Here, There and Everywhere:

Glocalising Identities in Transworld Transmedia *Genius Loci*

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The principle question discussed in this essay is essentially a philosophical or existential one: in our increasingly remediated, interconnected, physically and virtually mobile contemporary world, is it is conceivable, or feasible, for us actually to be "here, there, and everywhere" at one and the same time?

Have our predominantly "local" personal, professional and collective narrative histories, and the various cultural traditions that have grown out of these, really furnished us with relational identity skills that enable us to participate positively and actively in ongoing globalisation processes and to play a constructive, active, ethical role in the global gameplay arena? Or do we need to work more with non-familiar forms of otherness if we want to develop new types of "glocal" identities, able to mediate and transcend the emotional, conceptual, cultural and other divides that may hinder the identification, management and just balancing of "global" and "local" needs, rights and interests?

As a contribution to further interdisciplinary debate on this and related themes, in media studies and elsewhere, this essay intentionally seeks to provoke[1], by offering some engaged, informed but clearly speculative considerations, regarding the valorisation, application and evaluation of new digital media designed to facilitate ludic transworld, transmedia cooperition[2] at-a-distance, to develop practical strategies to engage in responsible, ethical, ecological, mutually sustainable ways, with non-copresent, non-local others and their own past, present and future actual, and possible, worlds.

"Here, There and Everywhere"

In 1963, The Beatles, four mop-haired kids from the gritty northern England port city of Liverpool, sang on their "Revolver" album: "To lead a better life, I need my love to be here … here, there and everywhere, changing my life with a wave of her hand"[3]. This popular lyric caught, and mirrored, a prevalent current of cultural change at that particular time in history, characterised by growing social, national and international mobility on the part of increasingly more educated young people, with an attendant growth of autonomy in relation to conventional norms and values espoused at the time by their parents and their local and national communities. This beginning *globalisation* of

youth culture[4] was coupled with a growing sense – fed in part by burgeoning research in the environmental sciences[5] – of how transitory and fragile the natural and cultural resources of our shared lifeworld may be. This increasingly widespread sentiment was in part a response to earlier Cold War fears of a possible nuclear holocaust, the traumatic interventionist engagement of the United States of America's powerful military machine in Vietnam, and the increasingly visible, often worrying, effects of intense technological and economic growth in the West after the Second World War. Among many young people there was a growing, strongly felt need to ensure a future international, "global" consensus regarding a fair and democratic management and distribution of our vital natural and cultural resources. Positive forms of innovation on a global scale were seen as most efficiently fuelled by small-scale experimentation and innovation processes taking place in local communities at the periphery of mainstream society. Here it ought to be possible to work together with one another to develop responsible, ethical ways of living and relating to each other, and the world we have inhereted. "Small is Beautiful"[6] became a prevalent watchword, also for progressive economists, scientists and politicians.

The simple Beatles' lyric noted above seems to reveal some of the flavour of this broad yearning for a cultural return to more "basic" human values: a need to simplify and *humanise* a seemingly callous, increasingly unethical, over-technologised, over-commercialised world. As an antidote, here is a call to focus on our most local, intimate interpersonal experiences of engaging with *otherness as something intrinsically meaningful*. It seems to offer real hope for change, adds new colour and meaning to our lives, and represents a potential for personal growth and development – not only for ourselves, but also for those we love, and for those who love us too. This is an optimistic, almost childlike, idealistic view of life, love and the world in general, which foregrounds, also in more generic, symbolic, terms, our ongoing relationship with co-present, or non co-present forms of *alterity*, or *otherness*, in a crowded, increasingly vulnerable natural and cultural environment. In accordance with some of the sentiments driving these rather euphoric, optimistic, currents of thought and transformational forms of action of the 1960s, I offer here some more or less free speculations – informed by work by numerous other authors from various cultural and scientific domains, and by some previous work[7] of my own of a more philosophical[8] and semiotic[9] bent on the *mind-body-world relation*, and the transformational potential inherent in the processual relationship between *possibility and actuality*. These central aspects of our embodied, phenomenal "being in the world"[10] facilitate a subtle blending[11] of sensorimotor, emotional and conceptualising percepts of varying degrees of tensivity[12] during our enactive[13] experiences of engaging with past, present and future fictional (and other) *possible worlds*[14].

A key question here is to what extent lived, embodied[15], personal experiences of non-local, at-a-distance forms of otherness through remediated encounters with non-present others in *transworld, transmedia genius loci*[16] are capable of altering our fundamental sense of self – our own "personal identities" as such – by nudging them to "mutate" into what I refer to here as glocal[17] transworld identities[18]? In what follows is a selection of more or less well-reasoned speculations regarding the feasibility of contemporary, digitally remediated cultural environments, artefacts and practices being able to support and sustain such glocal identity development processes.

Engaging Innovation in Transworld, Transmedia *Genius Loci*[19]

For a number of years now, new digitally remediated[20] online environments, often with explicitly *ludic*[21] characteristics, have been functioning as a powerful "game engine"[22] in a broader global context, by offering, especially to the mobile young (but not only), instruments to facilitate new modalities of transcultural communication, cooperation, transaction and innovation. Their influence is pervasive and is gradually permeating and changing – "from the bottom up", so to speak – larger and smaller societies and cultures all over the world. My contention is that this is happening as a result of opening up new opportunities for increasing *glocalisation* of our personal and collective identities – and more generally speaking, of our individual and shared "sense of place"[23]. This is also influencing and changing the various meanings we attach to *genius loci* of actual world places and spaces (social or otherwise) we habitually frequent in our everyday lives.

Historically speaking, this "innovation game engine" – understood in its widest possible metaphorical sense – is a man-made technological artefact that is emergent on, and at the same time an "active" participant in, the construction of complex historical cultural processes that often have involved extremely traumatic confrontations between very different understandings of what actually "counts" in terms of recognising and balancing ethically "local" and "global" interests, requirements and needs. This has especially been the case in historical periods where there has been rapid technological, economic and cultural development in some countries in the world, but not in others[24]. Today an increasing number of hybrid work/play social networking environments[25] are offering opportunities for instantaneous interactions with friends and colleagues – and even with complete strangers – at-a-distance, with a concomitant increase in the sharing of a vast flora of remediated cultural artefacts that offer us *local* engagements with past, present and future actual and possible worlds[26] with their origins in *other* cultural realities and histories that are quite different from our own.

