

Microsoft® Research

Faculty Summit 2010

Animating the Archive: New Modes of Scholarly Publishing

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Both scholarship + popular culture have gone online

- There were about 25,400 active scholarly peer-reviewed journals in early 2009, collectively publishing about 1.5 million articles a year.
(Ware, The STM Report)
- The vast majority of STM journals are now available online, with 96% of STM and 87% of arts, humanities and social sciences journals accessible electronically in 2008. (Ware, The STM Report)
- There are over 120 million videos on YouTube, with 13 hours of content uploaded every minute.
- In October 2009, Flickr surpassed 4 billion photographs, just 5 ½ months after the 3 billionth mark was reached.

Scholars have access to vast collections of digital data

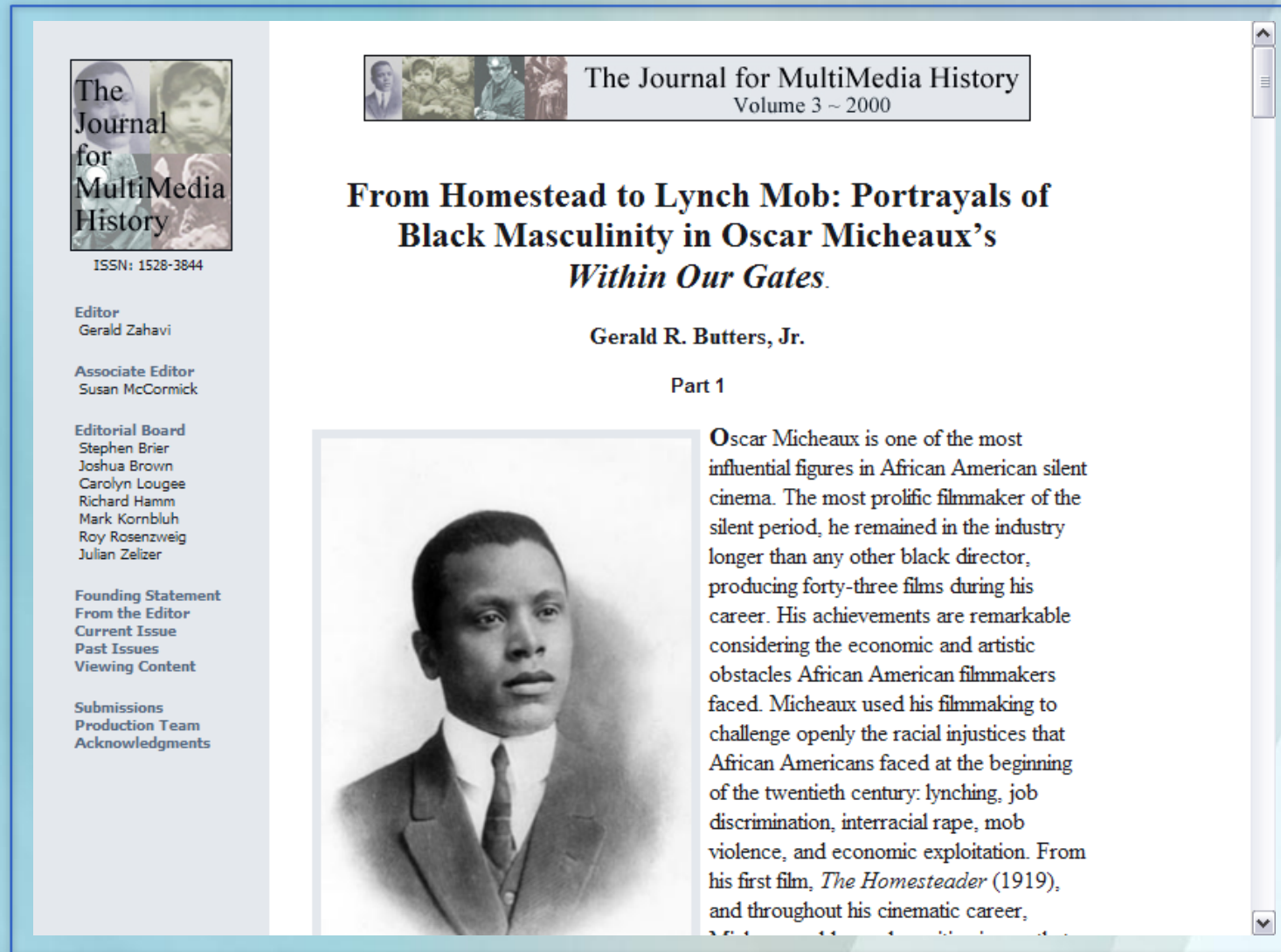
The screenshot displays the USC Shoah Foundation Institute website. At the top left is the logo featuring a portrait of a man and the text "USC SHOAH FOUNDATION INSTITUTE FOR VISUAL HISTORY AND EDUCATION". The navigation menu includes "Home", "Online Testimony Viewer", "The Testimonies", "Education", "Support Us", "About Us", and "News". A descriptive text states: "The global map displays institutions where the public may access the USC Shoah Foundation Institute's video testimonies around the world." Below this is a world map with several blue and green location pins. A pop-up window for "Unión Israelita de Caracas" is open, providing the following information:

Unión Israelita de Caracas

Access the USC Shoah Foundation Institute Visual History Collection
Collection: 16 testimonies conducted in Venezuela
Unión Israelita de Caracas
Av. Marqués del Toro con Av. Washington #9
San Bernardino - Caracas 1010
Venezuela
Tel: +58 212 552 8222
<http://www.uic.org.ve/>
For more information, please contact Tina Minh at the USC Shoah Foundation Institute:
Tel: +1 213 740 6026, email: vhi-col@usc.edu

The map interface includes a left-side navigation panel with zoom and pan controls, and a top-right panel with "Map", "Satellite", and "Hybrid" view options. The map labels include "North America", "South America", "Africa", "Asia", "Australia", "Atlantic Ocean", "Indian Ocean", and "Pacific Ocean".

And yet scholarship often remains – at best – text with pictures




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,

The Journal for MultiMedia History
ISSN: 1528-3844

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Can we rethink the *very forms* of scholarly production?

