Realizing Scalar Capacities To Transform Media Archive Scholarship

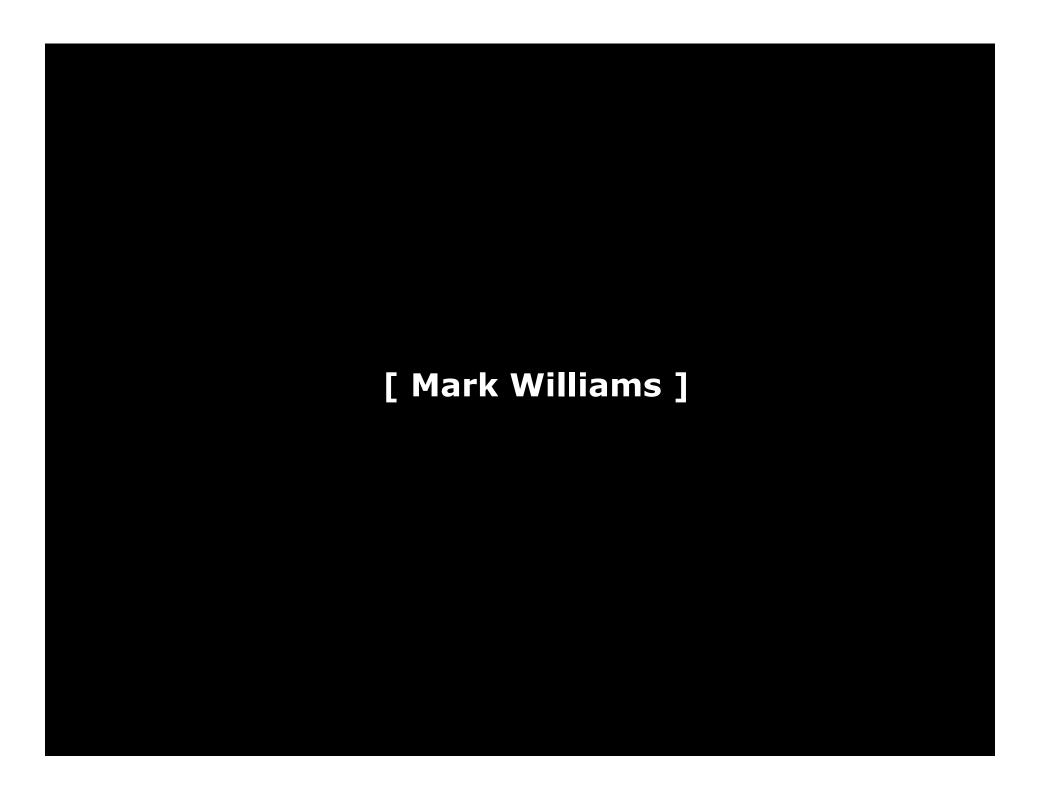


Introducing Scalar: Designs for innovation Erik Loyer, USC

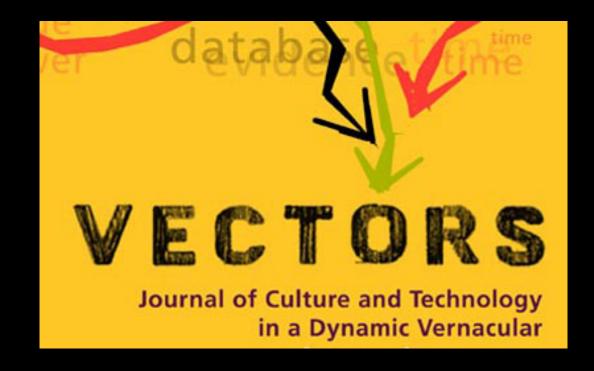
Beyond relational: Database dynamics of Scalar Craig Dietrich, USC

Walter White meets Isadora DuncanJackson Stakeman, USC

Fair use and Critical CommonsSteve Anderson, USC

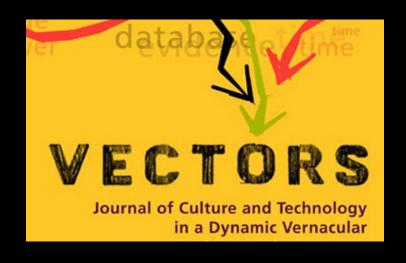




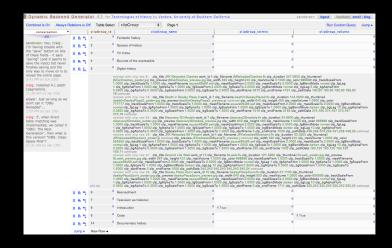


Vectors Journal of Culture and Technology in a Dynamic Vernacular

http://vectorsjournal.org







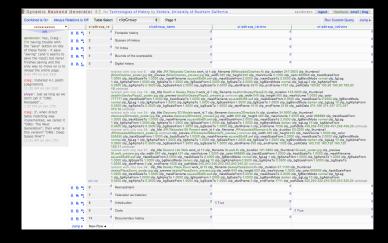
Vectors 1.0

Individually designed works of interactive, richly mediated, peer-reviewed scholarship