Of course, close encounters with other actual and possible worlds have always been available to us, not only through simply encountering new people and cultures we have not encountered before, but also by way of face-to-face storytelling, public rhetoric and theatre in the days before writing and reading[27] evolved. Nowadays, at least in developed countries, we have relatively easy access to experiences of many kinds of actual and possible worlds through literature, art, photography, music, cinema, theatre, television and the popular press, not to mention all that can be dug up by way of *Google* and *Wikipedia*. The cultural institutions of science, religion, education, politics, finance, commerce, travel and tourism, through their various private and public spaces, places, rites and rituals, offer yet other opportunities for transworld-transmedia connections. Each in their own special ways, these institutions make available live (and increasingly too, at-a-distance) encounters and interactions with past, present and future possible worlds that model alternative ways of conceiving of, and relating to, each other and the world we live in. This happens through open access to archives, museums, memorials, exhibitions, workshops, conferences and so on, which all serve to confront us with narrative (or other) possible world depictions of historically and culturally valorised experiences, practices and values deriving from our own and from other more distant cultural traditions.

Contemporary interactive digital media environments introduce extra layers of entanglement, intimacy and immediacy to close or not-so-close encounters with otherness in blends of actual and

fictional possible worlds. Paradigmatic examples of this are massive multiuser online role playing games (MMORPG'S) like *World of Warcraft*[28], and networked "virtual worlds" like *There*[29], *Second Life*[30], *Twinity*[31]. Many of these game and virtual possible worlds now interface more or less seamlessly with multimodal[32] social networking environments like *Facebook*[33], *Flickr*[34] and *YouTube*[35], and iincreasìngly too, with one another. Alternative reality games[36] blend digitally mediated online experiences and encounters with quests and other forms of gameplay carried out physically in the actual world, perhaps using GPS technology[37] or other mobile network means of communication. The day to day fruition of all this potential for remediated interactivity, intimacy and immediacy, especially by the young, is generating profluent streams of at-a-distance entanglement and sharing of different kinds of digital "user generated content" (UGC)[38], in a wide range of aesthetic and experiential formats. Much of this content consists of multimodal "remake/remix"[39] materials that blend more or less freely *actual* and *fictional* representations created by other young people elsewhere in the world. Our experiences of and engagements with this ongoing flow of dynamic syncretic texts that derive from non-present others living "somewhere else" nourish a continual reframing, remixing and remaking of our own and others' more "local" conceptions of other actual and possible worlds we encounter and engage with in this larger "global" context.

These at-a-distance sharing and *cooperition*[40] activities also contribute to bridging, or "subverting" (depending on our point of view) – in subtle, almost "viral" ways – not only the more obvious *physical* distance between the multifarious protagonists and interlocutors involved, and the more "local" origins of the artefacts they create, exchange and consume, but also, perhaps, some of the emotional, conceptual and cultural distance between them. This blending of local and non-local remediations seems to also be fuelling a *hybridisation* of production, marketing and consumption practices, as these become increasingly *intertwined* with one another. The cultural roles of designer, producer, distributor and consumer are beginning to merge in single individuals and identities. This is emergent *prosumer*[41] culture, a hybrid system of cultural and economic exchange – coexistent with, and "parasitic" on, more conventional market economies and consumer cultures – where consumers now master new innovation game engine technologies and techniques and thus gain the means to become producers and distributors themselves too.

Between Possibility and Actuality: Fiction Meets Reality

Before we continue, it is necessary at this point to make a few observations regarding the relationship between fiction and reality. There of course have been numerous reflections on this particular issue[42] over the years. Here I have chosen for now to conceive of it in terms of a processual relationship where aspects of inherent possibility continually tend to blend more or less seamlessly with aspects of emergent actuality, sometimes in disturbing or problematic, but often, too, in constructive, creative, ways.

Our seemingly fundamental attraction to narrative forms of expression that re-present various aspects of our embodied experience of being in the actual world as imagined events and processes that unfold in fictional possible worlds, is probably an evolutionary trait that has been useful over

the centuries for our survival as a species, and for the emergence of the more nurturing, protective aspects of our cultures over time. Our deep fascination with fictional narratives appears based on the fact that the possible worlds and protagonists they seek to persuade[43] us to believe in, and relate empathically to, all have their origins in a myriad of culturally coded forms of representations or depictions of *otherness*. Otherness refers to all that which is not actually us, not related to us, not created or owned by us. Fiction, then, depicts other individuals, other populations, other ethnicities, other cultures or sub-cultures we recognise as potentially meaningful on the basis of our own experiences of the world. But we are nonetheless able to conceive of them as possessing their own specific kind of *fictional otherness*. They are, in other words, *sufficiently like* some similar fragments of our own lived experience to be interpreted as *possibly actual*, while at the same time *sufficiently different* for us to manage to interpret them as *actually fictional*.

There are at least four important points to take note of in this connection. The first is that fictional possible worlds, since they are "constructed by human minds and hands"[44], can easily be seen by us as places that have something to do with our basic *human condition*. Fictional and other possible worlds, and the various protagonists or players that inhabit and animate them are not only instantly *recognisable* to us, they are also intrinsically *meaningful*. A second aspect of our fascination with fictional possible worlds is associated with the fact that we *allow ourselves to believe* that described or depicted experiences of fictional characters may help us understand better – and perhaps even find ways to resolve – actual problems, traumas or dilemmas that have figured, figure now, or may come to figure significantly in our past, present and future lives. Thirdly, we know that fictional characters inhabit "small", incomplete, "handicapped" worlds. No empirical author, designer or constructor of a fictional possible world could possibly recreate reality there even if they wanted to. They can only suggest how we *might* be able to imagine reality, or aspects of reality, on *other occasions* in *other places*, in the past, present or future. The fourth point is that fictional possible worlds play a useful role by helping us see that our own understandings of ourselves and our actual world are as *imperfect* as those of fictional characters we encounter. This is why successful fictional characters are often seen as paradigmatic for significant aspects of our human condition. A current example of this is the huge international success enjoyed at the moment by recently deceased Swedish crime fiction author Stieg Larsson[45], whose untraditional, apparently highly actual, protagonist pair (the more or less unfortunate, depressed but honest, investigative journalist Mikael Blomkvist, and the principal character, his genial, tattooed, more or less asocial, assertive computer hacker "good helper", Lisbeth Salander) have taken the current actual world of popular literary and cinematographic fiction, especially its younger accolytes, literally "by storm".

