Designing Digital Scholarship: Research in a Networked World

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The vernacular archives (or datasets) of popular culture are expansive:

• As of summer 2014, there were over 100 hours of video uploaded to YouTube every minute.

• Instagram claims that its users upload over 60 million photographs per day.
This explosion of available data can help us see our world anew.
It can also engage citizens beyond cat videos.
The scholarly datasets are none too shabby either.
In the humanities, vast archives offer another kind of evidence or data.
Europeana@Pinterest

Discover a wide range of hand-picked treasures from Europeana on Pinterest. Explore the themes of Tapestry, Adam & Eve, Geishas, Renaissance Art and more.

Explore Pinterest
We need to rethink the very forms + practices of scholarly production.

How might we harness the energy of the popular vernaculars of the web and of visualization tools for scholarship?

Can the vast archives of the digital realm impact not only our research but also the very ways in which we author, share and perceive of our scholarship?

Can our analyses and writing more seamlessly live alongside our data and our evidence?

Can we combine human + machine interpretations? Build better tools and infrastructures for humanities scholars?
Data can be gathered in new ways, from amateur to expert.

Open Source Crowdsourcing Game Platform

Metadata Games (MG) is a free and open source (FOSS) crowdsourcing game platform. As players play Metadata Games, images, video, and audio from libraries, archives, and museums gain valuable descriptions, making it easier for the general public and scholars to discover these collections.

The current MG build we are hosting contains over 45 Collections from 11 Institutions, containing tens of thousands of media items (images, audio, video) that have generated over 167,000 tags.

Our current collaborations include the British Library, Boston Public Library, The Open Parks Network, Digital Public Library of America, and the American Antiquarian Society, among others!

For more technical information, check the Technical Implementation section.
New scholarly practices can emerge

For Shakespeare critics and scholars, among the most significant consequences of media change will be transformations in how we communicate with each other about our work and publish new research. In keeping with the topic of its special issue, 61:3, “Shakespeare and New Media,” Shakespeare Quarterly conducted an experiment in open peer review, for this issue, which ran from 10 March to 5 May 2010.

See “From the Editor: Gentle Numbers” for an introduction to the issue and summary of the experiment.

This site archives the experiment itself: the exchanges that took place around four essays under consideration for possible publication in SQ 61:3 and three scholarly reviews that had (unlike the essays) already been accepted for publication. The editors invited thoughtful feedback from Shakespeare scholars and other readers on any essay that fell within their areas of expertise — in terms of its originality, accuracy, and stylistic and rhetorical merits. Because scholars whose work is being reviewed may need to show that experts in the field participated in this process, we asked readers to register in their own names.

Comments on the essays are now closed but the site is still open for general conversation about the experiment and reactions to it. You may find these at the guest editor's blog and at the general comments page.
Scholarship might be open to all
We can rethink the book as academic fetish object.
http://www.livingbooksaboutlife.org/
Information can be discovered and represented in many ways.
Humanities scholars + artists should help design tools that suit our research paradigms

www.mukurtu.org
We should value experimental practice.
We can learn from rich interactive design.
Colonial Pickle Works
Greenpoint Ave. [Near 137 Milton St.], Brooklyn
04 October 1932
complainant: Mr. N. Schmuck
137 Milton Street, Brooklyn

Mr. Schmuck’s complaint was referred to Dr. James Morrison, Assistant Sanitary Superintendent for Brooklyn, for investigation and appropriate action.
Jenny Terry, “Killer Entertainments” in *Vectors*
The Alliance for Networking Visual Culture
http://scalar.usc.edu/anvc/

ABOUT THE ALLIANCE

We live surrounded by screens and images, and visual, film, and media studies have been at the forefront of the analysis of this rich multimedia environment. However, the transformation of the Internet and other digital forms in the last decade into visualized mass media offers a further opportunity for our fields to advance by engaging with these formats simultaneously as communication environments and objects of study.