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

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

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

We need multimodal scholarship

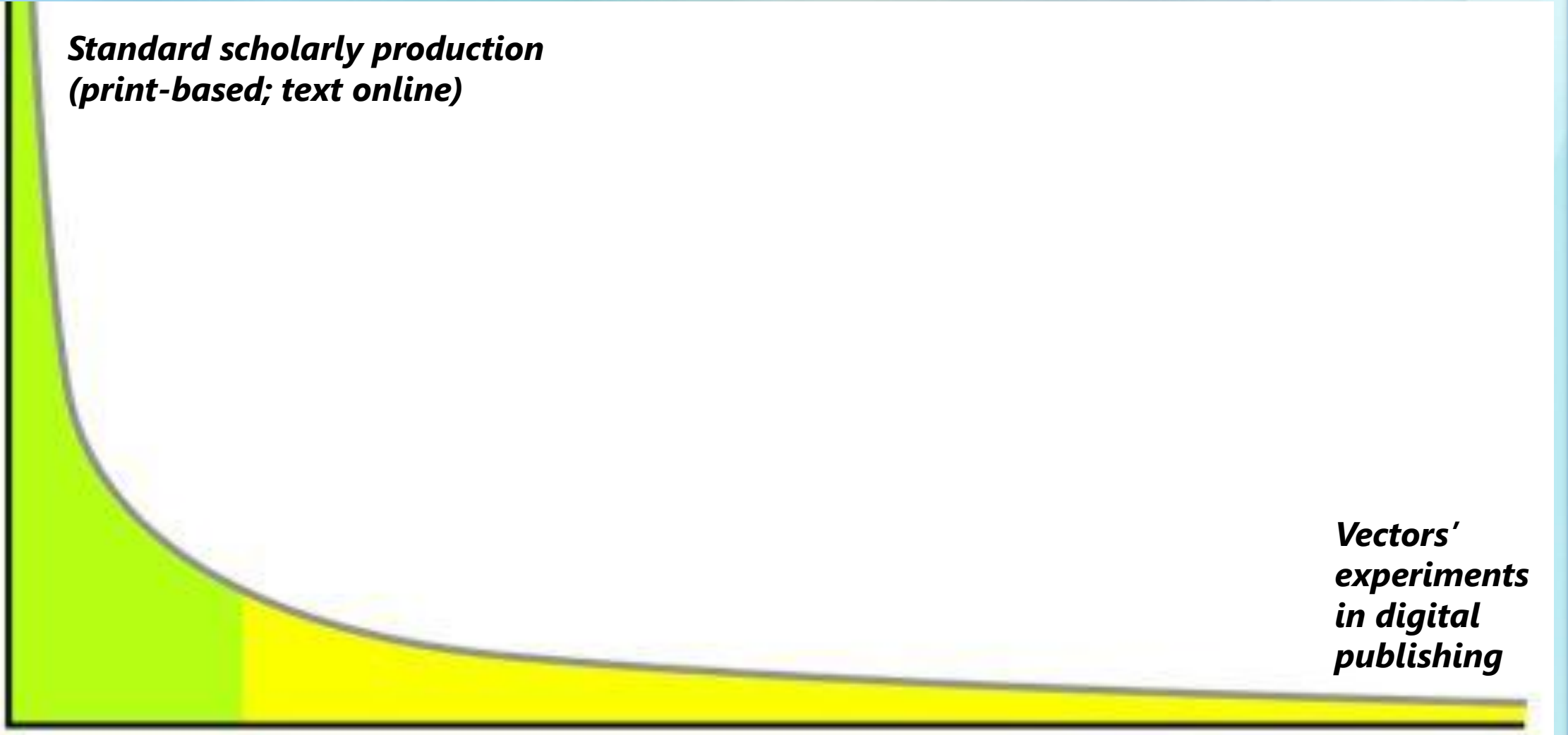
Multimodal Scholarship:

- **Investigates the computer as simultaneously a platform, a medium and a display device**
- **Thinks carefully about the relationship of form to content, expression to idea**
- **Explores new forms of literacy and new relations to evidence**
- **Expands our understanding of visual communication and interactive visual languages**

Vectors launched in 2005 as a sustained space of experimentation in multimodal scholarship, a “long tail” test case in the humanities and arts.

***Standard scholarly production
(print-based; text online)***

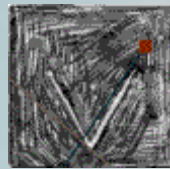
***Vectors’
experiments
in digital
publishing***



Vectors changes the look and feel of scholarship

***Vectors* focuses on the potential for new visual, affective, or sensory aspects of humanities research and on rich collaboration across diverse skill sets.**

***Vectors* doesn't publish work that can exist in print.**



Feedback from *Vectors'* Fellows:

[My project] was a unique opportunity for me to grasp the structural and mathematical relationships that must be explicitly spelt out for computers. . . .It gave me new insights and appreciations regarding the underlying operations of the digital.

--Melanie Swalwell, Media Studies

Constructing (and I think that is, more than usually, the proper term) my essay, "Mobile Figures" in Issue 2, allowed me to rethink the material in an utterly new form.

--David Lloyd, English

The Benefits of Multimodal Scholarship:

1. Relational Thinking:

A deep engagement with database forms and algorithmic structures allows scholars to formulate new research questions and to discern new patterns in data.

The Benefits of Multimodal Scholarship:

2. Emergent Genres of Multimodal Scholarship

Such genres cover a range of approaches, from the animated archive to the experiential argument to the interactive documentary to the spatialized essay to various forms of simulation or visualization.

The Benefits of Multimodal Scholarship:

3. Process as much as product

It is time to shift our notions of scholarship away from a fixation on product toward a new understanding of process. We need to value both collaboration across skill sets and failure. Digital media can help us capture and document both process and collaboration.

The Benefits of Multimodal Scholarship:

4. Rethinking digital tools

Scholarly tools shouldn't be built a priori but rather in the context of use. We began with the research questions that engaged scholars and developed our initial publishing tools from that process.

Current Directions:

- Extending our summer workshop: expanding scholarly literacies
- A continuum of practices + partners: Mellon, NEH, university presses, new library-scholar partnerships, professional societies + the ACLS, multiple universities
- Templates for multimodal thinking: stabilizing emergent genres + cultivating readers
- Scaling the Vectors' process (Scalar)

The Alliance for Networking Visual Culture



Early Prototype

The screenshot displays an early version of the YouTube website. At the top, the YouTube logo is on the left, followed by the text "Publishing Learning from YouTube" and "By Alan Sahas & Interface by Craig S. Heller". Navigation links for "Tags", "Search", "Create", and "More" are visible. The main content area features two video thumbnails on the left: "Pretty Cool People Interviews - M..." and "My Lazy Eye (and P. Monkey gets...". To the right, a text post titled "Hildebrand on Joanne & Jackie, March 31, 2009" is displayed. The post text discusses a conference and a video chainletter project. Below the text, there are two panels: "YouTours" with a search bar and "Tags" with a list of tags including "Vernacular", "Vlog", "Adverse", "Community", and "Mobility".

YouTube Publishing Learning from YouTube
By Alan Sahas & Interface by Craig S. Heller

Tags Search Create More

Pretty Cool People Interviews - M...

My Lazy Eye (and P. Monkey gets...

Hildebrand on Joanne & Jackie, March 31, 2009

I attended some of the "Media Studies in Southern California" conference sponsored last weekend by the Cultural Studies Department at Claremont Graduate University. I was most taken by my friend and colleague, Lucas Hildebrand's presentation on the video chainletters of Joanne & Jackie, formerly the Miss Monica, once the project of the *Miranda July*, and now the labor of love of students at Bard College. Lucas' presentation was from his eagerly anticipated internet video, *Seeing Histories of Videotape and Copyright* (Duke University Press, 2009), where he writes on analogue video, in its many forms, including these chainletters where girls add their small private videos to a tape and it gets mailed from town to town.

While at first look these VHS chainletters seem to be a dead or dying form "given the ease, access, and cost of sharing video on the internet," I realized that what they will always have over YouTube is the actual, small community that can only be created by the painstaking and careful act of choosing to attach your work to a tape/object that already has a community built on to and within it. The VHS chainletter permits the safety of the slow through the space of the movable box.

YouTours [cancel current tour](#) [add](#)

Tags [follow current tag](#)

Humanities

Identity

Vlog Adverse

Community Mobility

Vernacular

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 six 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.

Scalar core values

As Scalar is developed, we're holding to several basic principles that we believe will help the platform to be as successful as possible:

- **Multiplicity**
- **Openness**
- **Agility**
- **Connectedness**
- **User-centeredness**

Scalar Primary Elements

What does a Scalar text contain?