Vectors 2.0

Dynamic Backend Generator: tool for facilitating direct engagement with database



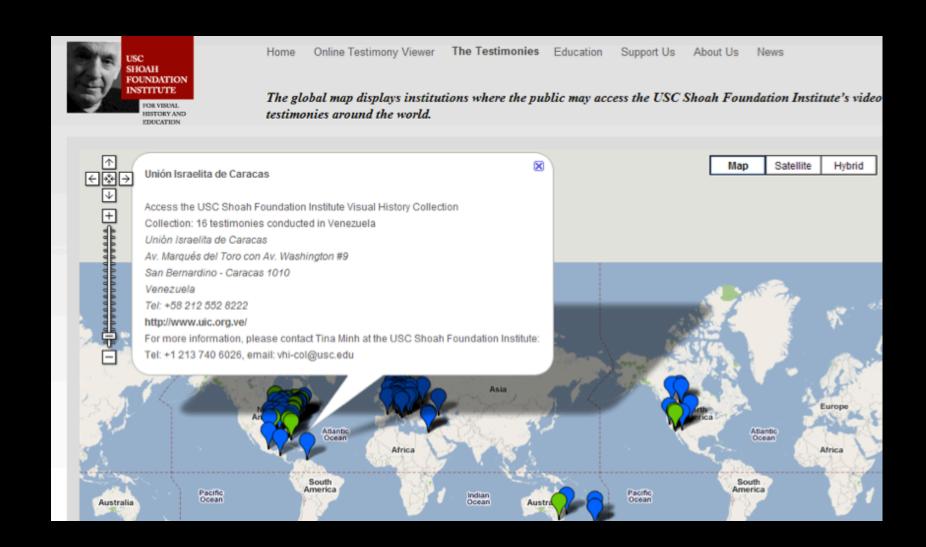






Scalar

Authoring tool for designing structurally complex works of digital scholarship



Humanities scholars have unprecedented access to media-rich archives and publishing platforms...

Editor Gerald Zahavi

Associate Editor Susan McCormick

Editorial Board Stephen Brier Joshua Brown Carolyn Lougee Richard Hamm Mark Kornbluh Roy Rosenzweig Julian Zelizer

Founding Statement From the Editor Current Issue Past Issues Viewing Content

Submissions Production Team Acknowledgments



The Journal for MultiMedia History Volume 3 ~ 2000

From Homestead to Lynch Mob: Portrayals of Black Masculinity in Oscar Micheaux's Within Our Gates

Gerald R. Butters, Jr.

Part 1



Oscar Micheaux is one of the most influential figures in African American silent cinema. The most prolific filmmaker of the silent period, he remained in the industry longer than any other black director, producing forty-three films during his career. His achievements are remarkable considering the economic and artistic obstacles African American filmmakers faced. Micheaux used his filmmaking to challenge openly the racial injustices that African Americans faced at the beginning of the twentieth century: lynching, job discrimination, interracial rape, mob violence, and economic exploitation. From his first film, The Homesteader (1919), and throughout his cinematic career.

...but a vast majority of electronic scholarly publication remains text with pictures (at best)

If humanists are interested in creating in their work with digital technologies - the subjective, inflected, and annotated processes central to humanistic inquiry - they must be committed to designing the digital systems and tools for their future work.

-Johanna Drucker Chronicle of Higher Education (2009)

Alliance for Networking Visual Culture

Drawing on the insights of five years of publishing Vectors to define priorities for emerging modes of scholarship

Relational thinking

Emergent genres of multimodal scholarship

Process as much as product

Rethinking digital tools

Support from:

Mellon Foundation
National Endowment for the Humanities
USC Institute for Multimedia Literacy

