DIGITAL MEDIA
Report 2011

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## APPENDIX A1: RESEARCH ABSTRACTS

### Table 1. Organizations Partnering in ADM Research Projects

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’09 Project: Digital inclusion & participation

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The Project
Comparing the Trajectories of Digital Media use by Majority and Disadvantaged Groups in Portugal and the USA. To date, this project has incorporated a total of 27 PhD students from the UNL, U Coimbra, U.Porto, and UT Austin plus 11 master’s students and 28 undergraduate students from UT Austin. The digital inclusion project examines the digital divide, which is defined as gaps in technology access and use between generations and majority and minority social groups. This proposal is socially significant since Portugal has passed from being a country of emigrants to becoming a country of immigrants, from its colonies in Africa and Brazil in the last few decades, and more recently of immigrants from the countries of Eastern Europe. In the Lisbon area, eight percent of children that attend school were not born in Portugal, which raises the question of how to combine the initiatives of digital inclusion and cultural integration. Access and use of digital media also vary between children that have access to these media at home, and those who only get to use them at school and in public access where use is limited and conditioned by circumstances.

We examined the current research concerning: 1) Global conceptual frameworks, on generation and “life course” (Bertaux), and symbolic capital (Bourdieu); 2) Concepts focused on digital practices, related to: access and use; digital literacy; gender issues; age issues (children and young people as well the elderly); migrations (inside and from other countries); level of socio-economic status; ethnicity; ‘domestication’ in the households. Each team collected data on the social contexts, in Texas and in Portugal, on the general access to the digital (such as the levels of broad band penetration); media history; and educational systems. Researchers from both countries exchanged short reports on each of these topics in their countries. Based on these state-of-art reviews, the main research questions and methodological orientations were adopted in July 2009.
As an associate partner to this project, IBM Portugal has been active in promoting research and contributing to the general field of the project. A case study is currently being developed on the impact evaluation of training programs for female adolescents that IBM has been promoting. Interviews with participants, IBM promoters and mentors are in process in order to evaluate the impacts to the participants on digital inclusion dimensions. On the Austin side, the main partners have been the City of Austin, both its telecommunication office and its library system, and a large digital inclusion NGO, Austin Free-Net. The Free-Net and Libraries were principal partners and sites of participant observation on digital inclusion programs this year. Interviews with users of these sites were also interviewed. Analysis of those data is taking place now.

A major task includes the qualitative analysis of families, identification of trajectories, similarities and differences between groups. In Portugal, the recruitment and training of students (mainly master’s) to do the qualitative fieldwork research was done in three Universities. Similar training sessions took place at UNL, Porto, and Coimbra involving a total of 40 graduate students. The students participated in at least twelve theoretical and practical sessions where they were trained on conducting qualitative surveys and non-observer participation. In Austin, a total of 22 graduate students and 25 undergraduate students were trained in the three seminars at UT mentioned above. They were trained intensively in the first half of the semester and conducted interviews in the second half.

At UT, the interview guide is primarily defined and based on previous research in the area. Portuguese researchers adapted the same topics to the Portuguese population. Therefore, the new questions were pre-tested and improved. The other tool for this qualitative research among families was the family genogram, enabling researchers to look at the generational trajectories within the families interviewed. This tool was consolidated among the UT researchers, but was new to Portuguese researchers.

In Texas, the choice of the families to be interviewed was based on criteria that the researchers agreed on in the July 2009 Mexico meeting: diversity of social class background, education, ethnic, and migration status were considered. The Austin team wanted to provide some comparability to families that were interviewed ten years ago, therefore providing longitudinal comparative data. In Portugal, where no similar work had been done, the selection was mainly based on the agreed criteria above.

The field work was conducted in both countries in 2009. Austin researchers are now consolidating both quantitative and qualitative treatment of the genograms, to compare Austin and Portugal. The Portuguese interviews conducted in November-December 2009 by the 40 graduate students included the questionnaire and the genogram. As the field work involved a total of 65 families, 130 individuals were interviewed on their life story and their relation with the media, particularly the digital ones. In Texas, the 47 students trained in the seminars did similar interviews, with an emphasis on finding three generation families where possible. In Austin, 18 individuals were interviewed in April 2009 and 47 in November 2009.