When a scholar writes a text using the Scalar platform, they are working with three primary types of content: **composites, media and paths.**

Scalar text



Composites



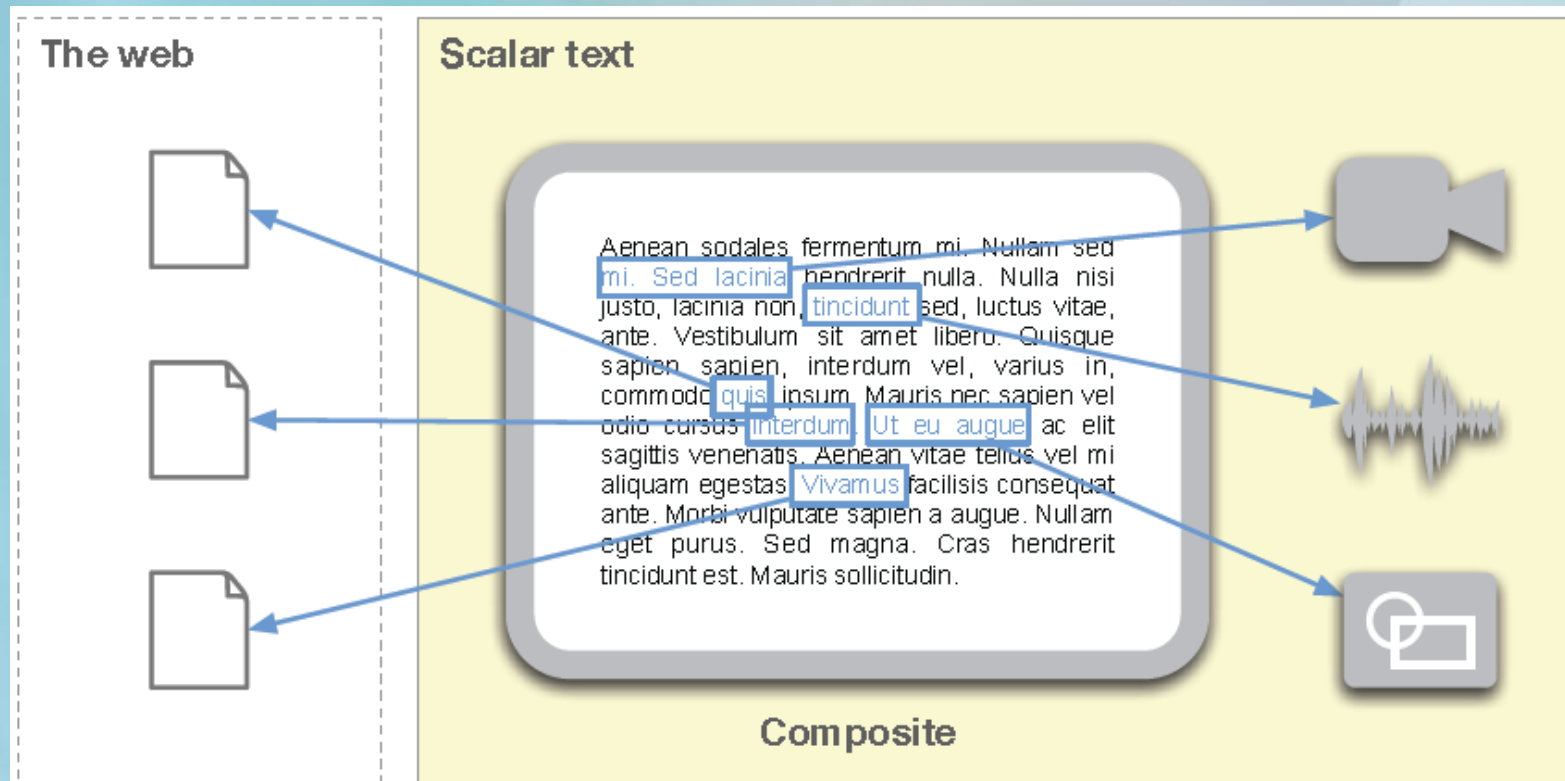
Media



Paths

About Composites

The composite is the most fundamental unit of a Scalar text, and isn't that different from a regular web page or blog post: text with embedded links. Those links could point outwards to things on the web, or inwards to other Scalar elements, like media files.



Visual Studies Essay: An Academic Odyssey

Sally Scholar and Peter Post-Doc, Authors

Live

Sign in or Register for additional privileges.

< YouTube is Baked

Punk/DIY, part3 of 12 (more)

Faujnsky >

On Upper-Crass Video and the Washington Post

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec urna. Nunc elit leo, pulvinar nonummy, fringilla non, fermentum et, nunc. Sed sit amet leo. Proin nisi nisi, interdum congue, fringilla ut, sagittis vel, lorem. Nullam mauris. Integer metus lorem, fermentum vitae, pellentesque eget, **locus diam**, mi. Vestibulum tempus, tellus et tempus tincidunt, purus nulla iaculis erat, sit amet pretium ligula, augue nec libero. Phasellus sit amet arcu ac diam pharetra tempus. Aenean lobortis, eros sit amet gravida elementum, lacus nisi dignissim arcu, a luctus tortor ante a augue. Quisque fermentum ipsum vitae magna. Cura bitur metus. Integer feugiat, lacus dapibus porta ornare, tellus eros scelerisque nunc, quis sodales orci elit sit amet ante. Donec gravida, lorem ut rutrum iaculis, tortor neque molestie lectus, dictum interdum mi est sit amet turpis. Nunc scelerisque elit.

Nulla neque velit, pretium vulputate, laoreet in, dignissim non, nunc. Ut condimentum mauris a est. Vivamus at libero. Donec dictum, quam id commodo malesuada, enim lacus aliquet sem, ut iaculis risus lectus vel augue. Donec volutpat congue lacus. Integer nec augue. Nulla egestas risus sit amet arcu. Morbi consequat aliquet torci. Mauris magna eros, scelerisque ut posuere at, venenatis at, mauris. Curabitur elementum. Nulla faucibus **Nulla nonummy** arcu eu velit. Suspendisse nec tortor. Duis nunc risus, ultrices nec, condimentum quis, vehicula nec, metus. Sed mollis turpis ut libero. Cras vehicula adipiscing dui. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae;

Aenean sodales fermentum mi. Nullam sed mi. Sed lacinia hendrerit nulla. Nulla nisi justo, lacinia non, tincidunt sed, luctus vitae, ante. Vestibulum sit amet libero. Quisque sapien sapien, interdum vel, varius in, commodo quis, ipsum. Mauris nec sapien vel odio cursus interdum. Uteu augue ac elit sagittis venenatis. Aenean vitae tellus vel mi aliquam egestas. Vivamus facilisis consequat ante. Morbi vulputate sapien as. Sed magna. Cras hendrerit tincidunt est.

< YouTube is Baked

Faujnsky >

Tags: access, activism, censorship, community, home movie, pedagogy, vblog, vamacular, visibility

Cite this | Share this

Visual Studies Essay: An Academic Odyssey by Sally Scholar and Peter Post-Doc. Published by University Press under a Creative Commons Attribution-Share Alike 2.0 Generic license.

Powered by Scalar

Media Discussion Graph

Fred Finde a Creepy Doll

0:00 / 4:50

35 annotations View

Fred's Mom is Missing

1 / 3

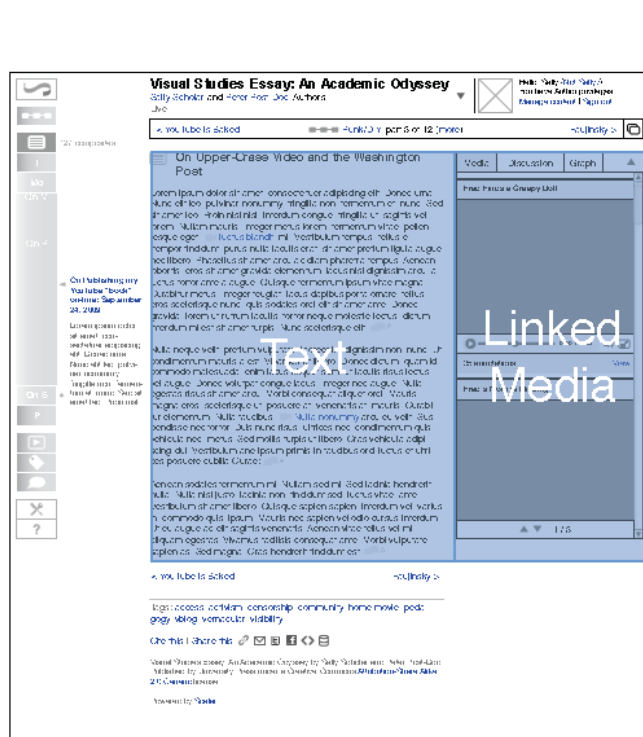
The difference between a Scalar text and a standard blog or website is in how the system displays content to the user. While a blog simply displays the content of a given post as is, a Scalar composite goes through extra processing that results in additional features geared towards media analysis.

