. In the case of targeted advertising, she argues:

We are ranked, categorized, and scored in hundreds of models, on the basis of our revealed preferences and patterns. This establishes a powerful basis for legitimate ad campaigns, but it also fuels their predatory cousins: ads that pinpoint people in great need and sell them false or overpriced promises. They find inequality and feast on it. The result is that they perpetuate our existing social stratification, with all of its injustices. The greatest divide is between the winners in our system, like our venture capitalist, and the people his models prey upon (p. 70).

The second phase of surveillance theory building can thus be summarised in the tendency to criticise, or at least emphasise, the profitable and business-oriented features of surveillance in a globalised corporate society and the effects of such features on the individual.

The third phase in surveillance theory building finds its foundations in the emergence of social media and aims at both conceptualising a new form of participatory and empowered surveillance and reconciling it with the Panopticon (boyd & Ellison, 2007; Galič, Koops & Timan, 2017).¹⁰ While Andrejevic (2002, 2007) and its lateral surveillance, Albrechtslund’s (2008) participatory surveillance, Lyon’s (2018) culture of surveillance or even Jansson’s (2015) interveillance, all have their particularities which deserve to be examined in more detail, they also share a common element. All of these theories examine the

⁸ In Figure 2, see Surveillance Concepts, Surveillance Capitalism and all ensuing child nodes.

⁹ In Figure 2, see Surveillance Concepts, Weapons of Math Destruction and all ensuing child nodes.

¹⁰ In Figure 2, go directly to New Purposes of Surveillance and all ensuing child nodes.

recent shift from vertical to horizontal surveillance, which subsequently becomes a new form of *do-it-yourself* or *peer-to-peer* surveillance. Lateral surveillance has been developed by Andrejevic (2002) in order to shed light on the security aspect of peer-to-peer surveillance emanating from an enhanced societal paranoia nurtured by a relentless need to gather information about one's acquaintances. Most of the time, such monitoring is done through social network profiling. He explains this phenomenon as the result of an increased perception of risk translated in the feeling that an alternative to more mainstream and public forms of surveillance must be found. Dean (2010) qualifies this as "the new prudentialism" (p. 194), where individuals adopt certain norms and values which aim at their responsabilisation for their own risks.

Andrejevic's (2002) lateral surveillance has served as basis for the development of Albrechtslund's (2008) concept of participatory surveillance in the context of online social networking. While the latter acknowledges lateral surveillance's strengths, namely that it allows to "go beyond the Panopticon" (para. 48) by envisaging the possibility to conceptualise the new phenomenon of peer-to-peer monitoring, he argues that such framework remained unsuccessful in fully getting rid of the initial top-down hierarchical conceptualisation of surveillance. Therefore, Albrechtslund (2008) uses online social networking to illustrate how, again, hierarchical structures within surveillance practices have shifted from a vertical to a horizontal setting. He also distinguishes himself from Andrejevic (2002) in the way he approaches surveillance. While Andrejevic's (2002) lateral surveillance tends to highlight how surveillance is motivated by a general scepticism pushing individuals to perceive threat and danger everywhere, Albrechtslund (2008) rather sees participatory surveillance as a potentially positively empowering tool which users use collectively and voluntarily in order to construct their identity, engage in social activities and conduct surveillance on the powerful. Such distinction serves the aim to emphasise how panoptic conceptions of surveillance necessarily imply a disempowered approach to surveillance, where the surveilled subjects merely engage "in their own surveillance by internalizing the gaze of the watcher" (Albrechtslund, 2008, para. 64). According to him, such internalising should not be considered to be participatory, thus proving the redundancy of Whitaker's (1999) or Lyon's (2007) attempts to project panoptic features onto participatory surveillance in their respective conceptualisations of "participatory panopticon" and "panopticommodity".

