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Surveillance as public matter

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Summary

Surveillance as public matter:

Revisiting sousveillance through devices and leaks

Concepts of surveillance have not kept pace with digital innovations. Therefore, projects that render (digital) surveillance visible and knowable become interesting analytic starting points. Since surveillance consists of technical and often secret processes, this 'rendering visible' inevitably requires a form of translation. This translation process is the main concern of this thesis: How is surveillance made public? It tackles this question by combining an empirical inquiry on how surveillance is traced, made visible and understandable with a conceptual search for new vocabularies to address surveillance practices and countermeasures.

In the first chapter, "Tackling internet surveillance", I introduce this main concern by situating the issue of surveillance within critical internet cultures. Media theorists and anthropologists have stressed that interventions with media technologies are key to the critical internet scene and hacker cultures, that freedom of information and openness are important points of reference, and that network cultures provide (experimental) settings from which particular methods and approaches are emerging. Also seen from this body of practices, surveillance is a well-known object of intervention. It is something that can be intervened with by technical interrogation and exposure.

I then discuss how Surveillance Studies have tackled surveillance conceptually with a dedicated concept for exposing surveillance, which is the notion of 'sousveillance'. 'Sousveillance' is usually associated with inversed surveillance in which people monitor the authorities. It is this particular niche within Surveillance Studies to which my work connects, but my study emphasises different aspects of sousveillance than the ones usually highlighted in the sousveillance literature. Instead of looking at the reflexive effects of encounters by which the watchers are being watched, I propose to focus on instruments and methods for bringing surveillance into view. After discussing sousveillance I demarcate a specific conceptual trajectory within Surveillance Studies that calls for new conceptualisations in response to new digital technologies and which moves towards assemblage-oriented theory in which (surveillance) agency is more evenly distributed than centrally

organised. This thesis is coherent with that tradition in so far as it takes into consideration the possibility that different technologies require different conceptual registers, and that assemblages require a particular research focus.

In the second chapter, I make the argument that it is useful to bring Surveillance Studies into conversation with Actor Network Theory (ANT) to guide this conceptual revision. ANT is an approach that can be described as a material-semiotic reading of techno and scientific practices. I discuss several 'reluctant accounts' of ANT by summarising authors that do not present ANT as a method with straightforward instructions, but take a detour in explaining the approach. In doing that, they 'make space'. Latour presents a negative method of ANT, making space for the voices of the actors. Law presents an account in translation, making space for variations that contributors add to ANT. Mol presents a repository of sensitive terms, making space for a dynamics of changing things. I use the suggestions of these authors to update the conceptual repertoire around surveillance and sousveillance in a way that follows the movements and translations made by the actors.

In the analysis, the notion of the 'device', central to ANT, is important. The device denotes the interactive process between human and non-human constituents that allow for action to emerge. Since the device is an operator of translations, it gives guidance to not only the distribution of action, but more importantly, the reorganisation of action. From device-centred modes of thinking I draw especially on literature that stresses the material dimensions of contemporary publics, which means that special attention is given to the active role of devices and material artefacts in shaping how publics and public problems are organised and articulated. I argue that notions of 'material publics' are particularly useful to think about interventions with and exposures of surveillance because rendering (digital) surveillance visible obviously requires a form of translation. In this translation, devices can play a formative role. Mobilising notions of material publics for surveillance studies allows me to not only show some of the material dimensions of how surveillance is made public as 'visible' but also explain how surveillance is re-appropriated.

Against this context I put forward four case studies into four projects that make surveillance public, ranging from devices such as counter tracking applications for mobile phones and web browsing (*InformaCam* and *Ghostery*) to leaks of surveillance repositories (*WikiLeaks* and the *NSA disclosures*). I analyse these interventions through the notion of the socio-technical 'device', with a sensitivity to the materiality of publics. Empirically this means that I focus on the instruments through which surveillance is brought to the fore, the

transformations that take place along that trajectory, the importance of the different settings in which this happens, and the kinds of publics these configurations (could) enact. Conceptually I aim to use a conceptual vocabulary that is fitting to the specificity of these cases.