Immersion in Transworld Transmedia Gameplay

First, I would like briefly to introduce my reading (and metaphorical use in this context) of the notion of "gameplay"[46] In the game player, production and research communities, the most common current understandings of this term at the present time are those connected to the notion of client or *player activity* while playing, and accordingly too, as a way to gauge or systematically characterise

player satisfaction with respect to the particular kinds of *player experience*[47] any given videogame or online ludic environment is able to offer them. However, the notion of gameplay is obviously also connected by proxy to a vast number of other more technical issues and functional principles related to how good, high quality videogames, or other ludic environments, ideally ought to be conceptualised, designed and constructed. A third important aspect of the notion of gameplay regards *normative, rule-driven* aspects of how the gameplay environment is actually structured. This will naturally have practical consequences for player experience, since design-derivative expections are generally that actual player behaviour will be in accordance with game- (or genre-) specific rule and norm systems that valorise certain types of gameplay activities as "fair", "good", "correct", "valid", "ethical", "just" and so on. This is something that one type of structured ludic environment will have as a common denominator with all others, whether they are designed to be played off- or on-line, as single- or multiplayer games, as social-network embedded, or not.

Remediated, embodied[48] encounters with a multitude of co-present and non co-present others through enactive experiences of online games, fictional worlds and social networking environments can lead us to experience ourselves as having access to seemingly unlimited, unique opportunities as "actors" or "players" on a gigantic virtual proscenium that can be envisioned metaphorically as representing a "new frontier" in our increasingly globalising actual world. This vast transworld, transmedia gameplay arena is animated by the countless activities of millions of people with life stories and cultural traditions often very different from our own. A correspondent multitude of player avatars[49] furnish this gameplay space with colourful arrays of otherness and difference: other possible flavours and tastes, other possible identities, other possible competencies, other possible life-stories, other possible ideas, other possible hopes and dreams for the future, as players' actual world activities infuse their transworld, transmedia "avatars" with aspects of *their* own "glocalising" identities. We might easily begin to envision ourselves as becoming partners of, or players in, a vast, "glocally" driven gameplay design and development project, within which players may move around freely, probing, discovering and trying out possible key roles in this larger project environment: as co-ideators, planners, artists, musicians, technicians, programmers, players, or simply active prosumers who take a more or less active role in organising and managing different types of activities, events and processes in different places and spaces, on different occasions, at different gameplay levels as the project develops. The *normative, rule-driven* aspect of this glocal transworld, transmedia gameplay, for example, could be envisioned as geared primarily to encouraging co-present and non co-present players, and others in their local actual worlds, to pool their respective prosumer competencies and resources to develop innovative possible world cooperition projects that may contribute to building a more inclusive, secure, liveable, democratic and just actual world for one and all in the future.

Growing "Real Life" Glocal Identities in Transworld, Transmedia *Genius Loci*

As we log on in "real life" to online social networks like *Facebook*, virtual possible worlds like *Second Life* and *Twinity*, or fictional MMORPG's like *World of Warcraft*, and immerse ourselves in transworld, transmedia gameplay activities "there" together with others we meet there, we experience an

extensive, other-oriented "sense of place". For a while, we are "moving house", both metaphorically – and in particular, emotionally and conceptually – into an own new, technologically and fictionally augmented, *genius loci*. Each new glocal transworld, transmedia gameplay space we begin to populate, make more inhabitable, and share our experiences with others in for at least part of our days, gradually becomes a "meaningful place" for us, with its own particular *genius loci* that we can play an active role in creating and developing as long as we are "there". These glocal gameplay spaces become for us a significant part of – to quote Christian Norberg Schultz – "the concrete reality we have to face and come to terms with in our daily life"[50]. Indeed, many glocal *genius loci* have already begun to play a significant role in many – especially younger – people's professional[51], educational and recreational "identity work". In so doing, they are contributing in meaningful and increasingly significant ways to expanding our own personal horizons and shared understandings of where, and how, we see ourselves as culturally, socially and professionally "situated" in relation to co-present and non co-present others, in historical time and space. Perhaps we might also speculate that something like Joshua Meyerowitz' (1985, p. 328) "prophecy" – made over two decades ago – that information and communication technology-driven change are undermining "the relationship between physical place and social place", and our own sense of "difference between here and there", together with "an enhancement of our roles as new-age hunters and gatherers" is already beginning to take place…?

Some aspects of our nascent glocal transworld identities, as possibility blends with actuality, and protagonists of actual and possible worlds converge and combine forces, are in any case already beginning to permeate our experiences of many of the material, social and cultural spaces and places we "inhabit" in "real life". These experiences are expanding our understanding and expectations regarding the capacity of *these* spaces and places to accommodate completely new forms of glocal transworld, transmedia gameplay. This in turn is leading us to start expanding and developing the range of possible actions or activities we feel, or believe, we would "normally" be able to participate in, in these places, either on our own, or together with others. As we all know from our day to day practical experience – or that of our children, grandchildren or students if we are not so well up to speed ourselves – mobile computing devices and telephones already play an increasingly important role in most people's work, play and study activities, permitting, for example, the transformation of a train compartment, a café in town, or an airport waiting room into a mobile office, a group study node, part of a global gameplay session, or a family reunion, even though the others we work, study, play or just "chill out" with may live in different countries, with very different time-zones from our own.

Our personal and collective experiences of transworld, transmedia encounters in glocal gameplay space, however, are not *only* a product of our own quotidian remediated, or face-to-face, encounters with forms of *actual* otherness. They are as I mentioned previously, *also* a product of encounters with actual or possible world representations of past, present and future cultural events, processes, transitions and traumas – such as slavery, massacres, diasporas or other forced migrations – that often take place in destabilising, conflictual historical epochs, often involving periods of radical change, material and economic growth – or even decline. Indeed, given the complexity, fluidity, tensivity[52] and uncertainty of the, as yet by no means resolved, global economic turndown still

hanging over our multitudinous, ever more fluid[53], intermingling and interdependent contemporary life worlds, I would suggest that we all, large or small, rich or poor, might profit personally, professionally and collectively if we now seek actively– as individuals, communities of practice, private or public enterprises, institutions and so on – to engage as open-mindedly as possible as enactive *prosumers* in development of as many kinds of clearly and decisively value-oriented, transcultural, transmedia glocal gameplay projects and activities as we are able to imagine.

If we are willing to accept, as numerous philosophers, scientists, educationalists and creative thinkers[54] have suggested we ought, that enactive engagement in games and play from early childhood and onward is essential for all successful learning, enculturalisation and socialisation processes, and also fundamental for stimulating our creativity and innovation skills, then active participation in transcultural, transmedia gameplay activities can quite simply be seen as a very sound investment in our common futures, as a part of a normal, desirable, quotidian process of cultural innovation, regeneration and growth.