The Alliance for Networking Visual Culture seeks to enrich the intellectual potential of our fields to inform understandings of an expanding array of visual practices as they are reshaped within digital culture, while also creating scholarly contexts for the use of digital media in film, media and visual studies. By working with humanities centers, scholarly societies, and key library, archive, and university press partners, we are investigating and developing sustainable platforms for publishing interactive and rich media scholarship.
The Alliance for Networking Visual Culture (ANVC) and Scalar were created with the generous support of the Andrew W. Mellon Foundation. Substantial advisory support was provided by Richard Lucier and Abby Smith Rumsey of the Scholarly Communications Institute. Further support provided by the National Endowment for the Humanities. A special thanks to all the intrepid souls who have collaborated with us to date and shaped the development of ANVC and Scalar.

Current Grant PIs
Tara McPherson, Lead PI, ANVC, Associate Professor, School of Cinematic Arts, USC, Editor, Vectors,
Erik Loyer, Co-PI, Creative Director, Vectors and ANVC.
Craig Dietrich, Co-PI, Information Design Director, Vectors and ANVC, Assistant Professor of Cinema Practice, School of Cinematic Arts, USC.
Steve F. Anderson, Co-PI, Associate Professor, USC, PI, Critical Commons, Editor, Vectors, Archive Liaison, ANVC.
Phil Ethington, Co-PI, Professor, USC Dornsife College, Archive Liaison, ANVC.

USC Development Team
Craig Dietrich, Information Design Director, Vectors and ANVC
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Steve F. Anderson, PI, Critical Commons, Editor, Vectors, Archive Liaison, ANVC
Curtis Fletcher, Project Manager, ANVC
Micha Cardenas, Developer and Instructor, USC Graduate Student and Artist
Alexei Taylor, Designer and Instructor, Hemispheric Institute, NYU
John Bell, Programmer, ANVC, Assistant Professor, Innovative Communication Design, University of Maine
Lucas Miller, Developer, RUST LTD
Michael Lynch, Programmer, Open Source Community Manager
Website development by Won J. You
Scalar logo designed by Alex Louie
The Alliance for Networking Visual Culture  scalar.usc.edu

Archive + Library Partners
- Critical Commons
- The Getty Library
- Hemispheric Institute Digital Video Library + the NYU Libraries
- Internet Archive
- Shoah Visual History Archive

University Press Partners
- Duke University Press
- The MIT Press
- NYU Press
- Open Humanities Press
- U. of California Press
- U. of Michigan Press

Original Grant PIs
- Tara McPherson, Lead PI, ANVC, Associate Professor, School of Cinematic Arts, USC
- Wendy Chun, Co-PI, ANVC, Professor of Modern Culture and Media, Brown University
- Brian Goldfarb, Co-PI, ANVC, Associate Professor of Communication, UCSD
- Nicholas Mirzoeff, Co-PI, ANVC, Professor of Media, Culture and Communication, NYU, Steinhardt School of Culture, Education and Human Development
- Joan Saab, Co-PI, ANVC, Associate Professor of Art History/Visual and Cultural Studies, Director, Visual and Cultural Studies Program, University of Rochester
From experiment to scalability: building Scalar

Scalar is a publishing platform for scholars who use visual materials.

Developed by the same team that created Vectors, Scalar is built on several years of extensive experience collaborating with scholars to author digital humanities projects using all of the affordances of contemporary digital media forms, including video, audio, animation, graphic and interaction design, and the database.

The goal of the project is to create a standardized interface for reading and writing these works that enables the practice to spread more widely across presses and scholarly societies.
Author has selected the Media view as the default for the composite

Favors the text content of the composite, with linked media shown in a sidebar

Narrates content relationships in list form for easy reading and navigation

Displays content in a spreadsheet format for quick sorting and pinpoint editing

Displays an interactive diagram of the composite's relationships to other content in the text

Reader can select other views at will from a menu:
- Text
- Media
- List
- Grid
- Graph
Seamless workflow, from archive to article

**HyperCities Importer**

The import feature links Scalar to partner archives. When media are imported, source media files remain on the archives' servers. However, information about the media (including title, description, subject) are converted to Dublin Core (and other) metadata fields and saved locally in Scalar. Metadata can be updated manually or by re-importing the media. To begin, enter a search keyword in the input box below.