Jansson (2015), in his enterprise to combine both Andrejevic's (2002) and Albrechtslund's (2008) approaches to surveillance eventually developed the concept of the culture of interveillance. By focusing on the mediated relationships fuelling individuals' need for social recognition and constant connectivity, and by relocating media between and not above individuals, interveillance conciliates Andrejevic's (2002) emphasis on the need to verify one's social status in order to build trust and Albrechtslund's (2008) reminder that this rather occurs through a multi-layered, horizontal hierarchical structure. What interveillance seems to add to previous research is its special feature concerning the way surveillance transforms identity through social networking. According to Jansson (2015), interveillance's "(...) overarching point is that dominant social media contribute to the normalization of simulated forms of recognition, which establishes interveillance as a ritualized part of everyday life and makes certain media devices and applications ritually indispensable to social life" (p. 87). In that sense, the quest of recognition, popularity and connectivity is such that it becomes the main driver in one's life until the point where media are conceived as indispensable; they have become part of our culture.

In a similar way, Lyon (2018) talks about the *culture of surveillance*. He believes that it is the right approach to refer to the fact that watching each other, as much as watching oneself "has become a

way of life" (p. 2). The infinite data that is engendered every second is now thought as a mundane fact with which individuals are familiarised, leading to their conscious will to engender some more. As surveillance through digital activities becomes a means to facilitate monitoring of others and oneself, it also becomes an end. Furthermore, the omnipresence of surveillance makes it hard to locate. Lyon (2018) thus refers to surveillance as a liquid concept that evolves along with space, time and technology. Together with Trottier (2012), they identified five key features to illustrate surveillance's growing liquidity. The first feature denotes the fluidity of identities and how peer-to-peer monitoring through social media allow for the collective construction of each other's identities. The second one refers to the unique surveillance opportunities provided by social networks due to the unconceivable infinity of their audiences. The third feature emphasises the visibility and quantifiability of one's social network and their potential for social sorting and the making of inferences regarding one's status, reputation or entitlement, regardless of these inferences' actual accuracy. The fourth feature illustrates liquidity through the highlighting of social media's dynamism and adaptability. Finally, liquidity is also argued to emerge from social media's inherent possibility to firstly allow surveillance actors to interpret content out of context and therefore, secondly, inaccurately represent and interpret such content (Lyon & Trottier, 2012). After having developed such a fluid conception of surveillance, Lyon (2018) most evidently argued for the obsolescence of the panopticon as an accurate framework to understand the modern shape of surveillance.

However, others have also sought to reconcile the modernity of surveillance with Foucault's (1991) original panoptic principle without necessarily rendering it contradictory.¹¹ Indeed, "each new 'opticon' points to a distinction, limitation or way in which Foucault's model does not completely fit the contemporary global, technological or political dynamic of surveillance" (Haggerty, 2006, p. 26). An illustrative example of such re-appropriation of the concept can be found in Bigo's (2005, 2006) "ban-opticon" which was developed in light of the global insecurity that emerged after 9/11. The ban-opticon represents the *dispositif* through which a global network of institutions, architectural structures and legislations profiles a minority of potentially threatening individuals in order to restrict their entry to particular access points, such as the airport. Hence, according to Galič, Koops and Timan (2017) "in that sense, the Panopticon as a diagram re-emerges; the access points create again a confined and bordered space where both visitors and inmates suffer a constant gaze" (p. 27).

5. Concluding Remarks

Although the three explored phases are distinct, it seems that they must not be mutually exclusive and can rather build upon each other and co-exist. That is, *inter alia*, what this project aimed at demonstrating. Through the illustration of most of these theories through a single (although fictional, rather realistic) episode of Black Mirror, the viewer/listener should eventually be provided with an extensive overview of the literature on surveillance, understand their differences, while additionally being aware of their mutual influences and potential of co-existence. The use of digital story-telling to this end appeared as the most appropriate approach to offer an alternative to more conventional academic content

¹¹ In Figure 2, see Surveillance Concepts, Panopticon, New Strands and all ensuing child nodes.

analysis. Indeed, such method, within the TPACK framework, aims at using digital media as a means to enhance and accelerate comprehension. However, due to the unedited nature of this project, it is still hard for me, as a researcher, to take sufficient hindsight to assess whether my project has successfully fulfilled its expectations. If the scope of this research had been wider, I believe it would also have been valuable to dedicate a part of the research to the assessment of such an approach to theory learning. This should perhaps be the subject of further research. As a result, more external validity could be granted to the project and more possibilities to reproduce such an approach within other theoretical fields could be explored.