But I go even further and suggest that a measured amount of strategic participation in transcultural, transmedia gameplay may be seen as an important presupposition for development of "healthy", balanced, *ecologically sustainable* glocal transworld identities. In his What Computer Games have to Teach us about Learning and Literacy, James Paul Gee (2007, p. 45) emphasises that "learning in all semiotic domains requires taking on a new identity and forming bridges from one's old identities to the new one(s)." In qualifying his personal conviction that well designed videogames may serve as positive, challenging learning environments for both children and adults (ibid., p. 48-54), he posits three principle identity types that interact holistically with one another during gameplay: i) a *virtual identity* as a character in the game world; ii) a *real-world identity* consonant with how players see themselves here and now; and iii) a *projective identity* that is both a projection of player values and desires into the gameplay world, and their identification with their virtual game character (or avatar) as a *project in the making,* that is, defined "by my aspirations for what I want that character to be, and become." (ibid., p. 50) This mirrors process philosopher Alfred North Whitehead's "receptacle" conception of identity, as: "a *locus* that persists and provides an *emplacement for all the occasions of experience.* That which happens in it is *conditioned by its own past, and by the persuasion of its immanent ideals.*"[55]

Opening ourselves up for more fluid conceptualisations and actualisations of our own personal and collective identities in glocal transworld transmedia terms, may also enable us to switch more smoothly and successfully between actual and "virtual" forms of mobility in everyday work, study and play situations, by accustoming us to feel more at home in day to day encounters with seemingly "alien" forms of local or global otherness. It may also help us build a more realistic, living awareness of our own, and others' relative *strengths* – seen as the sum value of positive differences between us; to envision ourselves and others as co-constructors of a glocal gameplay directed toward imagining, planning and constructing a shareable and sustainable future possible world; and to avoid feeling we need to exploit the weaknesses of others in order to "defend" ourselves, when we feel unsure about how to manage the complexity of all this meaningfully pregnant otherness.

Clearly, glocal, transworld identities will need to be built on a solid, mutually shared, sense of

personal integrity and self-confidence on everyone's part, and a profoundly diffused sense of the inherent value[56] of all forms of human (and other) life and endeavour, and of our own and others' responsibilities in relation to this. The development of such identities will certainly require willingness to trust in the possible good intentions towards us of non-present, even as yet unknown others, though we "objectively speaking" may perceive them as irreconcilably different from ourselves to begin with. And finally, glocal, transworld identities will also need to embody an even more ephemeral sentiment – that paradoxically may perhaps be a tiny bit more likely to become reinforced today, as a strangely felicitous, indirect result of the still quite recent, still omnipresent, catastrophic transitory condition of our global financial and commercial markets and their various regulatory institutions – which teaches us that in our ever more intimately interlinked, world, with its ever more densely remediated envelopment in a complex web of glocal transworld, transmedia gameplay environments, we really have no choice at all but to conceive of ourselves and all other forms of otherness as being immersed in it – to quote the Beatles again, this time from their *Yellow Submarine* album – "all together now!!"[57]

Sherry Turkle, in a 2004 article for *The Chronicle of Higher Education*, entitled *How Computers Change the Way We Think*[58] says she believes "information technology is identity technology", and that "embedding it in a culture that supports democracy, freedom of expression, tolerance, diversity, and complexity of opinion is one of the next decades' greatest challenges. We cannot afford to fail." I agree. She continues: "When I first began studying the computer culture, a small breed of highly trained technologists thought of themselves as "computer people." That is no longer the case. If we take the computer as a carrier of a way of seeing the world and our place in it, we are all computer people now." Back in the mid-1980s in *The Second Self. Computers and the Human Spirit*, she also wrote that "technology catalyzes changes not only in what we do but in how we think." I would perhaps also like to add here (and I am sure she would agree with me on this too) that it also catalyzes changes in how we *feel about, and relate to*, co-present and non co-present others and forms of otherness. Both then and now, she seems to be arguing (and if so, I would agree with her here too) that though computers can be seen as "carriers of a way of seeing the world and our place in it", and though we are "all computer people now", and though technology is capable of "catalyzing changes in what we do and think" (and feel), it is nonetheless still always *we the people* – and *we the people* alone – who have prime responsibility for making sure that we – and our local and global communities with us – do not fail in using the opportunities offered by the new *genius loci* of transworld, transmedia gameplay space, to craft new glocal identities capable of building – in concert with a multitude of co-present and non co-present others – a truly humane glocal culture, that supports democracy, freedom of expression, tolerance, diversity, and complexity of opinion, wherever in the world any of us may happen to be born, live or die.

So … Having said all that: What do we do now?

Putting all forms of absolutism and naive idealism aside, there undoubtedly exist a vast array of systems of interpersonal norms, values and practices operative at the most 'local' levels possible of our

contemporary cultures, that affect, or mirror, conceptualisations of, and relationships with, otherness, which still need serious rethinking, remodelling and development. At least if we seriously want to float the notion of getting ourselves and others actively involved in enactive, ethical, ecologically sustainable forms of gameplay activities that develop *glocal* transworld transmedia identities as one way of building more functional understandings of the inherent value of otherness, to mediate, and perhaps even resolve some of the most controversial and violent socio-political, religious, economic and resource-based conflicts in the world today. Most of the *ad hoc* systems of local norms, values and practices mentioned above do actually serve real, often very strongly *felt*, pragmatic needs on the part of smaller or larger groups of individuals that at the same time also desire to maintain a certain degree of own "in-group" cohesion and unification. The main problem is that the "norm and rule systems" of these gameplay environments often tend to focus on perceived *negative* forms of difference, and the presumed non-resolvability of some dominant pre-established "truths" regarding *group relations* with present, or non co-present forms of otherness. A certain degree of emotional, conceptual and pragmatic "distance" is often *felt* to exist between "real" "in-group members" and "fictional" (or imagined) "out-group others". Entrenched local value systems of this kind can make it extremely difficult to bring to the fore, and to attempt to resolve, actual and possible conflicts that involve extremely complex problems that have both local and global ramifications that are extremely important to come to terms with. These problems regard not only fundamental human rights issues in general, but also much more nitty-gritty practical matters connected with the protection, management and distribution of natural and human resources; tangible and intangible goods and services; financial, commercial, property or other rights issues, where striking a reasonable, just balance between local and global interests is not only fundamentally important, but also needs concerted investments in a whole lot of very hard work over considerable periods of time on the part of all parties involved.