Search by HyperCities Collection ID

Hypercities is a collaborative research and educational platform for traveling back in time to explore the historical layers of city spaces in an interactive, hypermedia environment. (hypercities.com)

The importer is set to search based on a HyperCities Collection URL or ID. To find a collection, enter the collection URL found by clicking “Link” in the upper right of a collection panel. Example URL: http://hypercities.ats.ucla.edu/?collections/30851

http://hypercities.ats.ucla.edu/?collections/35394  Search

Found 15 results (15 supported) for “35394”  Page 1

- **Ghost Metropolis 2011 Edition**
  - Phil Ethington
  - Import type hypercities collection 35394  Preview

  - By Phil Ethington (c.2009)
  - Phil Ethington
  - Import type hypercities collection 16745  Preview

Pico Narrative
Take your content anywhere.

You can mashup your Scalar content with other data sources, build your own visualizations, or create completely new interfaces for your materials using Scalar’s built-in API. All of the content from your project is available either directly via URL-based requests which return data in RDF-XML and JSON formats, or through a free JavaScript library which creates a unified model of your downloaded Scalar data and makes it easy to access that data in a variety of ways, all while queueing requests and caching results.

Read more about the API in our User’s Guide.
Children in the Revolution

Revolutionary Children

The Algerian revolution was practiced by and for children. It was about the "birth of a nation," or what Frantz Fanon called a "new man" altogether. As late as 1952, the Algerian School of medicine declared in its handbook for physicians: "These primitive people cannot and should not benefit from the advances of European civilization." That is to say, all Algerians were children from the colonial point of view. The colonized "child" was a peculiar genus because it was held that s/he would never grow up and thus had to remain in the condition of tutelage. Here emancipation would refer both to ending colonial rule and, in the traditional sense, to being granted adult status. For Jews, women, colonized subjects and many others, such emancipation has often "lagged behind" that of white men, creating that sense that the "time is out of joint," the spectrality of the modern.

In newsreel footage of the period, children are shown being arrested en masse, as revolutionary activists. In *The Battle of Algiers*, this role was
## Children in the Revolution

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The Nicest Kids in Town

AMERICAN BANDSTAND, ROCK 'N' ROLL, AND THE STRUGGLE FOR CIVIL RIGHTS IN 1950s PHILADELPHIA
MATTHEW F. DELMONT

Explore the History of Segregation on Dick Clark's American Bandstand

The Nicest Kids in Town examines the early history of American Bandstand, one of the most popular and influential shows in the history of television. Counter to Dick Clark's claim that he integrated American Bandstand in 1957, my research offers new evidence regarding how American Bandstand became racially segregated and continued to discriminate against black teenagers during its years in Philadelphia, 1952-1964.

This digital project is a companion to a book from University of California Press, American Crossroads series (February 2012). You can buy the book at Amazon.com.

As you navigate this site, you will be able to view over 100 images and video clips related to my book project, including American Bandstand memorabilia, newspaper clippings regarding protests of American Bandstand, photographs from high school yearbooks, and video clips from American Bandstand.

Click here to begin The Nicest Kids in Town

To learn more about the author, please visit: http://mattdelmont.com
This Scalar book provides videos, photographs and texts to accompany the book, Holy Terrors: Latin American Women Perform. The reader can follow the materials by taking various paths—the first follows the order of the artists represented in this book. The other paths organize the materials by topic—Indigenous performance, solo performance and political performance.

We hope you will explore the various paths offered here and the links to related works by these and other artists to continue your own paths. To order Holy Terrors: Latin American Women Perform click here.
Exhibitions Close Up – Bernini: Sculpting in Clay
Sheryl E. Reiss, Author

A caa.reviews/Alliance for Networking Visual Culture Project

Bernini: Sculpting in Clay, Kimbell Art Museum, Fort Worth, Texas

Thanks to a generous grant from the Mellon-funded Alliance for Networking Visual Culture (http://scalar.usc.edu), caa.reviews has been able to complete a pilot project using the Scalar multimedia digital platform to create a "book" that will permit its readers to experience virtually the recent exhibition Bernini: Sculpting in Clay (in its showing at the Kimbell Art Museum in Fort Worth, Texas). The caa.reviews/Scalar project features a number of elements including an introductory essay; a video walkthrough that permits visitors to this website to experience the exhibition as if moving through galleries; a timeline that allows visitors to compare and contrast works of art; and a database that provides information on sources and primary texts. This project is a notable example of how digital technologies can be used to enhance and expand traditional exhibition programming.
Erin Mee: Listening to the argument