In the example to the left, Scalar has analyzed the media links contained in the text of the composite and used them to create a sidebar containing the media themselves. As the user scrolls through the text, the sidebar scrolls as well, so the video the user is reading about is always at the top.

There are many ways in which Scalar can process the content of a composite; each processing method is called a "view."

The screenshot shows the Scalar interface with a video player on the right and a sidebar of annotations on the left. The video player displays a video titled "Fred Finde a Creepy Doll" with a progress bar at 0:00 / 4:50 and 35 annotations. The sidebar shows a list of annotations, with one annotation selected and its content displayed in a larger view. The interface includes navigation buttons and a search bar.

While a blog typically has only one template defining its look, feel, and interactive potential, Scalar's "view" concept means that a given composite can be displayed in a variety of ways, each with its own unique features.

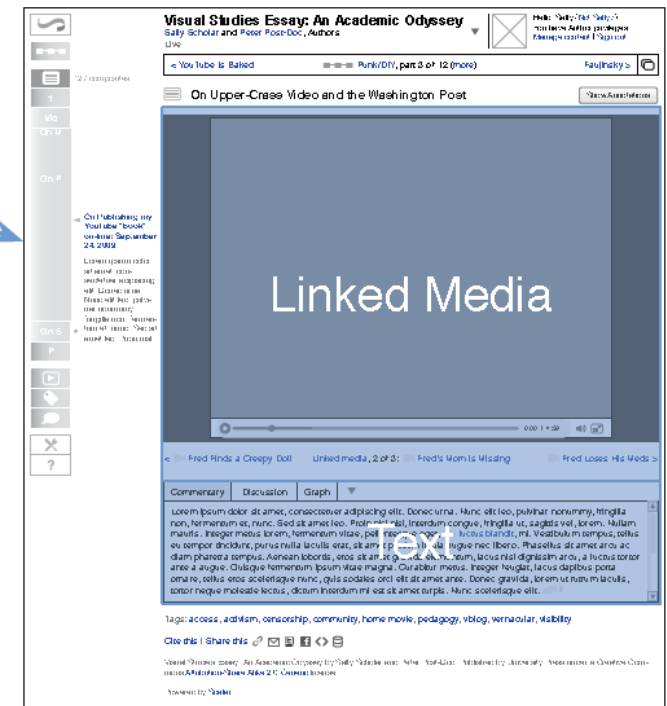


Text View

Favors the text content of the composite; linked media files appear in a column in the right which scrolls to match the user's position in the text



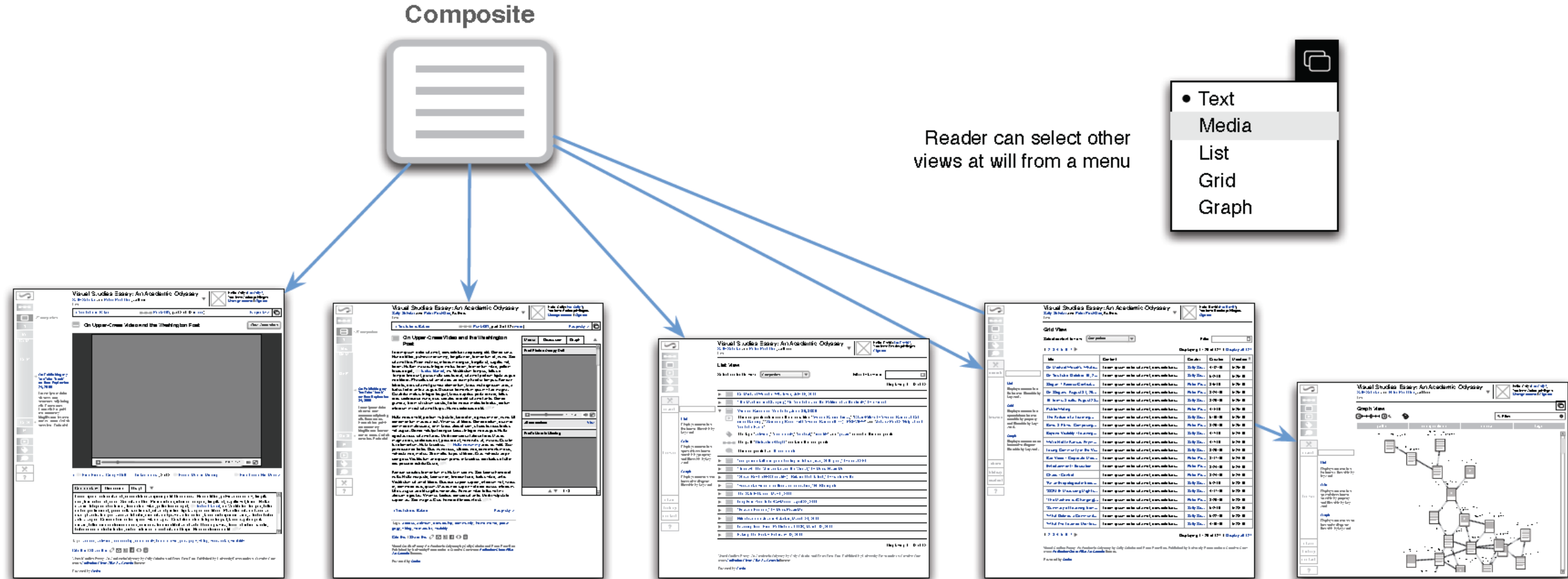
Composite



Media View

Favors the media linked within the composite; a large display area allows the reader to focus on the media, while the text content is displayed below

Views: the author decides which view is the best initial default for a given composite, but users can select different views to gain additional insights into the content.