It was certainly not for nothing, for instance, that Senator John McCain, and his Vice Presidential candidate, Governor Sarah Palin of Alaska, opted to spend so much time and energy during the recent American presidential election campaign, especially in the traditionally more conservative, poorer, racially divided, immigration-pressured states and regions of the South, hammering away at their "localistic" "America First!" and "Hockey Mom" messages. After all, if the "real" big time gameplay arena for political, economic and commercial growth is conceived of – and represented as such by the mass media and politicians – as being *only* the *global* one, with little or no chance that local, "peripheral" values and concerns will ever be taken seriously there, it is clearly very easy indeed for people to begin to fear that their *own* precious "local" values and interests will be ignored and merely get trampled on in the fray. Accordingly, to protect these interests, they will simply begin to "close ranks", and look around for "tough", intractable leaders to "fight the good fight" for them against all those unknowable, incompatible othernesses "out there".

But America, as we know, not exactly your, or my own back yard – it is an extremely complex society, probably one of the most profoundly and densely *multiethnic and multicultural* societies existing in the world today. We have in fact recently seen this demonstrated and celebrated by the very fact that a black American citizen of Kenyan extraction, with Hussein as middle name, has just

been elected as its President. No mean feat given its slave-trade past! But still, in spite of its particular narrative history as a new home full of hope and material abundance, ready to open its doors and take in, give work to and feed the poor and needy millions from Europe or elsewhere, one of its biggest problems – and it is by no means alone as a national state in this respect – still seems to be finding the right kind of "balance" between global and local (and Federal and State) interests in managing its relations with *its* own multitudes of "internal" and "external" othernesses. For the first there are a multitude of nested *"local" othernesses* that are intrinsically "internal" to America itself – a reflection of the extreme cultural and ethnic diversity of its population; differences between town and country living; between single states and regions; between North and South etc. Then there are the multitudes of other *"at-a-distance" othernesses* constituted by all the (increasingly diversified) populations of all other the countries, unions and states in the rest of the world. So as we can see, the real problem here is one of identifying, managing and weighing the relative *benefits* (and limitations) inherent in both local and global forms of *diversity conceived of as otherness*, wherever in the world we may encounter these.

Clearly, as the current Obama administration seems to be trying to take some first consequences of at the present time, none of the problems associated with developing sustainable, ethical relations between local and non-local forms of otherness can be seen as approachable, manageable or resolvable in any kind of *unilateral* way. Active participation of states, regions, cities, towns, villages and individual citizens in well thought out, well organised transcultural, transmedia glocal gameplay actions, focused on fundamental issues such as welfare, health, communication, education, research and new business models combined with microcredit or microfinance[59] initiatives, may help open the way for the growth and spread of more healthy glocal, transworld transmedia identities, setting the stage for more peaceful, reasonable, creative forms of cooperition, both locally and at-a-distance, and for the development of innovative and effective strategies, plans for, and solutions to, pressing social, economic and environmental problems. Indeed, if we are to judge by the concrete results of this recent election, it seems clear, at least at first sight, that perhaps not everyone in America does actually see things in the kind of myopic, localistic, regionally and nationally self-centred way as Senator McCain and Governor Palin appear to erroneously have imagined. This simple fact alone might give us some reason for hope and a measured degree of optimism for the future, in spite of everything.

So, having said all that, now what? Do we now just wait and see what happens?

Here, we have offered up an admittedly highly *speculative* and inconclusive hypothesis that the *genius loci* of glocal transworld transmedia gameplay space may be coming to constitute an interesting and profitable new "frontier zone" for human endeavour and innovation. Indeed, paraphrasing Vygotsky, these new *genius loci* might be said to represent a vast, and as yet largely unexplored, "zone of proximal development",[60] where we can now encounter one another from our respective 'locally' embodied positions also across considerable distances and learn to appreciate a bit better one another's inherent diversity, and differences, and to experiment with, rethink and, perhaps,

redesign in even more "glocal" terms new 'cooperitive' strategies and other more concrete ways in which – in the longer run of things – our local and global relations with a multitude of forms of otherness can be mutually improved and more felicitously played out, one against – and *together* with – the other.

This should also provoke us to begin to ask ourselves anew what hoary old terms like "playing the game", "fair play", "equity", "rules and regulations", "participation", "democracy" and "human rights" might possibly come to mean when viewed in a glocal transworld transmedia gameplay perspective.

Nevertheless, we will clearly need in any case to resolve to work *much, much* more *together* with one another, both face-to-face and at-a-distance, in order to learn from one another and understand better how we best can use our reciprocal diversity and differences to move as quickly and effectively as possible to create a more healthy balance between our various conceived of, imagined, fictional, past, present and future *possible* and *actual*, local and global worlds and our, and their respective interests.

What seems increasingly evident at this particular point in history is that local and global interests cannot, and must not ever be conceived of, or articulated, *solely* in financial, commercial or market-value terms – no matter how vital reasoned consideration and taking account of these kinds of values might also be – but first and foremost in terms of values that, like those we encounter day by day through our continuing fascination with – and immersion in – fictional past, present and future possible worlds, alone or together with others, will always regard our fundamental *human condition* – as it has been in the past, as it is now in the present, and how it *might possibly come to be* in the future.…

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Notes

1. "Provoke", of course, is not meant here in any "mean" or negative way, but rather as a ludic challenge to my readers to experiment in engaging with 'non-local', 'non-standard' forms of otherness – which in the case of this essay is the actual diversity of forms, norms and practices in academic writing. This First Page Footnote also seems an appropriate place to offer my sincere thanks to two anonymous reviewers of a first draft version of this essay, both of whom, each with their own brand of provocative, stimulating and useful remarks, are hereforth anointed as contributing co-authors, of this its (hopefully) final version.

2. The term "cooperition" I use here is neither a typo, nor my own invention. It is a technical term already in use in global business environments. A recent example is in an article on the deregulation of postal deliveries in the UK, on the website *Premises & Facilities Management*, of 15 December 2005, entitled *Pushing the Envelope*: http://www.pfmonthenet.net/featuresarchive/article.aspx?ArticleID=9094 (Accessed November 14, 2008). Here, the international express delivery company TNT is quoted as defining "cooperition" as a strategic business agreement "whereby your competitor becomes your partner". Essentially, then, "cooperition" refers to forms of negotiated cooperation between enterprises or businesses that normally would be considered to be in competition with one another, in order to deploy one anothers' resources in mutually useful, and presumably too, mutually profitable, ways.