Hearing the Music of the Hemispheres
Erin B. Mee, Author

Symphony for 100,000,000,000 Neurons

"Hearing the Music of the Hemispheres" is a born-digital multimodal article incorporating film, video, and audio clips that are integrated in, and central to, the argument. It is best viewed using Google Chrome, but any browser on any computer or tablet device will work. For optimal listening, start with your volume set at least halfway up and adjust as you wish.

PERFORMING ARCHIVE: CURTIS + “THE VANISHING RACE” BY AMY BORSUK, BEATRICE SCHUSTER, DAVID J. KIM, HEATHER BLACKMORE, J... Volume set: The North American Indians. These keyword paths are intended to highlight themes and raise questions about Curtis’ work and representation of Native Americans.

Note: These paths have been created using keyword searches of the descriptions Edward Curtis wrote for his photographs. These paths are not exhaustive; you may search through the gallery of images using your own keywords for further exploration.

"Ceremony"
FemTechNet Critical Race & Ethnic Studies Pedagogy Workbook

by Anne Cong-Huyen, Genevieve Carpio, Veronica Paredes, Amanda Phillips, and Sharon Irish

Begin with “Introduction”
“today”
What was it like that day?

**Build Up**
In the twenty-four hours leading to the March on Washington »

**The March Program**
The day’s program was a mix of singers and speakers who represented the coalition... »

**Freedom Now!**
The most radical speech of the day was given by SNCC's John Lewis »

**Drawing History**
In the first drawings the artist has placed iconic moments in the civil rights movement »

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_Freedom’s Ring, Evan Bissell with Erik Loyer, freedoms-ring.org_
Describe an experience in school that suggested your role in society was based on your race, class and/or gender?
You get stopped by the Interplanetary Border Guard on your way to the shuttle. Inside his little tower, the guard's black hair is in a fresh crew cut, he's white, fit, seems eager, a parody of a masculine soldier. You hand him your passport, he looks at it and says "wait here please" and walks away, into an office where more border guards are talking... Minutes pass.

You pray. You are so afraid. You think of your lover, and if you'll be kept apart from her. You look off at the horizon, trying to appear calm, and wonder if this stress is worth it, or if you're just not taking care of yourself. Are you being committed or reckless? It's hard to tell. You wait.

Wait, Quietly and Hope I Run
Central California

You land on a beach on the Central California coast. You’re in between two of the first nodes for internet traffic, Stanford University and the University of California Santa Barbara, and two hundred miles from the major internet technology hub in Silicon Valley. This is where the Internet enters the United States via undersea cable. The beach is empty this late.
Rethinking Learning: Jeff Watson + the Reality Starts Here ARG>
http://remotedevice.net/projects/reality/
Rethinking Learning: Jeff Watson + the Reality Starts Here ARG
http://remotedevice.net/projects/reality/
Jeanne Jo, Recombinatory film project, M.A.R.R.A.
http://www.jeannejo.com
Thank you so much to everyone who was able to participate in the FemTechNet Summer 2014 Workshop last week! I have put together a table of contents document that links to the notes taken over the week. This document also contains links to some of the Blue Jeans recordings that were captured over the week. You can also find a folder with these recordings here.

In the table of contents document, I have also [...]
How should we think about scholarly practice in an era of big data and big archives?

- Don’t assume you know how people will use data and information: value open-ness but also ethics
- Think of users/readers as co-creators: open APIs, “deep access” to data, allowing users to curate their own pathways. Yours in not the only interpretation.
- Assume multiple front-ends, from the transparent to opaque, the text-based to the visual; not books or multimedia but both and more
- Imagine scholarship at many scales, from the micro to the macro
- Learn from experimental and artistic practices
- Engage designers and information architects
- Value (and evaluate and reward) collaborations across skill sets