Alliance for Networking Visual Culture

University Presses

MIT Press Duke University Press University of California Press

Archive partners

Shoah Foundation Hemispheric Institute Internet Archive Critical Commons

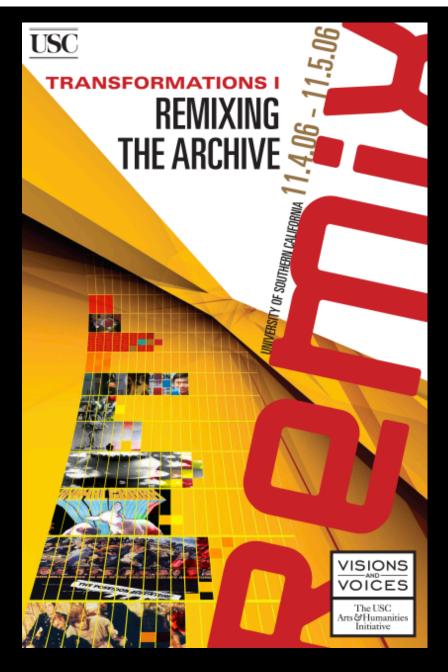
Fair Use and Critical Commons



UCLA Reimagining the Archive

Steve Anderson sfanders@usc.edu

http://criticalcommons.org



REMIXING THE ARCHIVE SAT 11.4.06 - SUN 11.5.06 University of Southern California VISIT OUR WEBSITE FOR A COMPLETE SCHEDULE.

Through a lively series of workshops, screenings, speakers and performances, Remixing the Archive will explore the evolving status of digital archives in an age when technology facilitates complex modes of reuse and re-combination of preexisting objects and ideas. Today's archives can be dynamic, creative spaces functioning as nodes in a broader cultural and intellectual network. Remixing the Archive seeks to interrogate the historical roots and cultural implications of the past decade's exceptionally vibrant remix culture and to an extremely dynamic counterculture that is depended to creative reuse.

LOOKING AHEAD!

Transformations will continue in the spring semester with three dynamic programs exploring art, technology, cognition and perception.

Organized by Steve Anderson. Anne Belsame, Anne Friedberg, Alice Genthrell, Perry Hoberman, Michael Naimark, Veronica Paredes, Douglas Thomas, Richard Weinberg and Holly Willis.

For more information, please visit our website or contact us at visionsandvoices@usc.edu or (213) 740-6786.

KEYNOTES BY **RICK PRELINGER,** WRITER, FILMMAKER AND ARCHIVIST AND **JOI ITO**, JAPAN-RASED INTERNET ENTREPRENEUE

REMIXING THE ARCHIVE CONTEST FOR USC STUDENTS

PANEL ON THE ROOTS AND FUTURE OF REMIX CULTUR

USC'S PERRY HOBERMAN WILL PERFORM A REMIX

HANDS-ON REMIX WORKSHOPS BY BARBARA LATTANZI AND

WEST COAST PREMIERE OF ANNE MCGUIRE'S ADVENTURE
POSSIDOR THE CHE INSURVING OF MY SHIPL

CLOSING PERFORMANCE BY TV SHERIFF

AND MUCH MORE

www.usc.edu/VISIONSandVOICES

USC Remixing the Archive

"Fair Use is not the right to use copyrighted materials. It's the right to hire a lawyer."

-Lawrence Lessig



"We live in a Golden Age of fair use... (in spite of difficulties) a fair use renaissance has emerged."

-Peter Jaszi





The Digital Learning Challenge: Obstacles to Educational Uses of Copyrighted Material in the Digital Age (2006)

Lack of clarity

Digital Rights Management

Impracticality of licensing

Undue gatekeeping

-William Fisher & William McGeveran Berkman Center for Internet and Society

http://cyber.law.harvard.edu/media/files/copyrightandeducation.html



The Cost of Copyright Confusion (2007)

Fear + Misinformation =

Less effective teaching and learning

Lack of innovation

Compromised thinking and communication skills

-Renee Hobbs, Peter Jaszi, Pat Aufderheide Center for Social Media

http://www.centerforsocialmedia.org



Conversations about Fair Use should not be solely the domain of experts (i.e., lawyers and technologists)

We also need to hear from people who depend on fair use for everyday cultural practices:

- -Educators
- -Archivists
- -Media makers
- -Librarians
- -Students
- -Fans



INTELLECTUAL PROPERTY CRIMES: ARE PROCEEDS FROM COUNTERFEITED GOODS FUNDING TERRORISM?