3. Here, There and Everywhere (lyrics © The Beatles)
    To lead a better life, I need my love to be here.
    Here, making each day of the year
    Changing my life with a wave of her hand
    Nobody can deny that there's something there.
    There, running my hands through her hair
    Both of us thinking how good it can be
    Someone is speaking but she doesn't know he's there.
    I want her everywhere and if she's beside me I know I need never care.
    But to love her is to need her
    Everywhere, knowing that love is to share, each one believing that love never dies, watching her eyes and hoping I'm always there.
    I want her everywhere and if she's beside me I know I need never care.
    But to love her is to need her.
    Everywhere, knowing that love is to share, each one believing that love never dies, watching her eyes and hoping I'm always there.
    I will be there, and everywhere.
    Here, there and everywhere.
    From: http://www.songfacts.com/detail.php?id=105 (Accessed January 29,th 2009).

4. A contemporary online forum set up by the BBC Radio programme *Newsround* to collect information from potential listeners in order to evaluate and improve the profiling and content of their programming, by motivating teachers and students to discuss various aspects of the globalisation of youth culture: http://news.bbc.co.uk/cbbcnews/hi/teachers/citizenship_11_14/subject_areas/globalisation_social/newsid_3055000/3055196.stm (Accessed June 29,th 2009).

    For some reasoned considerations on the effect of the globalisation of youth culture in the 1960's, relative to contemporary anti-globalisation trends and movements, see this article by Wolfgang Kraushaar: "The Limits of the Anti-Globalisation Movement", at *Eurozine*, 2002-04-30: http://www.eurozine.com/pdf/2002-04-30-kraushaar-en.pdf (Accessed June 29, 2009).

5. The United States *Environmental Protection Agency* was formally constituedconstituted by the Nixon government on April 29, 1970: http://www.epa.gov/history/org/origins/ash.htm (Accessed July 2, 2009).

6. Schumacher (1974). See also Enelow (2004).

7. Coppock (1997, 2002, 2003, 2007, 2008, In Press(a,b,c)).

8. Primary sources of inspiration here are Charles Sanders Peirce's (1931-1935, 1958; (original works published 1865-1914 ca.) philosophical writings on pragmaticism and evolutionary philosophy, and more recently, Alfred North Whitehead's (1967a,b, 1985) philosophical writings on process and reality, or, as he often referred to it himself: "a speculative philosophy of organism".

    See Coppock (2008) for an overview of conceptual links between Peirce's, Whitehead's and Eco's philosophical writings.

9. Primary sources of inspiration here are pioneering theoretical work by Lotman (2000/1922) on cultural semiotics, and Eco (1979, 1991, 1984, 1990) on general, interpretative and textual semiotics.

10. The concept of "being-in-the-world" derives from Martin Heidegger (1996/ 1977). See also Dreyfus (1990),, to be found online (in part) here: http://books.google.com/books?id=ACIxwxBq2ZgC&dq=%22being+in+the+world%22&printsec=frontcover&source=bn&hl=it&ei=ub1YSvGfB4umnQPKzbndCQ&sa=X&oi=book_result&ct=result&resnum=4 (Accessed July 4, 2009).

11. For discussion of the notion of conceptual blends, see Fauconnier & Turner (2002).

12. For discussion of the notion of tensivity, see Fontanille & Zilberberg (1998).

13. For a detailed discussion of how our embodied practical knowledge of the particular ways that learned sensorimotor skills may influence, colour and structure our perceptual experience of ourselves in relation to different aspects of physical environments as we move around in them, see Noë (2006, 2008, 2009).

14. For discussion of some of the various uses of the term "possible worlds" and its relevance for the humanities, philosophy, studies of literary, cinema, mass-media and new media narratives, virtual reality and videogames, see for example Allén (Ed.), 1989), Coppock (2003, In Press (a,b,c)), Dolezel (1988), Lewis (1973, 1986), Eco (1984, 1994) and Ryan (1997, 2001, 2005).

15. For some philosophical, cognitive, and semiotic perspectives on the notion of embodiment see Brockman (1999), Lakoff & Johnson (1999), Noë (2006, 2008, 2009), Violi (1990, 2003); and Violi & Pozzato (2002).

16. Coppock (2007).

17. See *Wikipedia*: http://en.wikipedia.org/wiki/Glocalisation (Accessed January 27, 2009): "The term *glocalization* originated in Japanese business practices. It comes from the Japanese word *dochakuka*, which simply means global localization. Originally referring to a way of adapting farming techniques to local conditions, dochakuka evolved into a marketing strategy when Japanese businessmen adopted it in the 1980s. It was also used in the Global Change Exhibition (opened May 30th, 1990) in the German Chancellery in Bonn by Manfred Lange, the director of the touring exhibit development team at that time. He described the interplay of local-regional-global interactions as "glocal", showing the depth of the space presented and drawn.".

18. The notion of "transworld identity" in the title of this essay may bring to mind the logical concept developed by philosopher David Lewis (1973, 1986) in his *modal realism*, as a conceptual device to frame philosophical and logical problems regarding word reference and, more specifically, the constancy (or not) of semantic properties across different, "other world", contexts. Here, I revisit one of the original ("'ante modal logic'") meanings of "'identity'", which *Wikipedia* – itself the quintessence of an ongoing "glocalisation" of dictionaries, encyclopaedias and author identity – defines as follows: "In philosophy, personal identity refers to the essence of a self-conscious person, that which makes him or her uniquely what they are at any one point in time, and which further persists over time despite superficial modifications, making him or her same person at different points in time also." : http://en.wikipedia.org/wiki/Personal_identity_(philosophy) (Accessed January 27, 2009)

    Another, more ontologically-oriented definition of personal identity by Eric T. Olson, 2002, revised November 26, 2008, is to be found in the Stanford Online Encyclopaedia of Philosophy: "Personal identity deals with questions that arise about ourselves by virtue of our being people (or, as lawyers and philosophers like to say, *persons*). Many of these questions are familiar ones that occur to everyone at some time: What am I? When did I

begin? What will happen to me when I die? Others are more abstruse. Personal identity has been discussed since the origins of Western philosophy, and most major figures have had something to say about it." http://plato.stanford.edu/entries/identity-personal/ (Accessed January, 28 2009).

