Introducing Scalar: Designs for innovation
Erik Loyer, USC

Beyond relational: Database dynamics of Scalar
Craig Dietrich, USC

Walter White meets Isadora Duncan
Jackson Stakeman, USC

Fair use and Critical Commons
Steve Anderson, USC
[ Mark Williams ]
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...
...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
TRANSFORMATIONS I
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 recombination 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 tap into an extremely dynamic counterculture that is devoted to creative reuse.

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

Organized by Steven Anderson, Anne Balzamo, Anne Friedberg, Alice Cynamon, Perry Hoberman, Michael Nauzet, Monica Paredes, Douglas Thomas, Richard Weinberg and Holly Willis.

For more information, please visit our website or contact us at visionsandvoices@usc.edu or (213) 740-8786.

KEYNOTES BY RICK PRELINGER, WRITER, FILMMAKER AND ARCHIVIST AND JORI ITO, JAPAN-BASED INTERNET ENTREPRENEUR
REMIXING THE ARCHIVE CONTEST FOR USC STUDENTS
PANEL ON THE ROOTS AND FUTURE OF REMIX CULTURE

USC’s PERRY HOBERMAN WILL PERFORM A REMIX OR A TALK BY LAURIE ANDERSON

HARDS-DI REMIX WORKSHOPS BY BARBARA LATTANZI AND ANIMAL CHARM
WEST COAST PREMIERE OF ANNE MCGUIRE’S ADVENTURE
PODSCION: THE (THE UNUSVIOUS OF MY SHIP)

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
Polarization of discourse surrounding copyright

Rhetorical
Polarization of discourse surrounding copyright

Legal
Polarization of discourse surrounding copyright

Technical

```c
void CSSdescramble(unsigned char *sec, unsigned char *key) {
    unsigned int t1, t2, t3, t4, t5, t6;
    unsigned char *end = sec + 8x300;
    t1 = key[0] ^ sec[6x54] | 0x100;
    t2 = key[1] ^ sec[6x55];
    t3 = (((unsigned int *)(key + 2))) ^ (((unsigned int *)(sec + 6x56)));
    t4 = t3 & 7;
    t3 = t3 ^ 2 + 8 - t4;
    sec += 0x80;
    t5 = 0;
    while (sec != end) {
        t4 = CSSst[2][t2] ^ CSSst[3][t1];
        t2 = t1 >> 1;
        t1 = (((t1 & 1) << 8) ^ t4);
        t4 = CSSst[5][t4];
        t6 = ((((((t3 >> 3) ^ t3) >> 1) ^ t3) >> 8) ^ t3) >> 5) & 0xff;
        t3 = (t3 << 8) ^ t6;
        t6 = CSSst[4][t6];
        t5 = t5 + t4;
        *sec++ = CSSst[1][*sec] ^ (t5 & 0xff);
        t5 <<= 8;
    }
}
```
Polarization of discourse surrounding copyright
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
Center for Social Media
http://www.centerforsocialmedia.org
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 How to Post a Video to Wikipedia, along with a number of community-based projects 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 unveiling a free conversion app for Mac and Windows. 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.
Four Factors vs. Best Practices

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

Center for Social Media
http://www.centerforsocialmedia.org
Electronic Frontier Foundation
Defending Freedom in the Digital World

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

Audio
music, sounds, speeches...

Images
photos, illustrations, designs...

Video
movies, animations, footage...

Text
books, blogs, essays...

Education
lesson plans, course packets, textbooks...

Find
Music, photos, and more

Publish
Your stuff, safely and legally

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)*
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
For more information, visit www.macfound.org.
Searchable, downloadable, user-generated clip library

http://criticalcommons.org
Curated lectures and playlists

Lecture Library

A community-generated archive of lectures, presentations and screening programs, complete with associated media clips and critical commentaries.

Lecture Search

Search the lecture library for

Recent Features

Critical Commons partners with Open Video Alliance
More Features »

Recent News

Critical Commons launches April 17, 2009!
More News »

Featured Project

Killer Entertainments
Jennifer Terry’s analysis of videos by soldiers in the Iraq war.
More Projects »

http://criticalcommons.org
Fair use resources and best practices

http://criticalcommons.org
Showcase for multimedia scholarship

Critical Commons
For Fair & Critical Participation in Media Culture

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Project Showcase

Killer Entertainments
Jennifer Terry’s analysis of videos by soldiers in the Iraq war.

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The Virtual Window Interactive
This site is a digital companion to Anne Friedberg’s book, The Virtual Window.

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Showcase Index

- Killer Entertainments
  - The Virtual Window Interactive

RSS Feeds

- Latest Clips (RSS1)
- Featured Clips (RSS1)
- Latest Clips (RSS2)
- Featured Clips (RSS2)
- Lectures
- Projects
- Posts

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http://criticalcommons.org
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 excellence” (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
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 spear 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.

http://criticalcommons.org
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,

http://criticalcommons.org
DOE.0800042 - Atomic Blasts- Operations Greenhouse through Upshot-Knothole

Text Commentaries on this Clip

Select the commentary you want to read:

Kevin Hamilton: About these nuclear films

About these nuclear films
by Kevin Hamilton

Explaining the presence of these films on Critical Commons

When it closed in 1969, the US Air Force’s Lookout Mountain Station in Hollywood, CA had in its possession over 6500 films. The unit produced these films largely as part of America’s nuclear weapons development programs. These films were produced for internal and external viewers, for purposes of science, education, and the pursuit of government appropriations.

Upon the lab’s closure, the films and archives went to the Department of Energy in Nevada, and eventually found their way to Kirtland Air Force Base in New Mexico, where they reside at the DTRIAC facility. Under President Clinton, Energy Secretary Hazel O’Leary began a
Critical Commons
http://criticalcommons.org