Each chapter presents an ‘ANT-story’ (Law 1997). Chapter three presents a story about about *making networks hold*. I analyse InformaCam as a ‘socio-technical device’ and show the translations that it makes. Chapter four is about *the performativity of devices*. I discuss how devices (in the case of the leaked datasets of WikiLeaks) can shape how data are ‘witnessed’. Chapter five, on Ghostery, is an *ANT inspired digital methods* study. I combine an analysis of a social-technical device with a personal research project: I move towards doing research into online tracking by ‘repurposing’ a surveillance awareness device. Finally, in chapter six I reflect upon the implications of the NSA affair for surveillance theory by trying to *develop an infra-language* (Latour 2005b) that reflects upon the consequences of their public presence.

Chapter three, “A forensic device for activism”, is an inquiry into the ‘laboratory’ of sousveillance practitioners. In this chapter, I propose that InformaCam should be interpreted as a ‘forensic device’. By using the conceptualisation of forensics (Weizman et al. 2010) and work on devices of demonstration (Barry 1999; Callon 2004) I show how InformaCam, through a range of interventions, establishes a translation: it re-arranges metadata into a technology of evidence. By treating data in this particular way, this app does more than enforcing awareness about surveillance. It becomes engaged with investigatory practices. My analysis shows that InformaCam indicates something significant for narratives about sousveillance, namely that singular acts of exposing the behaviour of authorities is only one part of the story. Instead of being concerned with what can be seen (on an image), the project shows how attention shifts to the ‘art’ of looking, which is concerned with how to organise which data counts.

Chapter four, “Transparency devices for leaked data”, presents a study on WikiLeaks. In the parlance of sousveillance theory, WikiLeaks is a form of ‘undersight’ (Van Buuren 2013). Others have said WikiLeaks carried a promise of ‘radical transparency’ (Birchall 2014; Heemsbergen 2014). I focus on working practices of ‘dealing with surveillance data’ in the context of leaking and discuss how they contribute to a particular form of expertise. Evelyn Ruppert has coined the notion of the ‘data public’, implying that digital devices reconfigure the production of expertise and play a constitutive role in how a public is enacted (Ruppert 2015). In this study I combine this insight with literature on WikiLeaks as a form of radical transparency (Birchall 2014) and reflect upon the role of tools and working practices around Wikileaks as an ‘unauthorised’ or ‘radical transparency’ project. In

the chapter, I argue that WikiLeaks could be seen as an experiment in *radical expertise*. It is an experiment in unauthorised knowledge production that requires investigatory data subjects – experts - that need a particular form of data literacy.

In chapter five, “Turning a safety tool into a microscope”, I show how a ‘sousveillant device’ enables the study of surveillance also for other researchers, such as myself. The chapter presents empirical findings about online tracking and it reflects on this ‘embedded sousveillance research’. The key actor is the browser plugin Ghostery. Ghostery makes surveillance public by detecting online trackers, ranking and making them visible. But it does more than give people a warning: it also analyses the trackers. In this study, I show how those research activities make Ghostery a participant in doing surveillance studies. Marres (2012b) uses the term ‘material participation’ to point at the role that devices play in the distribution of problems. Along these lines, I argue that this particular device develops particular social-technical ways of dealing with web tracking as a contemporary problem, both on the level of understanding and on the level of channelling action. I analyse how Ghostery participated in two ways in defining surveillance. First, it operates as an *issue device*, through its way of defining and ranking trackers, and second, as a *research device*, as a material research agent for conducting analysis of web tracking on governmental websites. By building upon work of the Digital Methods Initiative (DMI), which specialises in repurposing web devices for research (Rogers 2009b), I use a tool that is built on top of Ghostery, the ‘Tracker Tracker’, to map trackers on Dutch governmental websites. In this way, I conclude that Ghostery, by making web tracking mechanisms empirically and conceptually contributes to a particular understanding of contemporary consumer surveillance.