In his book "Transnational Connections. Culture, People, Places", Hannerz (1996), argues convincingly that, in an increasingly interconnected world, merely "national" understandings of cultural identity have long since become insufficient. He explores the implications of cross-boundary, long-distance, cultural flows for our established notions of "the local", "community", "nation" and "modernity".

19. Norwegian architect and philosopher Christian Norberg Schultz, (1980, p. 5) describes his conception of the notion of "genius loci" as follows: "A place is a space which has a distinct character. Since ancient times the genius loci, or "spirit of place," has been recognized as the concrete reality man has to face and come to terms with in his daily life. Architecture means to visualize the genius loci, and the task of the architect is to create meaningful places, whereby he helps man to dwell."

20. See Bolter & Grusin (2000) for discussion of the notion of remediation from a technical and theoretical point of view. See Coppock (In Press(a)) for a discussion of the issue of transworld, transmedia remediation of past, present and future possible worlds in particular.

21. Ludology (Juul, 2005), or game studies (Aarseth, 1997, Egenfeldt Nielsen, Heide Smith & Tosca, 2008, Mäyrä, 2008) are already well established fields of research that share many common interests with narratological (Murray, 2000), philosophical (Guenzel, Liebe & Mersch, 2008) and semiotic (Compagno & Coppock, 2009) studies of computer games. From here there are also close links to contemporary studies of digital rhetoric (Bogost, 2008, Losh, 2009), comparative media (Jenkins, 2005), and even more recently, social media: http://en.wikipedia.org/wiki/Social_media (Accessed October 31, 2009), http://en.wikipedia.org/wiki/Social_network_service (Accessed October 31, 2009).

22. In this essay, "game engine" is largely used as a metaphor for contemporary networked media technology-driven creativity and innovation potential. In practice, game engines are specially designed software tools that offer an integrated development environment to simplify the production of video games to be played on a computer or dedicated console by individuals or groups of individuals, also by way of the Internet. They offer complex suites of visual development tools and various kinds of reusable, and reprogrammable, software components. They are also used to drive actual gameplay processes in commercial computer games. More information on game engines may be found on *Wikipedia*: http://en.wikipedia.org/wiki/Game_engine. A list of known game engines can also be accessed online here: http://en.wikipedia.org/wiki/List_of_game_engines.

23. The notion of "sense of place" was used to good effect in the mid 1980's by Joshua Meyrowitz (1985), in his early, thorough attempt to describe, and predict, some local and global effects of increasing mass media consumption (then mainly television, but he also makes reference to telephones, fax, early computer technologies and popular videogames), through its influencing and changing of the then habitual patterns of social, familial or personal behaviour. One of Meyrowitz' main theses is that one of these effects has been, and will increasingly be in the future, a reduction in our conceptions of differences between "here" and "here", with a concomitant undermining of the close relationship between "social place" and "physical place". This he sees as a powerful driving force for greater democratisation of local, regional and global cultures, but not in any deterministic way (ibid., pp. 307-329). My own approach to, and my language regarding these same issues are somewhat different, but many of Meyrowitz' observations, reflections and ideas seem to complement fairly well the basic argument I am trying to build here: that we need to develop more "enactive" ludic relationships with the considerable innovation potential offered by new networked ludic digital media in order to develop new relational and identity building skills, and thus too, more fluid conceptions of ourselves – more "glocal" identities – to meet future challenges in seeking to mediate in equable, responsible ways between oft conflicting, local and global, interests in an ever shrinking, ever more (virtually and physically) mobile world.

24. Here we only need consider the growth of the slave trade and other global colonialisation processes in the 15th

to 17th centuries that were all a more or less direct result of prior global explorations that were in their turn made possible by improved astronomical measurement and navigation technologies, new forms of weapons and larger sea-faring vessels. Other more recent examples of such horrifying behaviours by some of our supposedly civilized societies, will naturally spring readily to mind.

25. These days it is probably sufficient merely to mention Facebook http://www.facebook.com – but we shall be mentioning others in due course too.

26. Coppock (In Press(a)).

27. See Goody (1986, 1987, 1997).

28. World of Warcraft: http://www.worldofwarcraft.com (Accessed January 27, 2009).

29. There: http://www.there.com (Accessed January 27, 2009)

30. Second Life: http://secondlife.com/ (Accessed January 27, 2009)

31. Twinity: http://www.twinity.com/ (Accessed January 27, 2009)

32. For a general theoretical presentation and discussion of the notion of multimodality see Bateman (2008), Baldry & Montagna (In Press), Baldry (2000), Baldry, Lemke & Thibault (2006), and Ventola, Charles & Kaltenbacher (2004). For more technologically oriented discussions of multimodality see Granström, House & Karlsson (2002).

33. Facebook: http://www.facebook.com (Accessed January 27, 2009).

34. Flickr: http://www.flickr.com/ (Accessed January 27, 2009).

35. YouTube: http://www.youtube.com (Accessed January 27, 2009).

36. See http://en.wikipedia.org/wiki/Alternate_reality_game (Accessed April 10, 2009).

37. For an interesting overview of some recent research on *pervasive games, urban games, location-based mobile games* (LBMGs) and *hybrid reality games* (HRGs), see de Souza e Silva & Sutko (2009).

38. Many contemporary game engines now permit the creation of user-based content in games, and can also be used by more sophisticated players/users to create recordings of game sessions in progress, and to produce video sequences of their own design set in the game environment – often referred to as "machinima", and even to modify the internal rules, structure or gameplay of games, a practice often referred to by those who do it as "modding". See Coppock (In Press(a,b)), Edery & Mollick (2008), Galloway (2006), and Paremba (2003) for some contextualised discussions of UCG and modding. For more detailed, continually updated information on these practices, see the relevant Wikipedia pages for these terms http://en.wikipedia.org/wiki/Machinima and http://en.wikipedia.org/wiki/Modding.

39. Spaziante & Dusi (2006).

40. See Note 2.

41. Toffler (1984); Toffler & Toffler (2006). See also the *Wikipedia* entry for "prosumer" for a brief history and general overview of the concept: http://en.wikipedia.org/wiki/Prosumer (Accessed May 27, 2009).