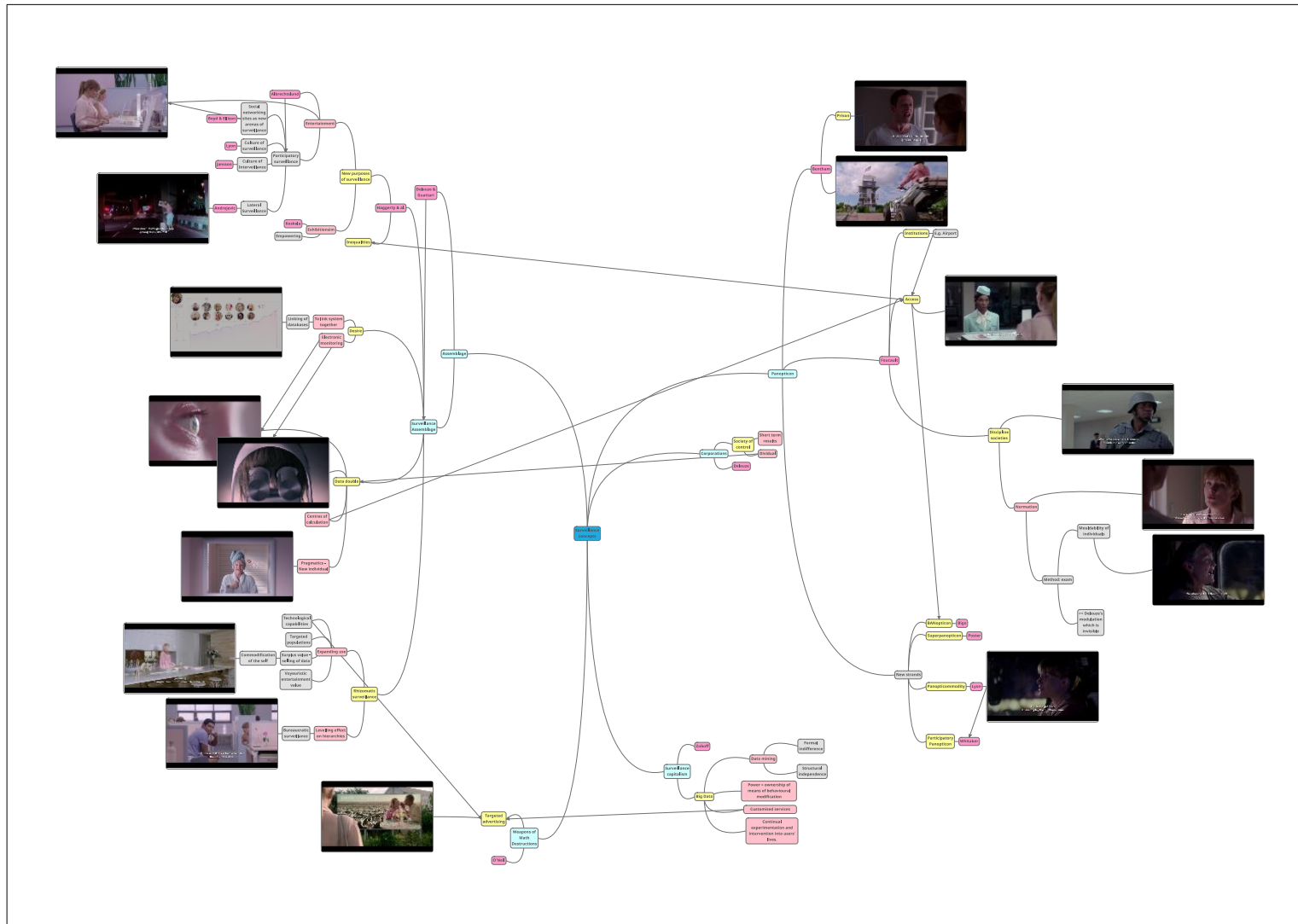


Figure 2. Mind-map created by the author on basis of the literature review.¹²

Colour coding: Parent node in dark blue; Theorists in dark pink; Theorists' main concepts of surveillance in light blue; Underlying concepts in yellow; Empirical consequences in light pink; Ensuing empirical consequences in grey

¹² Do not hesitate to zoom in on your device for more visibility.

6. Contact Information

In case you would like to have access to the final project (i.e. the audio file and the viewer's book), please send me an e-mail at beat.emma@outlook.com.

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