HEARING

BEFORE THE

COMMITTEE ON INTERNATIONAL RELATIONS HOUSE OF REPRESENTATIVES

ONE HUNDRED EIGHTH CONGRESS

FIRST SESSION

JULY 16, 2003

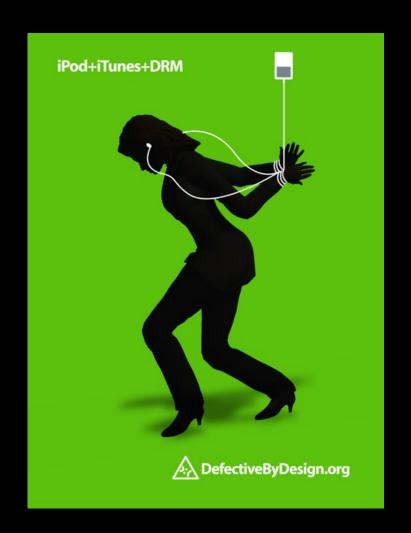
Serial No. 108-48

Printed for the use of the Committee on International Relations









```
void CSSdescramble(unsigned char *sec,unsigned char *key) {
  unsigned int t1,t2,t3,t4,t5,t6;
  unsigned char *end=sec+0x800;
  t1=key[0]^sec[0x54]|0x100;
  t2=key[1]^sec[0x55];
  t3=(*((unsigned int *)(key+2)))^(*((unsigned int *)(sec+0x56)));
  t4=t3&7;
  t3=t3*2+8-t4;
  sec+=0x80;
  t5=0;
  while(sec!=end) {
    t4=CSSt2[t2]^CSSt3[t1];
    t2=t1>>1;
    t1=((t1&1)<<8)^t4;
    t4=CSSt5[t4];
    t6=((((((((t3>>3)^t3)>>1)^t3)>>8)^t3)>>5)&0xff;
    t3=(t3<<8)|t6;
    t6=CSSt4[t6];
    t5+=t6+t4;
    *sec++=CSSt1[*sec]^(t5&0xff);
    t5>>=8;
```

Technical











Cultural/Educational

What's the problem?

Fear

Confusion

Lack of support









Briefing Book on Campus Digital Piracy

What's the solution?

Get informed
Get connected
Get active

Three fronts for Fair Use

Legal Best practices

Technical Open standards

Cultural Fan remixing

Legal



Center for Social Media

http://www.centerforsocialmedia.org

Technical



A coalition of organizations and individuals devoted to creating and promoting free and open technologies, policies, and practices in online video.

About

Let's Get Video On

Wikipedia

http://videoonwikipedia.org

Issues

Conference

Events

Wiki

Contact

Let's Get Video on Wikipedia!

17 March 2010

Today the Open Video Alliance is launching an important project: a mass campaign to bring video to Wikipedia. Moving images can communicate ideas in ways that text can't. We think this is the next step in Wikipedia's evolution.

Let's Get Video on Wikipedia is part of our effort to support both individuals and institutions who wish to contribute to this vision. For individual contributors, we are offering the best and easiest tutorial

anywhere on <u>How to Post a Video to Wikipedia</u>, along with a number of <u>community-based projects</u> to support collaborative work.

We're also making it easier to convert videos to Theora, the open format used by Wikipedia. Participatory Culture Foundation, makers of Miro, are <u>unveiling a free conversion app for Mac and Windows</u>. Watch the PCF blog for an official announcement.

There's lots happening elsewhere, as OVA members coordinate efforts around software improvements and content partnerships. If you're interested in contributing to the development of open video tech, you can download and install the Kaltura HTML5 media library here.

[English] [Español] [Português]



Enter Your Email Address











Open Video News

HTML5video.org launche

Let's Get Video on Wikipedial

Por que produtores de vídeo devem se envolver

OVA @ SXSW 201

Mapeamento de produtores de vídeo livre

Open Video Alliance

http://openvideoalliance.org

 \bigcirc

Cultural

transformative works and cultures (O)





by fans, for fans

Organization for Transformative Works

http://www.transformativeworks.org

Four Factors vs. Best Practices



What this tool can do for you:

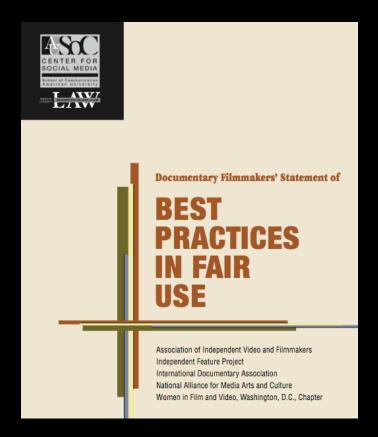
- Help you better understand how to determine the "fairness" of a use under the U.S. Copyright Code.
- Collect, organize & archive the information you might need to support a fair use evaluation.
- Provide you with a time-stamped, PDF document for your records [example], which could prove valuable, should you ever be asked by a copyright holder to provide your fair use evaluation and the data you used to support it. [why is this [montant?]
- Provide access to educational materials, external copyright resources, and contact information for copyright help at local & national levels.

What this tool cannot do for you:

- This tool does not provide legal advice. It records the information you provide it as well as your own judgment on the fairness of the use. See the tool <u>(disclaimer)</u> for more information.
- Only a court of law can definitively rule on whether a use is fair or unfair. This tool does not assume or predict a court outcome.