42. Wolfgang Iser (1993), for example, postulates a triadic relationship between the real, the fictive and the imaginary. Working largely in an "Old World" framework reference of European literary and philosophical traditions, he identifies one of the sources of literary fictionality as pastoral poetry during Antiquity, with Theocritus. From there he goes on to examine Renaissance pastoralism as a paradigm of literary fictionality. He then discusses fiction as thematised in philosophical discourse by amongst others Bacon, Bentham, Vaihinger and Goodman, one of the few non-Europeans mentioned, before going on to look at the interplay between the imaginary and the fictive in authors who particularly valorised the imaginary, such as Coleridge, Sartre and Castoriadis. One of Iser's conclusions here is that "play arises out of the coexistence of the fictive and the imaginary" (ibid., p. 238). This is followed up by a full chapter on play in text (ibid., pp. 247-280), which we cannot go into, in detail, here.

43. See Bogost (2007) for a discussion of *procedural rhetoric* in computer games, which seeks to engage players in gameplay through rule-based forms of representation and interaction. See also Murray (2000, pp. 65-94), who hypothesises that four fundamental expressive characteristics of digital media environments are that they are

procedural, participatory, spatial, and encyclopedic, rather than principally additive formats of older media: books, cinema, television and early multimedia productions. See Losh (2009, pp. 47-95) for a general discussion of the notion of digital rhetoric, based on four different definitions: 1. Conventions of new digital genres in discourse in average people's everyday lives; 2. Public rhetoric, often political, distributed through digital media; 3. An emergent scholarly discipline dealing with rhetorical interpretation of digital media forms; 4. Mathematic models of communication in information science. Elsewhere in the same publication, she critically examines contemporary digital rhetorical practices, in the mass media, public websites, blogs and social networks, and in PowerPoint presentations and videogames that figure more and more often as components of internal or external persuasion campaigns in political and military discourse in local, regional and global contexts.

44. Eco (1994, p. 74).

45. http://www.stieglarsson.com/ (Accessed June 22, 2009).

46. Recently, gameplay has been referred to more and more as an "emergent" quality of, and in videogames: http://en.wikipedia.org/wiki/Emergent_gameplay. As mentioned, many types of game design issues: http://en.wikipedia.org/wiki/Game_design, and amongst these the still much discussed question of possible defining characteristics for different game genres, link up closely with how games can actually be played and consequently experienced by their players : http://en.wikipedia.org/wiki/Video_game_genres.

47. There is a fast growing body of research in computer and videogame studies on player experience and player culture. See, for example, Leino, Wirman & Fernandez (2008), Egenfeldt Nielsen, Heide Smith & Tosca (2008).

48. For a recent gender-oriented study of embodiment in relation to old and new media see Wegenstein (2006). For an online review of this latter publication by Meredith Jones see http://www.culturemachine.net/index.php/cm/article/viewArticle/161/142 (Accessed June 7, 2009). Janet Murray (2000, pp. 128-153), dedicates an entire chapter to the issue of player agency in electronic environments, which she views as an aesthetic, pleasurable experience that increases players' sense of immersion in the gameplay as they take active part in constructing the particular type of narrative performance this offers them to create as interactors, in concert with the fictional game world and its the rules established by its authors.

49. The term "avatar" derives from the Sanskrit term "avatra", *descent (of a deity from heaven)*, but is often used today to stand for visual (3Dd or 2D) representations or depictions of players in game possible worlds. For further examples of use of the same term in other contemporary digital media see *Wikipedia*: http://en.wikipedia.org/wiki/Avatar_(computing) (Accessed June 20, 2009).

50. Norberg-Schultz (1980).

51. See Ferdig, Dawson, Black, Paradise Black & Thompson (2008) for a recent study of medical students' and residents' use of online social networking tools, and discussion of some possible implications of their representations of themselves there for their careers, and more generally speaking, for the teaching of professionalism in medical (or other forms of) education.

52. Fontanille & Zilberberg (1998).

53. Baumann (2000, 2005, 2006a, 2006b) speaks, in a series of works, of "liquid" *'modernity'*, *'times'*, *'life'* and *'fear'*, examining, and thus envisioning, contemporary culture from many different points of view, as a kind of "container filled to the brim with a countless multitude of opportunities yet to be chased or already missed." (Baumann, 2000, p. 61).

54. See, for example, Huizinga (1938/1971), Wittgenstein (1953/1967), Caillois (1958/2001), Gadamer (1960/1998), Winnicott (1971), Bateson (1972/2000), Juul (2005).

55. Whitehead (1967a, p. 187; (my italics)).

56. Value envisioned, for example, in something like Kant's Formula of Humanity as an End in Itself : "Act in such a way that you always treat humanity, whether in your own person or in the person of any other, never simply as a means, but always at the same time as an end" (4: p. 429), perhaps coupled with an interpretation of his comment on his Categorical Imperative (4: p. 428) suggesting that "the ultimate source of value is human freedom

as an end in itself, manifested in interpersonal contexts in the possibility of freely given consent to the actions of others; conformity to the requirement of universal law is the way to ensure that this value is preserved and fostered; and the ideal outcome of the observation of such a law would be a kingdom of ends as a system of freedom, in which all agents freely pursue their freely chosen ends to the extent compatible with a like freedom for all.": http://www.rep.routledge.com/article/DB047SECT9.

57. All Together Now (lyrics © The Beatles)
One two three four,
can I have a little more,
five six seven eight nine ten,
I love you
A B C D,
can I bring my friend to tea,
E F G H I J, I love you
Bom bom bom bompa bom,
sail the ship,
bompa bom,
chop the tree,
bompa bom,
skip the rope,
bompa bom,
Look at me
all together now, all together now,
all together now, all together now, all together now
all together now, all together now, all together now
black white green red,
can I take my friend to bed,
pink brown yellow orange and blue,
I love you
all together now, all together now, all together now,
all together now, all together now
all together now, all together now, all together now,
all together now, all together now
All together now, all together now,
all together now, all together now, all together now,
all together now
Bom bom bom bompa bom,
sail the ship,
bompa bom,
chop the tree,
bompa bom,
skip the rope,
bompa bom,
Look at me
all together now, all together now,
all together now, all together now,
all together now, all together now,

all together now, all together now,
all together now, all together now,
all together now, all together now,
all together now, all together now,
all together now, all together now,
all together now, all together now,
all together now, All together now,
all together now,
ALL TOGETHER NOW! -----
http://www.iamthebeatles.com/article1110.html (Accessed October 20, 2009)

58. Turkle (2004, p. 5; (my italics): http://chronicle.com/weekly/v50/i21/21b02601.htm

59. Yunus (2003)., See also *Wikipedia*: http://en.wikipedia.org/wiki/Muhammad_Yunus; http://en.wikipedia.org/wiki/Microfinance.

60. Vygotsky (1978).