Reader can select other views at will from a menu

- Text
- Media
- List
- Grid
- Graph

Author has selected the Media view as the default for the composite

Text view

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

List view

Narrates content relationships in list form for easy reading and navigation

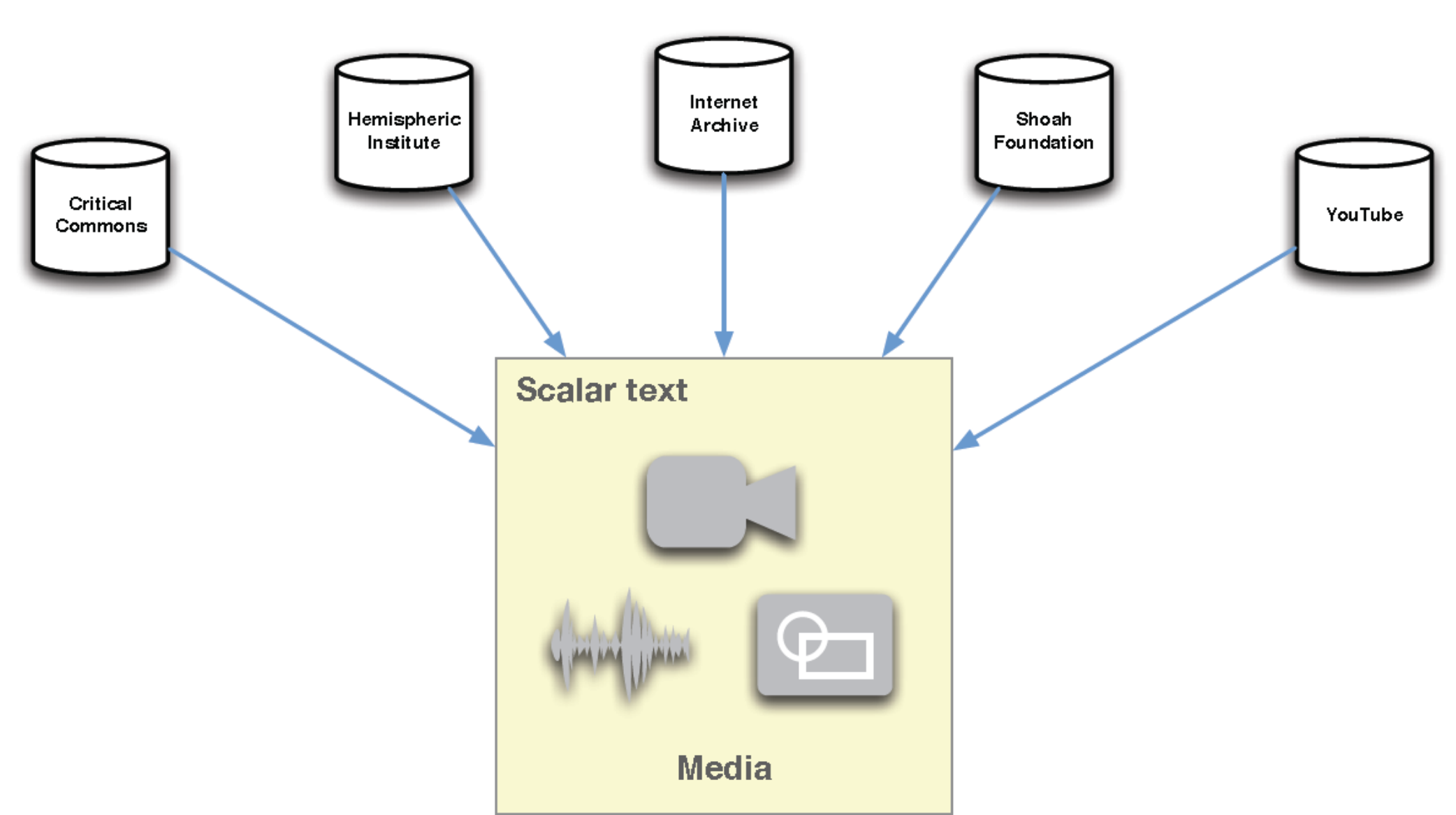
Grid view

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

Graph view

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

Media Access: while composites can contain hyperlinks to anything on the web, the special features available in Scalar views become possible when media file references + metadata are imported into Scalar from a variety of sources.



Media Annotations: once imported, media files from any of the supported archives can be temporally (for video and audio) or spatially (for images) annotated.

The screenshot shows a web interface for a video player with annotations. At the top, the page title is "Visual Studies Essay: An Academic Odyssey" by Sally Scholar and Peter Post-Doc. The video title is "On Upper-Crass Video and the Washing on Post". The video player is currently empty, displaying "Video Player". To the right of the player is an "Annotations" panel with three entries, each with a time range and a snippet of text: "00:12 - 00:34", "00:25 - 00:52", and "1:10 - 1:24". Below the video player is a navigation bar with links: "Fred Finds a Creepy Doll", "Linked media, 2 of 3", "Fred's Mom is Missing", and "Fred Loses His Meds". Below the navigation bar is a "Commentary" section with a text area containing placeholder text. At the bottom, there are tags, a "Cite this" button, and a Creative Commons license notice.

Visual Studies Essay: An Academic Odyssey
Sally Scholar and Peter Post-Doc, Authors
Live

< YouTube is Baked Punk/DIY, part 3 of 12 (more) Faujinsky >

127 comments

On Upper-Crass Video and the Washing on Post Hide Annotations

Video Player

Annotations

00:12 - 00:34
Aenean sodales fermentum mi. Nullam sed mi. Sed lacinia hendrerit nulla.

00:25 - 00:52
Aenean sodales fermentum mi. Nullam sed mi. Sed lacinia hendrerit nulla.

1:10 - 1:24
Aenean sodales fermentum mi. Nullam sed mi. Sed lacinia hendrerit nulla.

< Fred Finds a Creepy Doll Linked media, 2 of 3: Fred's Mom is Missing Fred Loses His Meds >

Commentary Discussion Graph

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec urna. Nunc elit leo, pulvinar nonummy, fringilla non, fermentum et, nunc. Sed sit amet leo. Proin nisi nisi, interdum congue, fringilla ut, sagittis vel, lorem. Nullam mauris. Integer metus lorem, fermentum vitae, pellentesque eget, luctus blandit, mi. Vestibulum tempus, tellus eu tempor tincidunt, purus nulla iaculis erat, sit amet pretium ligula augue nec libero. Phasellus sit amet arcu ac diam pharetra tempus. Aenean lobortis, eros sit amet gravida elementum, lacus nisi dignissim arcu, a luctus tortor ante a augue. Quisque fermentum ipsum vitae magna. Curabitur metus. Integer feugiat, lacus dapibus porta ornare, tellus eros scelerisque nunc, quis sodales orci elit sit amet ante. Donec gravida, lorem ut rutrum iaculis, tortor neque molestie lectus, dictum interdum mi est sit amet turpis. Nunc scelerisque elit.

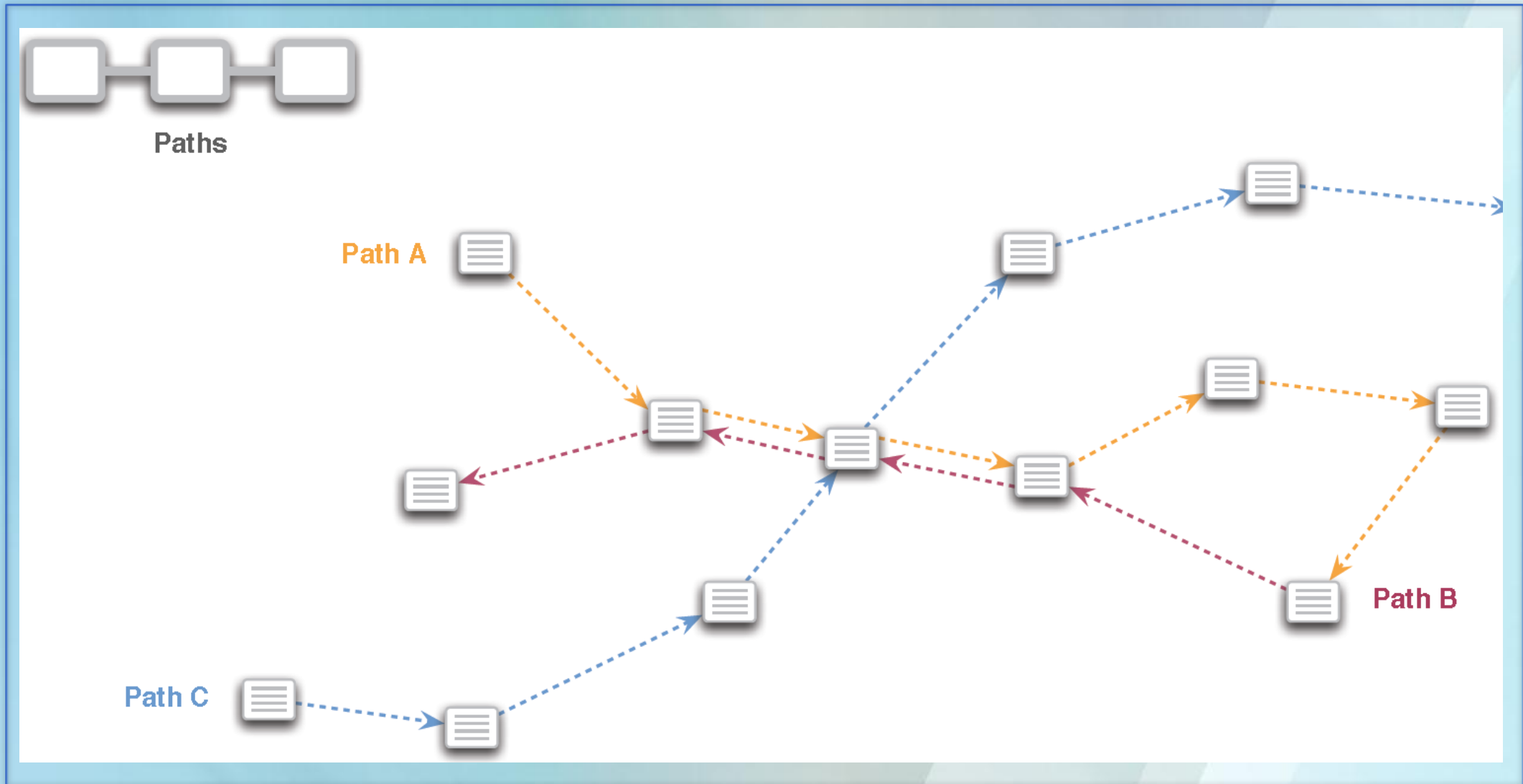
Tags: access, activism, censorship, community, home movie, pedagogy, vblog, vernacular, visibility