Make a Fair
Use Evaluation

Learn More about Fair Use



Fair Use Evaluator

http://www.librarycopyright.net/fairuse

Center for Social Media

http://www.centerforsocialmedia.org

Code of Best Practices in Fair Use for Media Literacy Education

Code of Best Practices in Fair Use for OpenCourseWare



Center for Social Media

http://www.centerforsocialmedia.org

C 1 1 19

in media res a media commons project

Contribute Register Login

Search

Home About Recent Posts



Indigenous Media [May 4-8, 2009]



Beyond Broadcast: Launching NITV on ... by Faye Ginsburg



"Not Ready to Make Nice": Indigenous ... by Michelle Raheja



Festival Exchanges and Circulation in ... by Amalia Cordova



Indigenous Cinema and Visual ... by Pam Wilson



Vídeo nas Aldeias: Frontiers by Ernesto Ignacio de ...

Recent comments

Karen Hellekson

On: 4400 Fan-Habitants and corporate-sanctioned ...

Nelson Hathcock

On: G.I. Dick: Don Draper as Korean War Veteran

John Mish

On: "Barack OBollywood": Afro-Asian Connections ...

John Mish

On: Asians Can Dance ~ Check out: JabbaWockeeZ, Kaba ...

more

Theme Weeks

Indigenous Media [May 4-8, 2009] Overflow [April 27- May 1, 2009] Mad Men [April 20-25, 2009]

Immersion [April 20-25, 2009]
Canadian Media? [April 6-10, 2009]

More Posts



Vídeo nas Aldeias: Frontiers by Ernesto Ignacio de Carvalho (9)





Indigenous Cinema and Visual Language(s): Why Should We Be Teaching ... by Pam Wilson (11)



Beyond Broadcast:



Festival Exchanges and Circulation in the Online South by Amalia Cordova (7)



4400 Fan-Habitants and

Media Commons: In Media Res

http://mediacommons.futureofthebook.org/imr

C1 '11' CC



Electronic Frontier Foundation

Defending Freedom in the Digital World

PROTECT YOUR RIGHTS

About EFF

News

Press Releases

Cases

Action Center

Join EFF

What is EFF?

EFF is a nonprofit group of passionate people - lawyers, technologists, volunteers, and visionaries - working to protect your digital rights.

» About us

Current Hot Cases

- » AT&T Class Action
- » Barney the Dinosaur Case
- » E-voting Ohio Case
- » Landmark Forum
- » Diehl v. Crook

Upcoming Events

No events this week.

» View Calendar





Support Bloggers' Rights!





Help Spread The Word

EFF News and Press Releases

EFF to Fight Against Spying Case Delays in Friday Hearing

On Friday, November 17, at 10:30 a.m., a federal judge in San Francisco will consider the next steps in the EFF's class-action lawsuit against AT&T.

Full release, AT&T Case Page

Nov 14, 2006

EFF Asks Supreme Court to Tackle Secret Law

The Electronic Frontier Foundation (EFF) and a coalition of non-profit organizations asked the U.S. Supreme Court Monday to hear a case challenging a secret law governing travelers in American airports.

Full release, Amicus [PDF] Nov 14, 2006

Electronic Voting Machine Headaches Shut Out Citizens

Problems with electronic voting machine failures kept some polls from opening, created long lines, and left many voters puzzled about whether their votes were counted in Tuesday's high stakes election.

Full release, Latest election news, More about E-voting

Nov 7, 2006

Electronic Frontier Foundation

http://www.eff.org

creative commons

Enabling the legal sharing and reuse of cultural, educational, and scientific works.



music, sounds, speeches...



photos, illustrations, designs...



Video

movies, animations, footage...



Text

books, blogs, essays...



Education

lesson plans, course packets, textbooks...

Weblog

CC as a Global Movement In my last letter, I described some of the ways CC technologies get integrated into Web 2.0 applications. Many of you wrote that you were surprised by the examples, and were especially excited that ...

weblog archives | RSS





Learn more...

Creative Commons licenses provide a flexible range of protections and freedoms for authors, artists, and educators. We have built upon the "all rights reserved" concept of traditional copyright to offer a voluntary "some rights reserved" approach. We're a nonprofit organization. All of our tools are free.

Creative Commons Annual Fundraising Campaign



From now until December 31, Creative Commons is hosting its annual fundraising campaign. We offer several ways to support CC both financially and in practice - for more information check out the support section of our site. Your contributions to CC are not only tax deductible - they also show the world that you value a participatory creative culture.