Chapter six, “Leaky apps and data shots”, returns to one of the central themes in the first chapter of the thesis: the reconceptualisation of notions of surveillance as a response to the introduction of new technologies. The NSA disclosures have brought specific surveillance devices into circulation, and the case study offers a reflection upon the consequences of that event. The central focus is on displaying a range of surveillance technologies that came to the fore through the disclosure of the NSA files in 2013. In this chapter, I briefly sketch how surveillance theory in the past has accommodated novel information and communication technologies and how, in the contemporary situation, the NSA files have lead to discussions, between academics and in public forums, about how contemporary surveillance society should be understood. By drawing on a set of news publications about the NSA files, I highlight two ways in which the NSA, or occasionally the GCHQ, captures data. The first consists of a list of programs that

extract data due to the fact that internet devices ‘leak’ data. The second is a list of devices that ‘insert’, for instance, malware. This is done in order to conceptualise two distinct forms of movement, leakage and insertion, by which data are captured by these intelligence agencies. It is an attempt to draw theoretical consequences from the presence of intelligence technologies in the public domain, and sketch a different imagination about surveillance by investigating the characteristics of the devices that the NSA documents present us with. Inspired by the works of Wendy Chun (2013) and Jussi Parikka (2007), I discuss the (theoretical) questions for each form and conclude by pointing out future sites of research for surveillance studies.

In chapter seven, “The materiality of surveillance made public”, the last and concluding chapter, I revisit the way I operationalised the question of how surveillance is made public and present the main conclusion of the dissertation. The conclusion can be reduced to the following three contributions. Firstly, contributing to Surveillance Studies, and in particular to the study of sousveillance assemblages, this study shows that sousveillance has a research dimension: surveillance is datafied and analysed. Secondly, by incorporating insights into the formation of material publics, it shows that the analytic styles by which this happens are embedded in particular working environments. In tackling surveillance, projects produce surveillance data. Since there is a diversity of working styles through which surveillance is data are produced and disclosed, surveillance is to be taken up in diverse configurations of understanding. Thirdly, bridging Surveillance Studies and literature on material publics within Science and Technology Studies, I conclude that the examples demonstrate how surveillance can become ‘public matter’: in the process of turning surveillance into a matter of concern, surveillance becomes ‘datafied’ itself and this material can be used for public ends. The devices transform data monitoring technologies into online tools for forensics and research; the leaks become input for radical data literacy and open up new research trajectories: surveillance-material, taking on the shape of a public archive, puts surveillance theory under pressure.

Resonating with how critical internet culture treats other forms of online material (and code), surveillance is turned into public working material. Surveillance as public matter should express the empirical insight that surveillance is turned into public resource for re-appropriation. Making public is therefore also making public for future and collective use, and possibly for tactical use. The notion of ‘making public’, being one that is borrowed from the Latourian exhibition and publication about the ‘politics of things’ (Latour and Weibel 2005), also signals that this transformation is bound to those that shape it into a matter of concern.

At the end of the concluding chapter, I reflect upon the implications of the thesis. It opens a future research agenda into 'surveillance publics'. These are publics that are situated in a socio-technical environment in which intelligence, secrecy and privacy practices co-determine the modes of working, and thus, interestingly, 'making private' coincides with ways of making public. Finally, since surveillance awareness interventions open up surveillance as material for research, the dissertation calls for more collaboration between academics and technical (sometimes radical) experts and for supporting infrastructures to allow this to happen.

Nederlandse samenvatting

Surveillance als publieke materie:

Een herziening van sousveillance in het licht van digitale apparaten en gelekte data.

Theorieën over surveillance kunnen de snelle digitale ontwikkelingen maar nauwelijks bijbenen. Daarom zijn projecten die digitale surveillance zichtbaar en inzichtelijk maken interessant als startpunten voor het formuleren van nieuwe begrippen. Omdat digitale surveillance bestaat uit technische (en vaak geheime) processen, maken dit soort projecten noodzakelijkerwijs een vertaalslag. Dergelijke vertaalslagen (ofwel 'translaties') staan centraal in dit proefschrift: Hoe wordt surveillance publiek gemaakt? Het proefschrift gaat in op deze vraag, door empirisch onderzoek te combineren met een zoektocht naar een nieuw vocabulaire voor het adresseren van surveillance en eventuele tegenmaatregelen.

In het eerste hoofdstuk, "Tackling surveillance", introduceer ik deze kwestie, door het onderwerp van surveillance te situeren binnen kritische internetculturen. Mediatheoretici en antropologen hebben laten zien dat interventies met nieuwe media een centrale activiteit vormen binnen zogeheten de kritische internetscene en hackerculturen, dat de vrije circulatie van informatie een centraal referentiepunt vormt, en dat netwerkculturen de (experimentele) condities vormen voor het ontstaan van specifieke methoden en benaderingen. Binnen dit geheel aan praktijken, is surveillance een bekend object, dat technisch ondervraagd en blootgelegd wordt.

