AV in DH: How to publish AV research online

Willemien Sanders  
w.sanders@uu.nl

Berber Hagedoorn  
b.hagedoorn@uu.nl

Workshop AV in DH
DH2014
8 July 2014
Fundamental prototyping principle:

*Prototyping [creates] a manifestation that ... filters the qualities in which designers are interested, without distorting the understanding of the whole.*

Economic principle of prototyping:

*The best prototype is one that ... makes the possibilities and limitations of a design idea visible and measurable.*

Anatomy of prototypes:

*Prototypes ... are manifestations of design ideas that concretize and externalize conceptual ideas.*

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Academic publications:
- Research question
- Theoretical framework
- Methods
- Results
- Conclusion
- Discussion
- Bibliography

Academic materials:
- Books
- Articles
- Documents
- Interviews
- Film, video, photo
- Audio
- ...

Online Publication:
- Interface and technology (time, space, content)
- Navigation (linear, non-linear)
- Materials (av, docs, selection, contextualization)

Prototypes based on best practices
online publications:
- VIEW
- Journal of European Television History and Culture
- Vectors: The Roaring ‘Twenties
- Journal of Culture and Technology

online media projects:
- Soul-Patron
- After the Liberation XL
- Snow Fall
- Interactive documentary
- Television series website
- The New York Times interactive long read

students’ scenarios:
- TV News: from static to dynamic
- The Olympics: sport and society
- RTÉ News: the development of its design
- Cabaret & Memories
Interface and technology (1/2)

Vectors: The Roaring 'Twenties (Emily Thompson, USA 2013)
• Text as secondary
• Atmosphere: visualization & icons
• Individual design with creators accounting for content/design

VIEW: Journal of European Television History and Culture
• Text as leading
• Embedding content and technology from other platforms
• Format based design
The Roaring Twenties

an interactive exploration of the historical soundscape of New York City

by Emily Thompson and designed by Scott Mahoy
produced through the multimedia journal Vectors

as childhood, teenage years and adulthood. The questions were broad and gave the women space to explore themes around programming that they had particularly enjoyed during each stage, why they thought they had felt particular resonance with those programmes, who they watched television with, how they watched and who controlled what they watched.

**Toggle metadata**

**Title** Sylvia, 57, discussing her early viewing

**Abstract** Memory is theorised as constructive and unreliable, while television has been characterised as forgettable and guilty of undermining memory. In a recent series of oral history interviews, British women of different generations shared their recollections of television in the period between 1947 and 1969. This article presents some of these narratives to demonstrate how, far from undermining memory, television’s domestic presence has enabled women to use everyday television in their memory work across the life course. The findings suggest that in the process of memory work itself, at least for these women viewers, the metaphor of television memory as ‘wallpaper’ needs to be developed since it is precisely these narratives located within everyday and the quotidian that are loaded with most emotional significance.

**Keywords** Television, Memory Work, Oral History, Women, Reception Studies
Interface and technology (2/2)

*Snow Fall. The Avalanche at Tunnel Creek* (John Branch, NYT, USA 2012)


- Textual and visual characteristics combined
- Interface design based on timing and ‘automatic’ navigation

Challenges for publishing AV materials online regarding interface and technology:

- Training/means in DH reading and publications skills
- Visualizing research questions and outcomes
- Integrating different source materials
To one side, down steep chutes, is Stevens Pass ski area, which receives about 400,000 visitors each winter. To the other, outside the ski area’s boundary to what is considered the back of Cowboy Mountain, is an unmonitored play area of reliably deep snow, a “powder stash,” known as Tunnel Creek.

the opposite side of Cowboy Mountain, in the ski area. It had been cleared of avalanches by the ski patrol at dawn, but the two still triggered several slough slides — small, shallow avalanches that washed at their feet and petered out before snaging victims.

“That’s why, when they said we’re doing Tunnel, I was like, ‘Ooh, dicey,’” Wesley said.

Pankey and Carlson followed Wesley and looked back, too, wondering why Rudolph and the others were not following them toward relatively safer terrain. Within a minute, long enough to be well out of sight of the group they left behind, the three men found
**Navigation** (1/2)

*Soul-Patron* (Frederik Rieckher, Germany 2010)

http://www.soul-patron.com

- Non-linear narration
- Resisting easy navigation
- Slow watching

*Cabaret & Memories* (Student scenario UU, NL 2014)

- Linear (chronological) narration
- Uncomplicated and limited navigation
Student scenario from UU bachelor course "Dutch Television Culture" (De Leeuw, Müller, Hagedoorn and Sanders, Winter 2013-24)
Navigation (2/2)

After the Liberation XL (NTR, NL 2014)

http://www.nadebevrijding.nl

- Linear narration as well as motivating exploratory navigation
- Stimulates navigation away from own narrative and platform, with links to external platform

Challenges for publishing AV materials online regarding navigation:
- Facilitating navigation in relation to narrative aims
  - Layered vs. simple/uncomplicated
  - Linear vs. non-linear
  - Self-explanatory vs. with tutorial
  - Inside (contained) vs. outside of platform
Materials (1/4)

Vectors: The Roaring 'Twenties
- Sharing a database of materials
- Levels of categorizing materials, from extensive/detailed to basic
- Contextualization of materials through sound / time / space connections

VIEW: Journal of European Television History and Culture
- Selection of materials in relation to specific research question
- Materials as illustration
- Contextualization of materials through academic research and metadata
### City Noise Sources