Creative Commons

http://creativecommons.org

Digital Millennium Copyright Act (1998)



DMCA: made it illegal to break copy-protection under all circumstances (no allowance for fair use)

However, in 2010 the Library of Congress expanded its exemptions to the DMCA's anti-circumvention provision to include educators, non-commercial videomakers as well as film and media students.

Digital Millennium Copyright Act (1998)

DMCA: also created a "safe harbor" for service providers who do not control the content appearing on their site.



Hence YouTube could become a billion-dollar company



(and Critical Commons could be created)



Critical Commons

http://criticalcommons.org



Digital Media and Learning

The MacArthur Foundation launched its five-year, \$50 million digital media and learning initiative in 2006 to help determine how digital technologies are changing the way young people learn, play, socialize, and participate in civic life. Answers are critical to developing educational and other social institutions that can meet the needs of this and future generations. The initiative is both marshaling what is already known about the field and seeding innovation for continued growth.

On this website you can find:

- information about ongoing projects and emerging research;
- an innovative "knowledge network" of leading experts in the field;
- testimonies from young people about how digital technologies are changing their lives; and
- · a link to the Spotlight blog, where visitors can engage with

The Latest News

From MySpace to Hip Hop: New Media in the Everyday Lives of Youth Read the Spotlight blog post and watch the video from the April 23rd public forum held at Stanford University. Researchers from the Kids' Informal Learning with Digital Media project presented case studies from a recently completed three-year ethnographic study documenting what young people are doing with new media and online networks.

17 Innovative Projects to Share \$2 Million in Inaugural Digital Media & Learning Competition

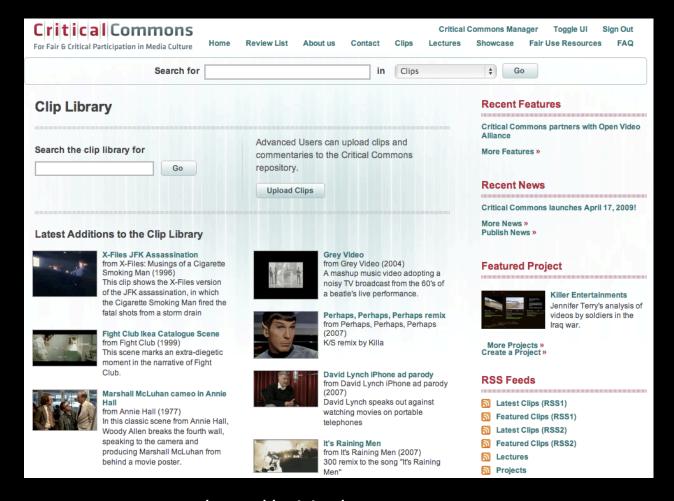
Colocted from a pool of more than 1000

MacArthur Foundation: Digital Media & Learning

http://www.macfound.org



Searchable, downloadable, user-generated clip library





Curated lectures and playlists

Critical Commons For Fair & Critical Participation in Media Culture	Home About	us Contact	Clips	Lectures	Showcase	Sign In Fair Use Resource	Register es FAQ	
Search for		in	Clips		→ Go			
Lecture Library					Recent F	eatures		
					Critical Com Alliance	nmons partners with	Open Video	
A community-generated archive of lectures, presentations and screening programs, complete with associated media clips and critical commentaries.				More Features »				
Search the lecture library for Go					Recent News Critical Commons launches April 17, 2009!			
					More News	»		
Documentary Epistemology by Steve Anderson This lecture considers questions of epistemology in relation historical events as a case-study	n to documentary media, usin	ig the construction	/reconstru	ction of	Featured	Project		
Database Narrative by Steve Anderson This lecture outlines some basic properties of database narratives, referring to the debate between Lev Manovich and Marsha Kinder on the nature of selection and combination in narrative.						Killer Enterta Jennifer Terry videos by sol- Iraq war.	's analysis of	
Postmodernism lecture by Steve Anderson An illustrated lecture on postmodernism					More Projec	ets »		