Vervolgens bespreek ik hoe het veld Surveillance Studies surveillance conceptueel gezien 'getackeld' heeft, middels het concept 'sousveillance'. Sousveillance verwijst naar 'omgekeerde surveillance' waarbij mensen de surveillance-apparatuur (terug)richten naar de autoriteiten. Mijn werk is relateerd aan dit specifieke deelgebied binnen Surveillance Studies, maar belicht een andere dimensie dan doorgaans wordt aangekaard via de sousveillance literatuur. Analyses van sousveillance wijzen doorgaans op de reflectieve interrupties die deze interventies veroorzaken. Dit proefschrift staat een andere benadering voor door expliciet te willen kijken naar de instrumenten en methodes waarmee surveillance zichtbaar wordt gemaakt. Het benadert praktijken van sousveillance als praktijken van kennisproductie. Vervolgens

sluit ik me aan bij denkers binnen de Surveillance Studies die pleiten voor een herziening van concepten van surveillance als reactie op digitale transformaties, en een beweging hebben gemaakt richting een begrippenkader dat spreekt in termen van assemblages. Zij zien het handelingsvermogen van surveillance actoren en technologieën niet als een gecentraliseerd 'Big Brother-achtig' fenomeen, maar als een gedistribueerd proces. Dit proefschrift volgt hun stellingname in zoverre dat het in oogschouw neemt dat verschillende technieken verschillende conceptuele registers aanspreken, en dat assemblages om een specifieke onderzoeksfocus vragen.

In hoofdstuk twee, "Devices for making surveillance public", breng ik Surveillance Studies in dialoog met Actor Network Theorie (ANT) om deze conceptuele herziening te begeleiden. ANT is ook wel bekend als een materiële semiotiek van wetenschappelijke en technologische praktijken. Ik bespreek drie beschrijvingen van ANT die wat 'onwillig' geformuleerd zijn: zij presenteren geen eenduidig verhaal over ANT met kant-en-klare instructies, maar maken daardoor wel analytische ruimte vrij. Latour presenteert een zogenaamde 'negatieve methode', waardoor ruimte wordt gemaakt voor de taal en bijdrage van de actoren onder studie. Law presenteert ANT als een 'verhaal in vertaling', waardoor er ruimte is voor onderzoekers om veranderingen aan te brengen aan het verhaal dat ANT vormt. Mol presenteert ANT als een 'flexibel repertoire van sensitieve termen', waardoor ruimte komt voor een dynamiek van veranderende dingen. Ik gebruik deze aanwijzingen om het conceptuele repertoire rondom surveillance en sousveillance te updaten op een manier dat concepten zich voegen naar de bewegingen en veranderingen van de actoren.

In de analyse neemt het concept van het 'socio-technisch apparaat' (*socio-technical device*), een belangrijk begrip in ANT, een centrale rol in. Dat begrip articuleert het idee dat menselijke en niet-menselijke onderdelen in samenspel handelen en middels een vertaalslag nieuwe handelingen mogelijk maken. Daardoor is het begrip niet alleen zinnig om kwesties van gedistribueerdheid te beschrijven, wat de Surveillance Studies reeds hebben gedaan, maar met name om het ook reorganiseren van handelingsmogelijkheden te duiden. Uit het geheel van literatuur dat een dergelijke notie van het apparaat hanteert, borduur ik met name voort op werk dat focust op de materiële dimensies van hedendaagse publieken. Dat wil zeggen dat binnen deze benaderingen bijzondere aandacht is voor hoe technieken (apparaten) een actieve rol spelen in de totstandkoming en articulatie van publieken.

Dit laatste doe ik omdat noties van materiële publieken met name relevant zijn om interventies met betrekking tot surveillance netwerken te doordenken. Dit is met name zo omdat de vertaalslag waarbij surveillance zichtbaar wordt gemaakt (digitale) technieken een

formatieve rol spelen. Het inzetten van noties van materiële publieken in Surveillance Studies maakt het niet alleen mogelijk in te zien wat het technisch en materieel gezien omvat om surveillance zichtbaar te maken, maar ook hoe activisten zich surveillance kunnen toe-eigenen.