<table>
<thead>
<tr>
<th>Category</th>
<th>Example Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traffic</td>
<td>Automobiles, Trolley Cars, Trains, Subway</td>
</tr>
<tr>
<td>Transportation</td>
<td>Buses, Motorcycles, Horses, Brakes</td>
</tr>
<tr>
<td>Building Operation</td>
<td>Building, Elevators, Railroad Equipment</td>
</tr>
<tr>
<td>Homes</td>
<td>Pneumatic Tools, Drills, Riveters</td>
</tr>
<tr>
<td>Streets</td>
<td>Loudspeakers, Speakers</td>
</tr>
<tr>
<td>Harbor &amp; River</td>
<td>Radio &amp; Music, Stores</td>
</tr>
<tr>
<td>Collection Deliveries</td>
<td>Whistles, Sirens, Barking Dogs</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>Airplanes, Factories, Restaurant</td>
</tr>
</tbody>
</table>

### Barking Dogs

- 13 Noise Complaints
- Rooster and Dog
- Radio Loudspeaker and Barking Dogs
- Radio Loudspeaker and Barking Dogs
- Barking Dogs
- Barking Dogs
- Three Barking Dogs
- Radio Loudspeakers, Noisy Neighbors, Barking
- Truck Traffic, Barking Dogs, Radio and Other
- Three Barking Dogs
- Barking Dog
- Barking Dog
- Barking Dog
- Barking Dog

3 Videos
- Noisy Curve Along the El

For more information, visit [http://vectors.usc.edu/projects/index.php?project=98](http://vectors.usc.edu/projects/index.php?project=98)
Materials \( (2/4) \)

\textit{RTÉ News} (Student scenario UU, NL 2014)

- specific selection of materials from euscreen.eu
- content contextualization of these materials guides a focused narration (opening statement – conclusion, overview)
Student scenario from UU bachelor
COURSE "Dutch Television Culture" (De Leeuw, Müller, Hagedoorn and Sanders, Winter 2013-24)
### Openingspagina 1.2

<table>
<thead>
<tr>
<th>Opnamemateriaal</th>
<th>Nieuwsbeelden op internet</th>
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<tbody>
<tr>
<td>1985</td>
<td>1999</td>
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<td></td>
<td>2007</td>
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<table>
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<tr>
<th>Teletext en nieuws</th>
<th>HD uitzendingen</th>
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<td>1987</td>
<td>2007</td>
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<table>
<thead>
<tr>
<th>Het weer</th>
<th>Studio look</th>
</tr>
</thead>
<tbody>
<tr>
<td>1988</td>
<td>2009</td>
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</table>

<table>
<thead>
<tr>
<th>Online website</th>
<th>Eindpagina</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td></td>
</tr>
</tbody>
</table>

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Student scenario from UU bachelor course "Dutch Television Culture" (De Leeuw, Müller, Hagedoorn and Sanders, Winter 2013-24)
Materials  (3/4)

TV News: from static to dynamic (Student scenario UU, NL 2014)

• Selection of materials as representation broader development
• Zoom in / out: specifics versus historical perspective
Student project from UU bachelor course "Dutch Television Culture" (De Leeuw, Müller, Hagedoorn and Sanders, Winter 2013-24)
Challenges for publishing AV materials online regarding materials:

• Material availability and IPR issues
• Contextualization of materials:
  o From general to specific (e.g. in relation to specific research question);
  o links to other collections/platforms
• Presentation of materials:
  o Amount
  o Selection
  o Categorization of materials (specific vs. non-specific)
• Demands for source annotation
  o Academic demands versus journalistic traditions
Challenges

Interface and technology
- Visualizing research
- Integrating source materials

Navigation
- Layered vs. simple/uncomplicated
- Linear vs. non-linear
- Self-explanatory vs. with tutorial
- Inside (contained) vs. outside of platform

Materials
- Availability
- Contextualization: From general to specific
- Presentation of materials: selection / categorization
- Demands for source annotation
Prototypes: axes of online publication

Creator’s steering

**Textual – steering**
- Text leading
- Formatted design
- Detailed categorization of materials
- Specific selection
- Embedded AV

**Visual – steering**
- Visuals leading
- Individual design / single entry point
- Automatic navigation
- Specific selection
- Self-explanatory

**Concluding**

**Textual – agency**
- Text leading
- Formatted design
- Basic categorization of materials
- Database
- Optional new window navigation

**Visual – agency**
- Visuals leading
- Individual design / various entry points
- Optional (video) viewing
- Database
- Tutorial

**Experiencing the story**

**Sharing knowledge**

**Exploring**

User agency
Conclusion

Ask yourself:

• Is your text leading or are your visuals leading?
• How much freedom will the user get within your narrative?
• Which source materials will / can you share?
• To publish is to contextualize: which points of entry does the narrative provide? → historical, geographical, material
Conclusion

What is the aim of your narrative?

• Concluding: to provide the user with a strong argument
• Sharing knowledge: to provide the user with access to a broad knowledge base
• Experiencing the story: to immerse the user in your story
• Exploring: to invite the user to find their own way through a range of materials
Exercise: 10 min

1. Apply a prototype to your own research

2. Reflect on axes of online publication for AV in DH
Prototypes: axes of online publication

Creator’s steering

concluding
Kleppe – iconic photos
Huang e.a. – sensuous voice qualities
Clement – distant listening to poetry
Henderson – EVIA

experiencing the story
Kleppe – iconic photos
Ordelman – AXES
Huang e.a. – sensuous voice qualities

Textual

sharing knowledge

Visual

exploring
Baaren & Van Gorp - TROVe
Ordelman – AXES
Huang e.a. – sensuous voice qualities
Van Gorp e.a. – Desmet collection
Henderson – EVIA

User agency
With thanks to the UU students

Thank you for your attention!

Willemien Sanders
w.sanders@uu.nl
http://willemiens.wordpress.com

Berber Hagedoorn
b.hagedoorn@uu.nl
http://berberhagedoorn.wordpress.com