All the interviews are transcribed and are being analyzed using qualitative data analysis programs. According to their different research interests, senior and junior researchers are now starting to explore this qualitative information. The diversity and the interest of the collected data are so impressive that their exploitation by the team researchers will be an ongoing work. Ethnographic studies in cybercafés and other public spaces in Austin are being conducted; this research concentrated on public library access centers, NGO access and training centers, senior centers and immigrant service centers that provide digital inclusion. A provisional paper was presented at the ICA conference in June 2010, and a more advanced paper for publication is being prepared now.
The Project

This joint research project is developing new techniques and strategies for computer-assisted composition in the context of real-time user control with non-standard human interface devices for applications in electronic art and digital entertainment systems. The research team will design and implement real-time software, hardware and specialized human-interfaces that will provide tools and resources for music, dance, theatre, installation artists, interactive kiosks, computer games, internet/web information systems.

The outcome of the project will be the creation of a modular toolbox for real-time dynamic music generation that will allow for easy creation of software applications for the purposes described above. The toolbox will be highly flexible allowing its use both by trained musicians and the general public. Simply by patching together the desired modules for music generation, musical parameters can be seamlessly operated and controlled by gesture driven interface/kinetic controllers, thereby granting the user of the system a very intuitive way of music control and interaction.

Casa da Música and YDreams are pivotal partners, in which they help keeping the overall focus of the project – the creation of a software toolbox for real time control and generation of music able to be utilized by a broad range of users, into applications meant to be engaging, entertaining and stimulating. The applications to be developed will be aimed both at (1) highly specialized users aiming at a standard professional quality for use in products such as inline/offline interactive marketing, computer assisted performance and accompaniment, interactive installations, computer games, etc.; (2) non-specialized users, including people with disabilities, children and the elderly for use in sound based games, interactive music creation and cognitive sound stimulation.

Phase 1 research consisted of complementing the literature review initiated by the UT Austin team, developing a framework for implementation of a procedural music system, and developing some computer vision algorithms for gesture analysis. Work focused on reviewing published algorithms for generative music, including a thorough review of applications that involve automatic music generation. Researchers started implementing their computer vision as Max/MSP external objects, such as:

- An algorithm for real-time human body skeletization by developing a previous algorithm by Fujiyoshi et al (2004);
- Measurement of averages on the quantity of movement from a video stream, algorithms for automatic tempo detection from bodily movement that elaborate on Guedes’s previous work (2005), and temporal filters to de-noise real-time analysis information from video cameras.

Research has focused on a general framework for the implementation of a procedural music system that encompasses the automatic generation of syntactically correct musical structures and their transformation and
adaptation over time according to the user’s gestural input. This framework utilizes a software “critic” (Rowe, 1993) which analyzes the output from the algorithms and prevents non-musical output. In addition, two doctoral students from the UT Austin-Portugal Program in Digital Media (Gilberto Bernardes and Rui Dias) are working on the project since November 1, as part of an independent study supervised by Guedes. These students intend to relate their doctoral dissertations to the project. Bernardes has reviewed applications of genetic algorithms (GAs) for automatic music generation elaborating on ideas initiated by Biles (1994) and Eigenfeld (2006, 2009). Dias was working on the Graphical User Interface (GUI) of the Toolbox, expanding on the work he did in his master’s dissertation (2009).

Phase II research (January-June 2010) was dedicated to the development of several algorithms for automatic rhythm generation and to the development of software applications involving generative algorithms. Bernardes is developing a software application using a GA that enables users to generate multilayered rhythms in known styles from gestural input, in which the input to the algorithm consists of a data set of drumming patterns (e.g. MIDI loops from Apple’s GarageBand and Logic Pro) that are logically recombined in order to produce novel output. The recombination process (Cope, 1996) is supervised by Clarence Barlow’s metric indispensability algorithm (Barlow, 1987) that functions as a critic to the output generated by the GA. Probabilistic models of rhythm generation that draw upon Barlow’s metric indispensability algorithm (1987) are in development, and Temperley’s recent work on automatic generation of rhythm using a Bayesian approach (2007).

Dias is developing a “Blues machine” that enables users to generate and control several instruments (piano, bass drums, saxophone/guitar) within a Blues structure using a Wii remote control. During this phase, we had a meeting with researchers from Portuguese multimedia company YDreams in order to start thinking about the integration of the research outcomes into YVision, a platform for the development of interactive installations. During this phase we also put another call to hire a full-time researcher for the project who started working in the project in May. By the end of Phase II the INESC Porto team expects to have a set of Max/MSP externals that enable multi-layered rhythm generation in highly refined ways, by combining and modifying existing approaches for automatic rhythm generation such as those mentioned above. We also expect to have a MaxMSP prototype of a procedural musical software application to be implemented as an iPhone/iPod/iPad (i05) application.