Tegen deze achtergrond breng ik vier case studies naar voren die duidelijk maken hoe surveillance publiek wordt gemaakt. De gekozen voorbeelden variëren van mobiele en online applicaties die tracking detecteren en verhinderen (InformaCam en Ghostery), tot bekende lekken van documenten over surveillance (publicaties van WikiLeaks en de NSA-onthullingen). Ik analyseer deze interventies met behulp van de notie van het socio-technische ‘apparaat’, en met speciale aandacht voor de materialiteit van publieken. Dit betekent empirisch gezien dat ik focus op de instrumenten waarmee surveillance zichtbaar wordt gemaakt, de transformaties die daardoor plaatsvinden, het belang van de verschillende settings waarin dit gebeurt, en het soort publieken dat deze configuraties met zich mee (kunnen) brengen. Conceptueel gezien gebruik ik een vocabulair dat past bij de specificiteit van de verschillende casus.

Hoofdstuk drie, “A forensic device for activism”, is een onderzoek naar wat je het ‘laboratorium’ van de sousveillance beoefenaars zou kunnen noemen. In dit hoofdstuk bespreek ik InformaCam, een voorloper van een applicatie die mensen bewust maakt van metadata in beeldmateriaal en het mogelijk maakt om metadata op een specifieke manier te beheren. Door metadata op een bepaalde manier te behandelen, is de applicatie meer dan een manier om mensen bewust te maken van metadata, maar krijgt het tevens een opsporende functie in de context van mensenrechtenschendingen. Daarom beargumenteer ik dat de applicatie InformaCam beschouwd kan worden als een ‘forensisch apparaat’. Met behulp van het concept *forensics* (Weizman et al. 2010) en studies naar demonstraties (Barry 1999; Callon 2004) laat ik zien hoe InformaCam middels een aantal interventies een vertaalslag teweegbrengt: het reorganiseert metadata tot een techniek van bewijsvoering. Die analyse laat zien dat InformaCam bestaande interpretaties over sousveillance overstijgt. Het gaat niet alleen om de visuele dimensie en het blootleggen van het gedrag van autoriteiten. Dat is slechts een deel van het verhaal. In plaats van wat beeldmateriaal laat zien, wordt de ‘kunst’ van het kijken van belang: namelijk de organisatie van welke data telt.

Het vierde hoofdstuk, “Transparency devices for leaked data”, presenteert een analyse van WikiLeaks. Sommigen binnen de sousveillance theorie beschouwen WikiLeaks als klokkenluidersplatform dat ‘undersight’ inzet (Van Buuren 2013). Anderen bespeurden in WikiLeaks een belofte van ‘radicale transparantie’ (Birchall 2014; Heemsbergen 2014). Dit hoofdstuk gaat over de verschillende

manieren van werken met surveillance-data in de context van gelekte gegevens, en hoe deze werkpraktijken bijdragen aan een bepaalde vorm van expertise. Ruppert heeft de notie van een ‘datapubliek’ geduid, waarmee ze bedoelt dat digitale technieken de productie van expertise reorganiseren en mede bepalen hoe een publiek tot stand komt (Ruppert 2015). Het hoofdstuk combineert dit inzicht met literatuur over WikiLeaks als een vorm van radicale transparantie en reflecteert op de rol van technieken en werkpraktijken rondom WikiLeaks als een ongeautoriseerd of radicaal transparantieproject. In het hoofdstuk beargumenteer ik dat WikiLeaks gezien kan worden als een experiment in radicale expertise. Het is een experiment met ongeautoriseerde kennisproductie dat behoefte heeft aan onderzoekende data-subjecten (experts) die een specifieke vorm van data-geletterdheid onder de knie hebben of kunnen krijgen.