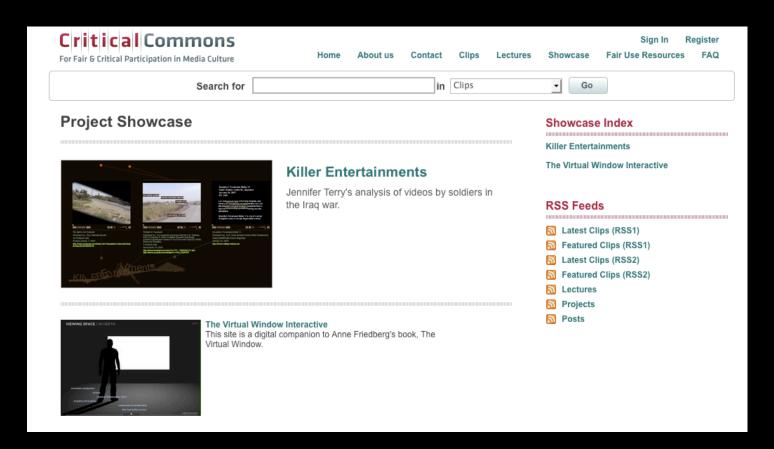


Fair use resources and best practices

Recent Features Our highlights of what's happening in the world of fair use Critical Commons partners with Open Video Alliance We are looking forward to the Open Video Alliance conference this summer at NYU Law School June 19-20, 2009 More Features >> Recent News New developments in fair use and Critical Commons Critical Commons Critical Commons launches April 17, 2009! More News >> Featured Proj. Featured Proj. Featured Proj. Center for Social Media releases Code of Best Practices for Media Literacy	gle UI Sign Out tesources FAQ		
A curated repository of resources related to fair use, copyright reform and remix culture Recent Features Our highlights of what's happening in the world of fair use Critical Commons partners with Open Video Alliance We are looking forward to the Open Video Alliance conference this summer at NYU Law School June 19-20, 2009 More Features > Recent News New developments in fair use and Critical Commons Critical Commons launches April 17, 2009! More News > Recently Published Fair Use Guidelines An annotated collection of Fair Use guidelines - both completed guides and works in progress. Feel free to submit your own community's guidelines, find collaborators or add comments. Center for Social Media releases Code of Best Practices for Media Literacy This long-awaited guide to fair use for Media Literacy Educators offers a welcome alternative to the disinformation			
Our highlights of what's happening in the world of fair use Critical Commons partners with Open Video Alliance We are looking forward to the Open Video Alliance conference this summer at NYU Law School June 19-20, 2009 More Features > Recently Published Fair Use Guidelines An annotated collection of Fair Use guidelines - both completed guides and works in progress. Feel free to submit your own community's guidelines, find collaborators or add comments. Center for Social Media releases Code of Best Practices for Media Literacy This long-awaited guide to fair use for Media Literacy Educators offers a welcome alternative to the disinformation	S Copyright and Fair Use		
More Features » Recently Published Fair Use Guidelines An annotated collection of Fair Use guidelines - both completed guides and works in progress. Feel free to submit your own community's guidelines, find collaborators or add comments. Center for Social Media releases Code of Best Practices for Media Literacy This long-awaited guide to fair use for Media Literacy Educators offers a welcome alternative to the disinformation			
An annotated collection of Fair Use guidelines - both completed guides and works in progress. Feel free to submit your own community's guidelines, find collaborators or add comments. Center for Social Media releases Code of Best Practices for Media Literacy This long-awaited guide to fair use for Media Literacy Educators offers a welcome alternative to the disinformation	ects		
your own community's guidelines, find collaborators or add comments. Center for Social Media releases Code of Best Practices for Media Literacy This long-awaited guide to fair use for Media Literacy Educators offers a welcome alternative to the disinformation	Killer Entertainments Jennifer Terry's analysis videos by soldiers in the		
This long-awaited guide to fair use for Media Literacy Educators offers a welcome alternative to the disinformation	Iraq war. The Virtual Window		
This long-awaited guide to fair use for Media Literacy Educators offers a welcome alternative to the disinformation	Interactive This site is a digital		
	companion to Anne Friedberg's book, The Virtual Window.		
Fair Use Guidelines from SCMS More Projects »			
These guidelines were written and approved by the Society for Cinema and Media Studies in 2007.			



Showcase for multimedia scholarship



Deleuze and Cinema | Kara Keeling

Clip Library

Passion of Joan of Arc and Deleuze



No audio commentary available.

Text Commentaries on this Clip

Select the commentary you want to read:

Alison Kozberg: Passion of Joan of Arc+

Passion of Joan of Arc and Deleuze

by Alison Kozberg

by Alison Kozberg and Genevieve Anderson

In Cinema 1 Deleuze writes: "The affection-image is the close-up, and the close-up is the face" (87). Deleuze develops an argument posed by Sergei Eisenstein that the close-up gives an affective reading of the whole film. He writes "it is both a type of image and component of all images." (87) The close-up reveals what it is usually not visible, it "expresses in a free way all kinds of tiny local movements which the rest of the body usually keeps hidden" (88) It is appropriate that Deleuze describes The Passion of Joan of Arc, a film composed almost entirely of close-ups, as "the affective film par excellance" (106) The film forgoes almost all of Joan's life as a warrior in favor of the detailed documentation of her trial. Deleuze notes that the film