The project continued to complete background research and literature searches and, most importantly, defined the work for the January-May 2010 work period when two new hires came on board. In January 2010 we hired Hugh Lobel, Master of Music candidate in Composition and Tanvi Joshi, M Sc. candidate in Electrical Engineering, to start realizing the work plan. Their focus is on building music and audio analysis tools that will provide a framework for the acoustical and musical feedback component of the overall plan (presented by Guedes and Pennycook in December 2009 at UT). Also during this session, Professor Russell Pinkston, Director of the UT Electronic Music Studios and a well-known computer music expert, became a part of the UT team and has been providing valuable insights for both Lobel and Joshi. The work is predicated on past research by Pennycook (see refs below) and by Dale Stammen who completed his Ph.D. with Pennycook at McGill University.

The impact of the scientific work to date includes the following products, papers and presentations:

1) A set of Max/MSP programs have been written that extract pitch, timing, amplitude and articulation details from monophonic audio. This information is then parsed into musical phrases according to a revised version of the Lerdahl and Jackendoff Grouping Preference Rules (1983). Simultaneously, the data provides a set of temporal indexes into the original audio file for further analysis.

2) Time Warp, has been developed as a Max/MSP external. This function is particularly useful for pattern detection with information that has variable lengths such as speech detection. It will be used to dynamically
create a database of salient musical phrases which will ultimately become input to the generative processes in
the large model.

**Prototypes and Products**

**kin.skel & kin.draw** – Max/MSP/Jitter external objects for real-time human body skeleton extraction and
drawing

**Wii Drums** – software application developed to illustrate the proposed framework for procedural music
toolbox development. Wii remote controller controls the automatic generation of rhythm as output by a
genetic algorithm. (Involvement of Carlos Guedes’s class in Automatic Music Generation [Masters in
Multimedia, U.Porto] in converting MIDI Drum loops and testing software developed by the research team.)

**kin.rhythmicator** – Max/MSP object that implements a modified version of Clarence Barlow’s metric
indispensability algorithm for automatic rhythm generation

**kin.genalgorithm** – generation of drum patterns by evolutionary methods using statistical analysis of data
sets.

**Blues Machine** – automatic generation of blues-style music using a Wii remote controller.
'10 Project: Breadcrumbs

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José Paulo Leal, CRACS-FCUP & INESC Porto
Luis-Francisco Revilla, UT Austin

The Project
The goal of the “Breadcrumbs” project is to capitalize on the participation of the general public in the production of news by creating bridges between online news and the “Social Web.” The project builds on the use of Social Web tools, gathering the opinions of readers, and creating a semantically organized model of the readers’ opinions. In particular, Breadcrumbs focuses on:

- Collecting news fragments
- Organizing those fragments
- Aggregating fragments across readers
- Inferring relationships between readers
- Inferring relationships between news

In order to accomplish these tasks, the team is researching various inference and interaction approaches. The team hypothesizes that combining automatic and user-mediated approaches will yield better results than either approach in isolation: automatic mechanisms can handle extremely large amounts of data, and people can provide insights difficult to identify with automatic mechanisms. In particular, the team will explore the following research questions:

- What is the best way to combine user-based methods (interaction analysis) with automatic methods (textual analysis, social classification) to infer:
  - Implicit links between different articles, events, and stories
  - Implicit links between readers
  - Interests of readers
  - Value of reader/contributor participations

In order to answer these questions the team will design, implement, and evaluate Breadcrumbs, a system to take advantage of the readers’ ability to select relevant information and the power and scalability of text mining and clustering algorithms. As evidenced by the success of social bookmarking systems (i.e. delicious.com) people like to track, store, and collect digital information items, so that they can be accessed, reviewed, or used later. Breadcrumbs will allow readers to select news stories fragments from any news site, blog, etc., collect them in a personal digital library (PDL) and annotate them with tags and comments. While each PDL represents the individual perspective of a reader, we believe that it is possible to aggregate them by integrating the PDLs of all readers. The team will test the hypothesis that it is possible to identify previously unavailable patterns and relationships by organizing the user-selected fragments at the PDL level and aggregating PDLs at the system-wide level using text mining and social filtering techniques.