Cite this | Share this

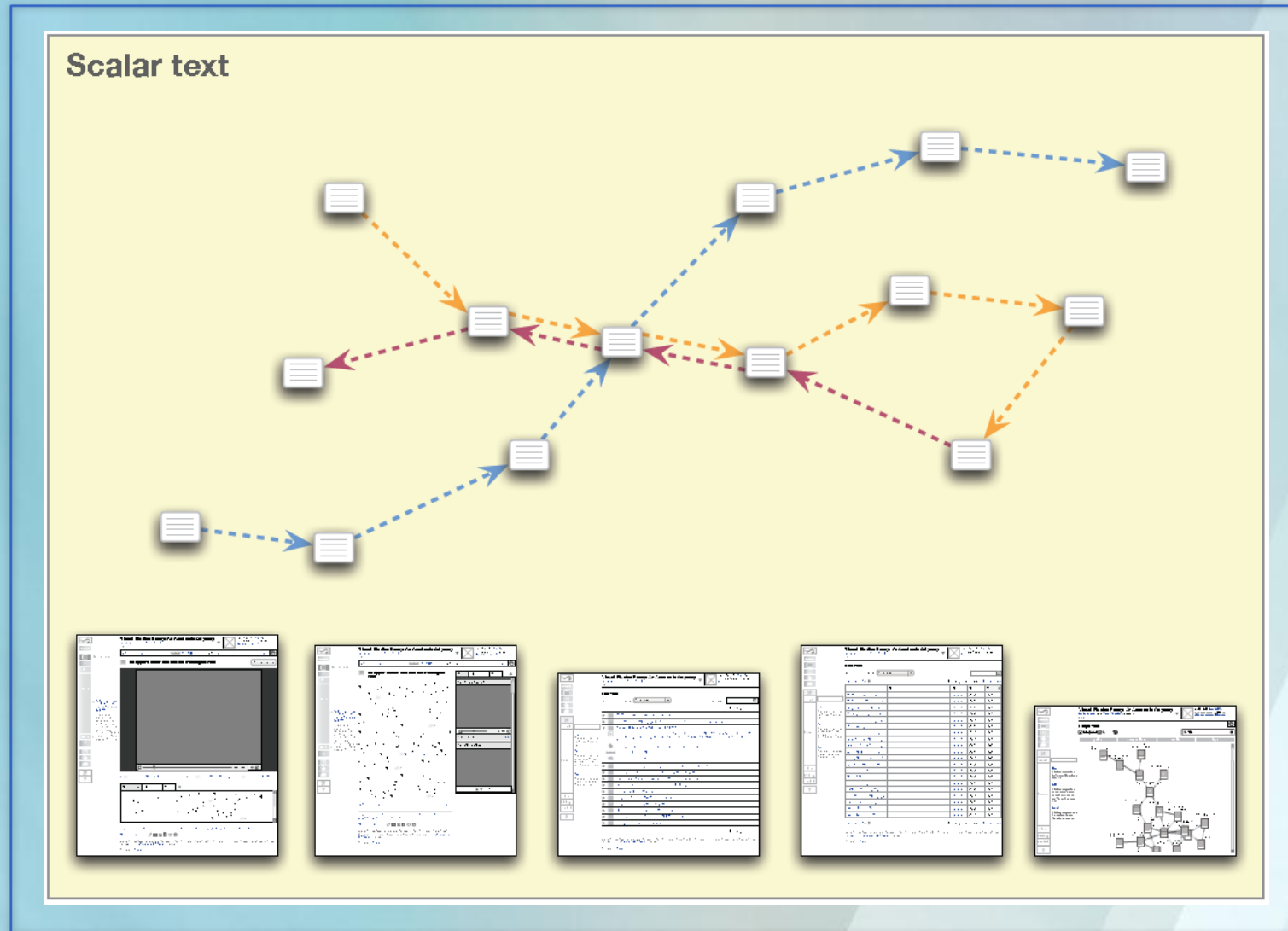
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Powered by Scalar

Paths: for the purposes of structuring longer arguments, composites can be placed into sequences called paths, which can be used in a way analogous to chapters.



Putting It All Together: the combination of these features within Scalar results in the ability to author multithreaded, multimodal texts in a variety of forms.

