Some very ordinary but nonetheless very important things happen as popular culture interweaves with new media forms. It is here, in these remediations, that we find some of the defining experiences of contemporary everyday life. These are mainstream experiences that raise important questions about the organisation, relations and ordering of culture. Millions of people on a global scale are engaging with culture via these new media forms as they enchant, distract, entertain, reveal and occupy. Indeed, the intersection of popular culture and new media is at the heart of many of the big social and cultural issues that we face today. From issues of freedom of speech and the right to privacy, through to the massive revenues of the so-called digital economy, to forms of mass communication, expression and moralising, and on to questions about the nature of contemporary social connections and senses of difference.

The intersections of popular culture and new media have become central in shaping our everyday lives and in ordering our routine experiences. In many ways it has now become almost impossible to think of popular culture outside of its new media infrastructures. Similarly, when thinking of new media, we should be thinking of the popular forms of culture that are a central part of their use and incorporation into everyday practice. Yet, despite their prominence and interconnectivity, we often think of them as disconnected entities. In this book I attempt to situate popular culture, and even culture more generally, within the new media context. It is suggested that our understanding of both is improved where we think of these apparently separate spheres together. Hence, this is a book about popular
culture in new media. The story is told through a focus upon the new media infrastructures that afford what I describe here as the circulations of popular culture. The book elaborates these circulations by thinking across different scales or dimensions within the assemblage of popular culture and new media, starting with the way we conceptualise these infrastructures and objects and working through to the specifics of archives, algorithms, data play and the body. The book looks at a series of questions to understand these relations and data circulations. I ask how data accumulate as a result of the changing nature of objects and infrastructures. I then use the concept of archiving to ask how these accumulating data are ordered and organised. I ask how these accumulated data are made visible or utilised by automated algorithmic systems, and how these data are appropriated into practice through various types of play. And I then ask how the body can be placed into these data circulations to understand their corporeal affects. The hope is that this focus will reveal the nature of popular culture and new media today and will illustrate the importance of thinking about them together. Also, rather than starting with any crude definitions of popular culture or new media, the book is used to describe and elaborate the forms they take as they materially enmesh in different ways across the broader social and cultural context and within the instantiations of everyday life. The book then is concerned with how popular culture and new media intersect in the context of day-to-day life and in the circulations and infrastructures that underpin it. By bringing to the fore the material dimensions of everyday life, embodied in these infrastructures and data circulations, we are able to see how culture and media combine and fold into ordinary routine life.

As this indicates, this is a book about the way in which new media are transforming popular culture. More specifically, this book focuses upon the different ways that digital data circulate through popular culture; it is here that we can locate an underlying politics of circulation. It begins by looking at the infrastructures and objects that allow digital data to be generated through routine engagements with popular culture. It then uses this as a foundation for exploring the different flows, blockages and manipulations of these data through an examination of the part that archives, algorithms, data play and the body perform in such flows. As this suggests, the book moves from the pathways of data circulation to look at how these circulations