In hoofdstuk vijf, “Turning a safety tool into a microscope”, laat ik zien hoe een ‘sousveillance apparaat’ onderzoek ontsluit naar surveillance, ook voor onderzoekers zoals mijzelf. Het hoofdstuk presenteert empirische resultaten naar online tracking en het reflecteert op dit ‘ingebod’ sousveillance onderzoek. De centrale actor in het hoofdstuk is Ghostery, een browser plugin. Ghostery maakt surveillance publiek door online trackers te detecteren, te rangschikken en zichtbaar te maken. Naast waarschuwingen voor online tracking, biedt Ghostery ook een analyse van dit fenomeen. In het hoofdstuk laat ik zien hoe Ghostery deelneemt aan surveillance studies. Marres (2012b) gebruikt de term ‘materiële participatie’ om te duiden op de rol die apparaten spelen in de distributie van problemen. In lijn hiermee beargumenteer ik dat dit specifieke apparaat gekenmerkt wordt door een bepaalde socio-technische manier van omgaan met web tracking als hedendaags probleem. Ik analyseer vervolgens hoe Ghostery op twee manieren deelneemt in het definiëren van surveillance: Ten eerste als een *issue device*, door de manier waarop het trackers definieert en rangschikt, brengt het een bepaalde definitie van de kwestie consumentensurveillance naar voren. Ten tweede, als *research device*, een materiële onderzoekspartner om een concrete analyse uit te voeren op een dataset van overheidswebsites. Door voort te bouwen op het werk van het *Digital Methods Initiative (DMI)*, gespecialiseerd in het hergebruiken van web technieken (*web devices*) voor onderzoeksdoeleinden (Rogers 2009b), gebruik ik een tool die het DMI gebouwd heeft op basis van de detectietechnieken van Ghostery: de Tracker Tracker. De Tracker Tracker maakt het mogelijk om trackers zichtbaar te maken op overheidswebsites en onderlinge relaties tussen trackers en websites te verkennen. In mijn case studie heeft de tool laten zien dat de websites van de Rijksoverheid voor een groot gedeelte deelnemen aan de data-economie op een manier waar grote

bedrijven profijt van hebben. Op deze twee manieren draagt Ghostery zowel conceptueel als empirisch bij aan inzichten in hedendaagse consumentensurveillance.

Hoofdstuk zes, “Leaky apps and data shots” keert terug naar een van de hoofdthema’s in het eerste hoofdstuk: de herconceptualisering van begrippen van surveillance als respons op de introductie van nieuwe technologieën. De NSA-onthullingen in 2013 hebben kennis over specifieke surveillance-apparaten in circulatie gebracht. Dit hoofdstuk reflecteert op de gevolgen daarvan. De nadruk ligt op het tonen van een reeks aan surveillancetechnieken die naar voren kwamen in de onthullingen. In het hoofdstuk schets ik kort hoe surveillancetheorie nieuwe digitale technieken heeft geacommodeerd en hoe de NSA-documenten geleid hebben tot discussies, zowel tussen academici als in publieke fora, over hoe de hedendaagse surveillancesamenleving begrepen moet worden. Door gebruik te maken van een set aan nieuwpublicaties over de NSA-documenten, benadruk ik twee manieren waarop de Amerikaanse NSA, en soms ook de Britse GCHQ, data vergaren. Ten eerste via programma’s die data kunnen extraheren dankzij het feit dat veel van onze apparaten data ‘leken’ (*leakage*). Ten tweede via technieken die zich als het ware ‘invoegen’ (*insertion*) in computers of netwerken, zoals malware. Dit doe ik om twee verschillende ‘datavangende bewegingen’ te kunnen conceptualiseren. Het is een poging om theoretische consequenties te trekken van de aanwezigheid van surveillancetechnieken in het publieke domein, en een andere verbeelding van surveillance te schetsen door de kenmerken van de technieken serieus te nemen. Geïnspireerd door het werk van Wendy Chun (2013) en Jussi Parikka (2007) bediscussieer ik de (theoretische) vragen die iedere vorm opwerpt en concludeer ik door te wijzen op toekomstige onderzoeksgebieden voor studies naar surveillance en publieken in de context van surveillance.