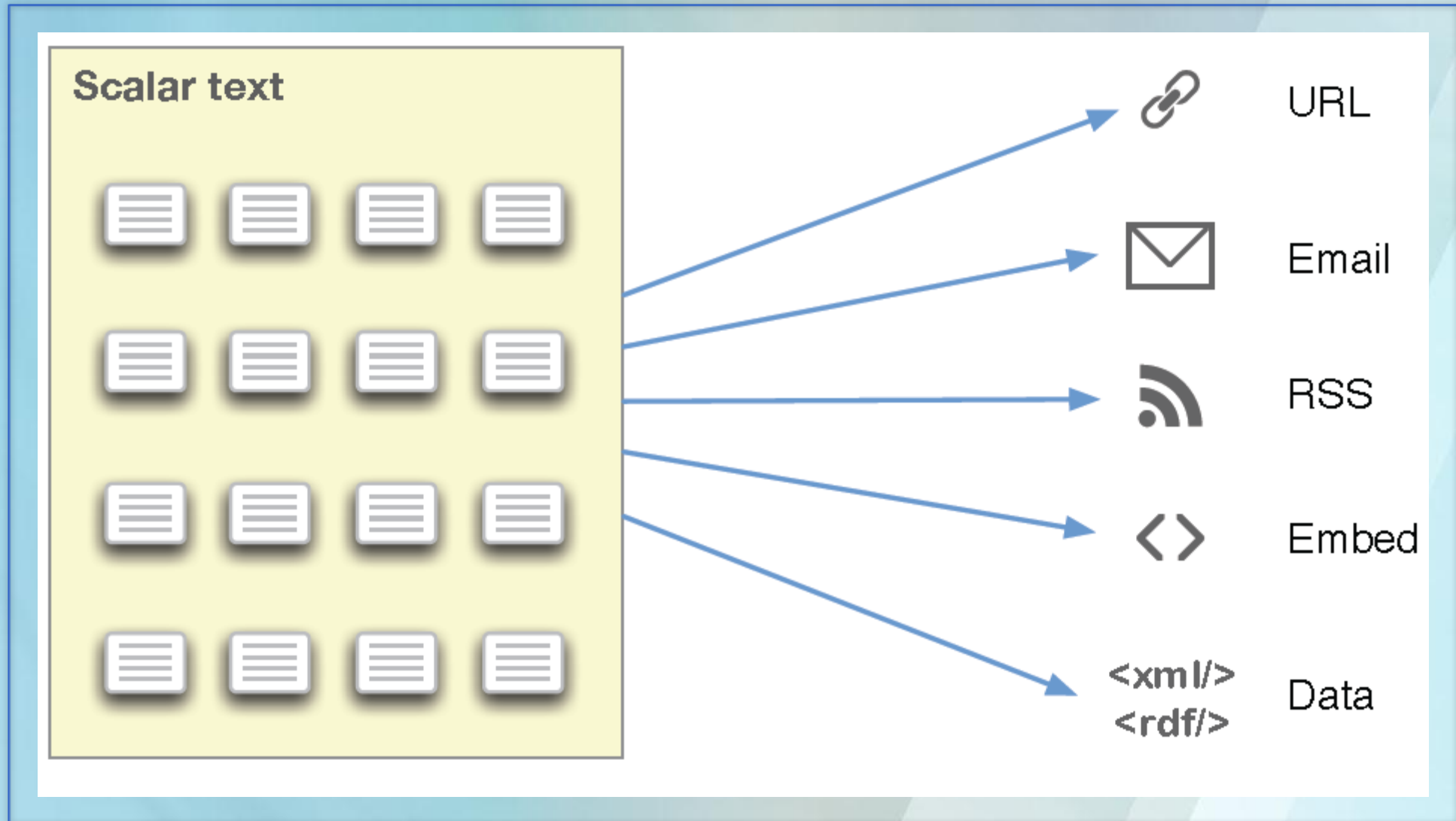


Authoring, feedback, commentary and review

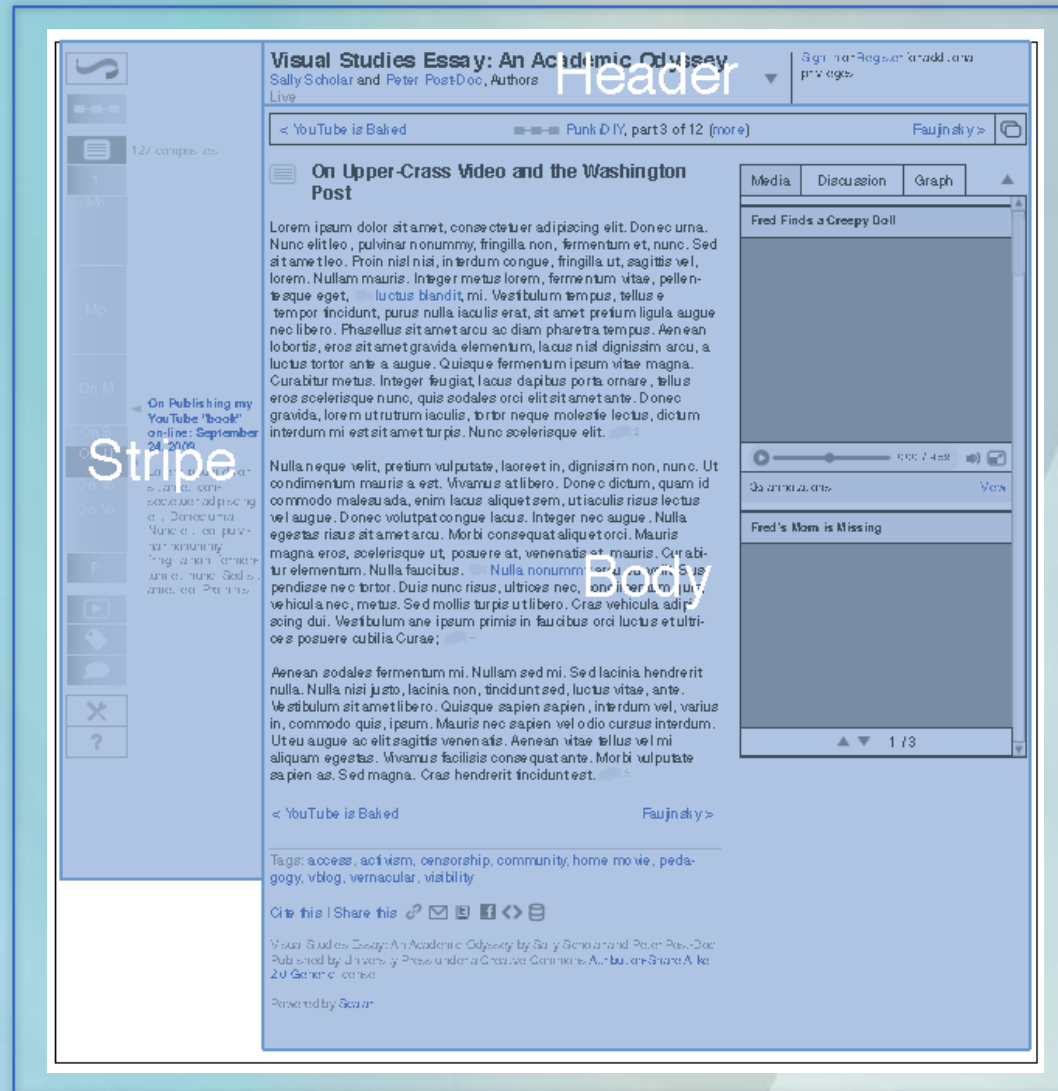
The Scalar platform supports five user types:

- **Authors**, who can create composites and paths, import media to populate them;
- **Editors**, who have all the same editing privileges as Authors but can also invite Reviewers to comment on the text;
- **Readers**, who can comment on individual composites;
- **Commentators**, who can create their own composites which draw upon the same media elements as the author (each commentator account must be approved by the author);
- **Reviewers**, who can create composites which are positioned within the text as formal academic reviews (by invitation only).

Sharing: Scalar content can be shared and repurposed in a variety of ways:



Basic Layout: a Scalar screen is divided into three areas: the header, the stripe, and the body.



Composite Text View as seen by readers, reviewers + commentators

The screenshot displays a web interface for a composite text view. At the top, the title "Visual Studies Essay: An Academic Odyssey" is shown, along with the authors "Sally Scholiar and Peter Post-Doc" and a "Live" status. A navigation bar includes a back arrow, the text "< YouTube is Baked", a progress indicator "Punk/DIY, part 3 of 12 (more)", and a forward arrow "Faujinsky >". A sidebar on the left lists "127 composites" and a vertical menu with icons for home, search, and other functions. The main content area features a section titled "On Upper-Crass Video and the Washington Post" with a video player and a list of annotations. The video player shows a progress bar at 0:00 / 4:59 and a "View" link for "35 annotations". Below the video, there is a section titled "Fred's Mom is Missing" with a video player showing "1 / 3". At the bottom, there are tags, sharing options, and a Creative Commons license notice.