The Transverberation Scene | Sherry Velasco

Clip Library

Teresa, el cuerpo de Cristo (2007; Dir. Ray Loriga): Scene 1



from Teresa, el cuerpo de Cristo (2007)

Created by Ray Loriga Distributed by Artédis Posted by Sherry Velasco

Text Commentaries on this Clip

Select the commentary you want to read:

Sherry Velasco: Teresa, el cuerpo de (-

Teresa, el cuerpo de Cristo (2007; Dir. Ray Loriga)

by Sherry Velasco

This controversial film based on the life of Teresa is the most sexualized version to date (with the exception of the 1989 British "Visions of Ecstasy" -a 19-minute film written and directed by Nigel Wingrove depicting St. Teresa caressing and kissing Christ with crosscut shots of her being erotically touched by a female character representing her psyche). The transverberation scene in Loriga's 2007 film is first suggested indirectly in a scene that portrays Teresa slightly reclined during a trance, wearing a red dress (not a nun's habit), and with numerous long spears emanating from her body. In a subsequent scene we see quick flashes of a handsome male angel, making this the only feature-length film to show an angel with Teresa (portrayed by Paz Vega as a beautiful young woman despite the fact that Teresa de Jesús was 44 years old when she experienced the transverberation vision). These shots are dream-like flashes that crosscut with the nun convulsing in rapture during prayer while dramatic music provides the tension during the vivid intercut scenes. The last scene addressing the transverberation is another verbal narration of the episode by Teresa, who is defending her experiences

Buffy vs. Twilight | Jonathan McIntosh

Clip Library

Buffy The Vampire Slayer - Stalking Scene (episode #1)



from Buffy the Vampire Slayer - "Welcome to the Hellmouth" (1997)

Created by Joss Whedon
Distributed by 20th Century Fox Television
Posted by Jonathan McIntosh

Text Commentaries on this Clip

Select the commentary you want to read:

Jonathan McIntosh: Buffy vs. Twilight -

Buffy vs. Twilight - Stalking Scene Comparison

by Jonathan McIntosh

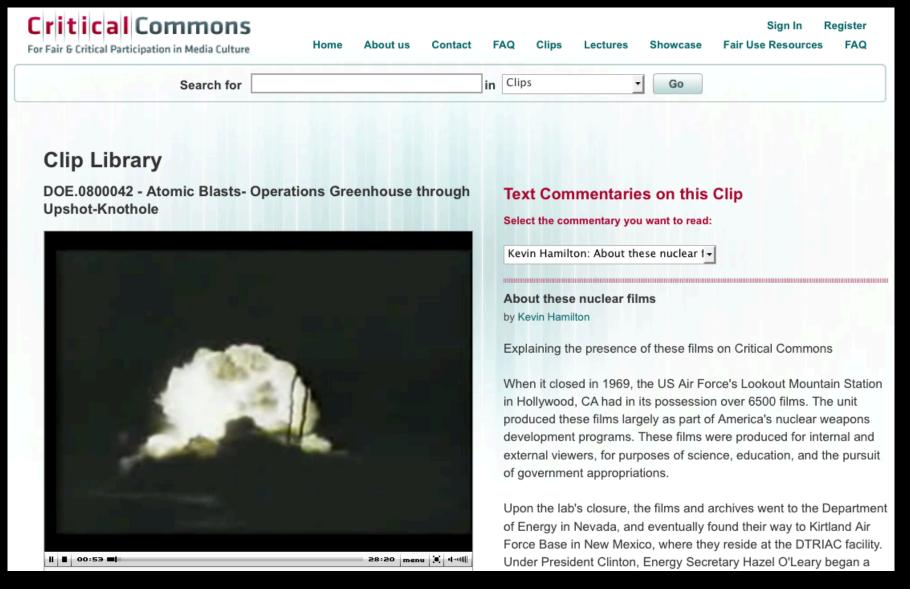
A comparison of stalking scenes in the 2008 film Twilight and in Buffy the Vampire Slayer.

- · Compare to stalking scene in Buffy episode #1
- Compare to stalking scene in Buffy episode #13
- Compare to stalking scene from Twilight
- Compare to Bella's reaction from Twilight

There are strikingly similar narrative elements present in both the television series *Buffy the Vampire Slayer* and in the 2008 feature film *Twilight*. Both stories follow a teenage heroine as she develops a relationship with an older male vampire. Both also contain stalking sequences in which the female protagonist walks alone at night and is followed by shadowy figures. The similarities, however, end there as each saga has radically different outcomes and narrative lessons.

In *Twilight* Bella is confronted by a group of aggressive, drunken frat boys, and begins to defend herself – but is interrupted when Edward,

DOD Nuclear Archive | Hamilton & O'Gorman





Critical Commons

http://criticalcommons.org