In het concluderende hoofdstuk zeven, “The materiality of surveillance made public”, kom ik terug op de manier waarop ik de vraag ‘Hoe wordt surveillance publiek gemaakt?’ geoperationaliseerd heb. De conclusie van het proefschrift kan onderverdeeld worden in de volgende drie bijdragen aan de bestaande literatuur. Ten eerste, het draagt bij aan de Surveillance Studies, en met name het deelgebied van de studie naar *sousveillance assemblages*, door te laten zien dat *sousveillance* een onderzoeksdimensie heeft: door interventies die surveillance publiek maken wordt surveillance ‘gedataficeerd’ en geanalyseerd. Ten tweede, de werkwijzen waarmee dit gebeurt zijn ingebed in specifieke omgevingen. Door het onder handen nemen van surveillance, produceren *sousveillance* interventies diverse surveillance data. Aangezien er een diversiteit is aan werkstijlen waarmee data over surveillance wordt geproduceerd en blootgelegd, wordt surveillance als

kwestie opgenomen in verschillende begripsconfiguraties. Ten derde, middels een poging om Surveillance Studies te koppelen aan concepten van materiële publieken binnen de Wetenschap en Technologie Studies, concludeer ik dat het proefschrift laat zien hoe surveillance tot 'publieke materie' verwordt: in de vertaalslag van surveillance naar een publieke kwestie, verwordt surveillance zelf tot data, data die gebruikt kunnen worden voor publieke doeleinden. De detectie-apparaten die ik in dit proefschrift bespreek transformeren tracking technieken naar instrumenten voor forensisch werk en onderzoek; het gelekte materiaal wordt input voor radicale vormen van geletterdheid en opent nieuwe onderzoeksgebieden: in de vorm van een publiek archief, zet surveillance-materiaal bestaande surveillancetheorie onder druk.

Vergelijkbaar met andere praktijken in de kritische internetcultuur, waarin veel online materiaal wordt behandeld als publiek werkdomein (denk aan publieke code en licenties daarvoor), zien we dat surveillance eenzelfde transformatie of 'hack' doormaakt: het wordt publiek materiaal dat bewerkt en herschikt kan worden. 'Surveillance als publieke materie' moet uitdrukken dat surveillance tot publiek relevant onderzoeksmateriaal wordt gemaakt, een publieke bron die kan worden hergebruikt. Surveillance publiek maken is daarom ook publiek maken voor toekomstig en collectief gebruik, en mogelijk ook voor tactische doeleinden. Tegelijkertijd moet de term, refererend naar de notie van 'public matter' in Latour's Dingpolitiek, aangeven dat deze transformatie gebonden is aan de termen van degenen die haar tot publieke zaak maken.

Aan het eind van het hoofdstuk reflecteer ik op de implicaties van de dissertatie. Het opent een onderzoeksagenda naar 'surveillance-publieken'. Dit zijn publieken die gesitueerd zijn in een socio-technische omgeving waarin intelligence, geheimhouding en privacypraktijken bepalend zijn voor de manier van werken. Vandaar vallen interventies van 'privéhouden' interessant genoeg vaak samen met strategieën van 'publiek maken'. Tenslotte, bij wijze van een meer 'materiële onderzoeksagenda' roept het proefschrift op om na te denken over de status en circulering van surveillance als teriaal, het verkennen van meer samenwerking tussen academici en technische (soms radicale) experts, en pleit het voor het ondersteunen van institutionele infrastructuren om dit mogelijk te maken.

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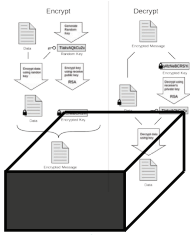
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people and machines



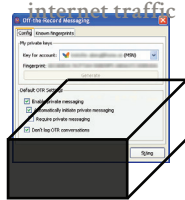
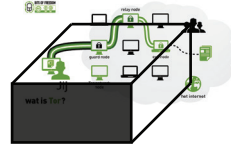
people and machines



E-mail

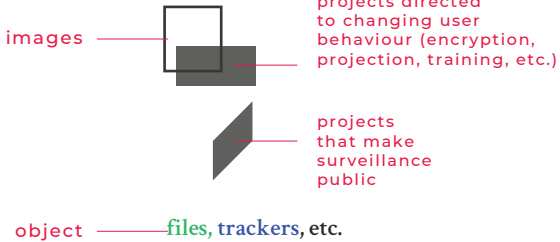
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chat messages, audio and video



chat messages

How to read



trackers



trackers