1

2

3

4

5

6

7

8

9

10

Visual Studies Essay: An Academic Odyssey

Sally Scholiar and Peter Post-Doc, Authors

Live

< YouTube is Baked

Punk/DIY, part 3 of 12 (more)

Faujinsky >

127 composites

On Upper-Crass Video and the Washington Post

Media Discussion Graph

Fred Finds a Creepy Doll

35 annotations View

Fred's Mom is Missing

1 / 3

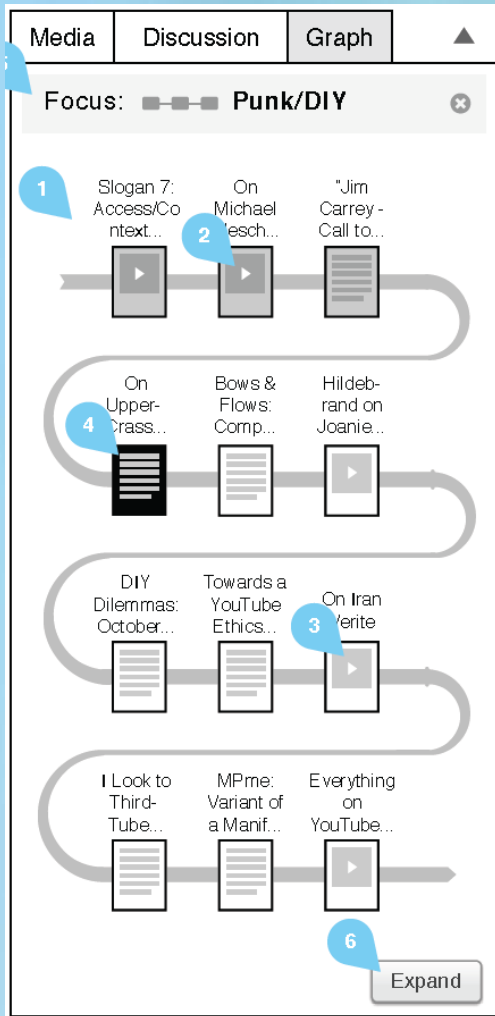
Tags: access, activism, censorship, community, home movie, pedagogy, vblog, vernacular, visibility

Cite this | Share this

Visual Studies Essay: An Academic Odyssey by Sally Scholiar and Peter Post-Doc. Published by University Press under a Creative Commons Attribution-Share Alike 2.0 Generic license.

Powered by Scalar

Graph tab for the text view of a composite



This tab displays an interactive diagram [1] of the path containing the current composite. (If the composite is contained by multiple paths, the currently active path is the one shown.) The diagram shows each composite in the path organized into a linear sequence. Previously viewed composites [2] have a different appearance from those the reader hasn't seen yet [3], and the current composite is highlighted [4]. The icons for various composites differ according to their default view types (Text or Media, in this example).

Graph View

Visual Studies Essay: An Academic Odyssey
Sally Scholar and Peter Post-Doc, Authors
Live

2 **Graph View** 3 4 Filter

1 paths compositions media tags 5

search

browse

- List**
Displays content in a list format, filterable by keyword.
- Grid**
Displays content in a spreadsheet format, sortable by property and filterable by keyword.
- Graph**
Displays content as an interactive diagram, filterable by keyword.

share
history
contact
?

The graph displays interconnected nodes representing various media and compositions, including:

- *The Machine is (Changing) Us: YouTube and the Politics of ...
- On Michael Wesch's Whatever!, Dec. 29 2009
- Wynne Raines on YouTube, June 29, 2009
- *one person killed in gun shooting in Lebanon, Iran...
- *Tour #4: The Vernacular and the Visual,* by...
- *Susan Boyle (BEST quality) - Britains Got Talent,* by...
- *vernacular video in culture and education,* H...
- The Safety Dance: May 5, 2009
- LongForm/YouTube/ OxyMedia: April 23, 2009
- *Fox and Friends,* by MediaPraxisMe
- Hildebrand on Jackie & Jackie, March 31, 2009
- Learning from Fred: February 12, 2009
- Published at TCR, March...any is ubiquitous. Delivered at Awa conference...
- *Intro to Video Writing "Voice Movie Ever Made?" Conference Talk,* by...
- *Voice Movie Ever Made? by baze...
- YouTube War: Jennifer of Writing,* November 4...
- Terry on Viral Video...
- Video Writing, T...
- American soldiers' flash bombing innocent old guy,* by...
- On Michael Wesch's

This view features an interactive diagram which allows users to visually trace the connections between composites. For authors, this view also offers drag-and-drop editing features.

List View

Visual Studies Essay: An Academic Odyssey Sign in or Register for additional privileges.
Sally Scholar and Peter Post-Doc, Authors
Live

List View 1

Select content to view: Composites 2 Filter by keyword: 3

Displaying 1 - 13 of 13

- ▶ On Michael Wesch's Whatever, July 18, 2009
- ▶ "The Machine is (Changing) Us: YouTube and the Politics of Authenticity," by mvesch
- ▼ **Yvonne Rainer on YouTube, June 28, 2009**
 - ▶ This composite references the media files "Yvonne Rainer Trio A," "Char Pillow by Yvonne Rainer at Outsider Dancing," "Screening Room with Yvonne Rainer (1977) - PREVIEW" and "Juhasz Post 3 'Help about YouTube Fame"
 - ▶ The tags "activism," "community," "context," "identity" and "praxis" describe this composite
 - ▶ The path "Distraction/Depth" contains this composite
 - ▶ This composite has 16 comments
- ▶ "one person killed in gun shooting in tehran, iran, 20th june," by neda6381
- ▶ "Tour #4: The Vernacular and the Visual," by MediaPraxisMe
- ▶ "Susan Boyle (BEST quality) - Britains Got Talent," by wastedyuthe
- ▶ "vernacular video in culture and education," H. Rheingold
- ▶ The Safety Dance: May 5, 2009
- ▶ LongForm/YouTube/CkyMoron: April 23, 2009
- ▶ "Fox and Friends," by MediaPraxisMe
- ▶ Hildebrand on Joanie 4 Jackie, March 31, 2009
- ▶ Learning from Fred: Published at TCR, March 13, 2009
- ▶ Faking The Funky: February 12, 2009

Displaying 1 - 13 of 13

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Powered by Scalar

This view lists content of a particular type (whether composite, path, media, or even ancillary types like tags) in a simple format in which each item can be expanded to display a prose narration of its relationships to other content in the work.

Importing Content

Visual Studies Essay: An Academic Odyssey
Sally Scholar and Peter Post-Doc, Authors
Live

USC Shoah Foundation Institute
The USC Shoah Foundation Institute's Visual History Archive contains nearly 52,000 visual history testimonies of survivors and other witnesses of the Holocaust videotaped in 56 countries and in 32 languages.

Simple Search | Advanced Search

Simple Search
Scalar offers the ability to do simple keyword searches of this archive using the interface below. If you require more detail and control in your searches of this archive, click the Advanced Search tab above to see additional options.

1 [Search Input] [Search]

Search results

2

| | |
|--|---------|
| <input type="checkbox"/> Marcia Spies, Tape 1 | Preview |
| <input type="checkbox"/> Marcia Spies, Tape 2 | Preview |
| <input type="checkbox"/> Marcia Spies, Tape 3 | Preview |
| <input type="checkbox"/> Hy Abrams, Tape 1 | Preview |
| <input type="checkbox"/> Hy Abrams, Tape 2 | Preview |
| <input type="checkbox"/> Nathan Peters, Tape 3 | Preview |
| <input type="checkbox"/> Ema Anolik, Tape 4 | Preview |

3 [Import selected]

Media preview
Marcia Spies, Tape 1

4 [Video Player]

Associated metadata
The metadata below will be imported along with the media.

5

6 ▶ Temporal annotations (56)

| | |
|---------------------|--------------------------------|
| Gender | Female |
| DOB | Dec 12, 1929 |
| City of birth | Kaunas |
| Country of birth | Lithuania |
| Ghettos | Kaunas (Lithuania) |
| Camps | Kaunas (Kaunas, Lithuania) |
| Went into hiding | Yes |
| Other experiences | concealment of Jewish identity |
| Length of interview | 02h 30m |

Visual Studies Essay: An Academic Odyssey by Sally Scholar and Peter Post-Doc. Published by University Press under a Creative Commons Attribution-ShareAlike 2.0 Generic license.
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This page enables users to search through the Shoah Foundation archives for media to import into their Scalar project. (Media files will not actually be moved from one server to another, but instead will be referenced remotely.)

How might we rethink scholarly knowledge production?

- Don't assume you know how people will use data and information; privilege access and openness.
- Think of users/readers as co-creators: privilege open APIs + "deep access" to data, allowing users to curate their own pathways. Yours is not the only interpretation.
- Assume multiple front-ends, from the transparent to opaque, the text-based to the visual.
- Learn from experimental and artistic practices but also standardize new forms.
- Value design and visual literacy.

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