In order to organize each PDL, the team will research automatic mechanisms that classify fragments based on their content and semantic proximity. PDL aggregation will be focused on text mining and social classification methods to identify implicit links or relationships between fragments based on similarity of text, tags, and comments assigned by the users. As a result the team expects to create a social network based on these implicit links. It is hypothesized that this network, or graph, will allow journalists and news agencies to:

- Learn which stories and workdings resonate the the readers
• Identify previously undetectable connections between apparently disconnected information sources
• Track the path of news between readers and information sources
• Identify user communities
• Provide users with reading suggestions

The design and implementation will follow an iterative, participatory approach that includes journalists and end-users. The team will evaluate the project by assessing system functions such as fragments collection, PDL classification, and general aggregation; and evaluate the effectiveness of the inferred social network to enhance tasks and experiences for both journalists and readers.
The Project: iDTV Health

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José Luís de Azevedo Quintino Rogado, ULHT
Laura Stein, UT Austin
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Michael Mackert, UT Austin
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**The Project**
The iDTV Health project will evaluate the potential of digital interactive television (iDTV) to promote health care and wellness services and information to Portuguese age 55 and older, and/or low levels of income and literacy. The results will give researchers a better understanding of how to present and distribute health information. In the current technological context (i.e. analog switchover), digital TV adoption is significantly conditioned by factors of performance expectancy, effort expectancy, social influence, with a strong probability of rejection among population segments such as the elderly, people with less experience in technology use, and people with specific needs. The impact future television will have on existing social relations or its ability to prompt new forms of sociability when the exchange of information is at stake (Damásio & Poupa, 2008), is still not clear, but its emergence happens against a backdrop of an apparent fraying of the social fabric brought on by the adoption and use of technologies such as the mobile phone and the internet. The effects of social capital depend greatly on the culture and habits of the community and the type of individual relations it supports. Very few studies exist that relate this problem with changes in media environment and associated social practices.

Two changes in particular in the television environment will be more closely scrutinized under iDTV-health: 1) changes in access forms (such as mobility or IP based devices) and services provided and their consequences upon social relations and social capital; and 2) changes in media content (i.e. addition of metadata or the use of television as an input device) and its consequences upon media production, sharing and distribution, not only as means of social interaction but also of new forms of professional exercise. This second issue will be approached both by the side of information producers (medical doctors) but also on the side of media professionals (content producers using new formats like MXF) and final users (use of metadata to search specific related content). Our research will focus on the following areas of interest:

- Attitudes, perceptions, patterns of use, and access to digital television for specific tailored health and wellness related content among target groups;
- The role of iDTV in promoting original forms of access and social interaction that increase social capital and transform the proprieties of the existing social context when discussing health and wellness related areas:
• Future applications and content forms when discussing the provision of health and wellness related content via iTv;
• Nature of interfaces and media content when discussing the provision of health and wellness related content via iTv.

The central hypothesis of the project states that the digital interactive television services in the area of health and wellness contribute to social cohesion and increase social capital, though resulting in a covariance relation between digital television use in different settings and social interaction and users’ satisfaction, if such a use occurs in relation with specific subject areas (i.e. health and wellness.) The perspective guiding the construction of this hypothesis is based on the concept of complementary, suggesting that changes in access and type/levels of media content complements social outcomes. The secondary research hypotheses are:

• Individuals with tailored digital television access perform a different set of activities when compared with those who only accessed non-segmented content. Individuals that access and use segmented content and services display higher levels or social capital arena are more satisfied with the use of the medium.
• Digital television services, more than other technologies, can prompt professionals in certain areas (i.e. health and wellness) to produce professionally related information if an acquisition method is provided (i.e. sensors).
• Digital television services, more than other technologies, are positively appreciated by professionals in specific areas (i.e. health and wellness) to distribute and share professionally related information.
• Digital television services, more than other technologies, are appreciated by target groups as a means to access health and wellness related information and services.
• Digital television provides a viable platform to archive and distribute tailored content only if this process is supported by end user’s access and interface technologies.

This research adopts a mix of quantitative and observational methods and techniques in order to grasp the variables at social and individual levels involved. Specific project objectives to test these hypotheses include:

• The descriptive and qualitative study of the attitudes and perceptions among target groups in Portugal toward the use of digital television for the provision of health and wellness related services and content in Portugal in the period 2010 to 2012.
• The identification of the factors that contribute to the growth of social interactions in that context.
• The identification of the content areas relevant for target groups.
• The production of five different sets of content to be used during the project for testing procedures.
• To test production and distribution workflows in the same context and the ways these are driven by the nature of content and services being provided (Damasio & Quico, 2004).
'10 Project: ImTV

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Paula Maria Marques de Moura Gomes Viana, U.Porto
Pedro Miguel Vieira Alves Ferreira
Rui Alexandre Clemente Ribeiro
Sharon Strover, UT Austin
Teresa Isabel Lopes Romão, UNINOVA
Vitor Manuel Lago Teixeira
Vitor Manuel Marques Martins

**The Project**
The closing decade has revealed a great change in TV and video consumption trends. Many new services and companies have flourished: Web viewers can now watch their favorite series and films online made available by TV Broadcasters and media aggregator companies (e.g., Hulu.com, LoveFilm.com, Netflix.com), and cable TV operators offer rich interactive services in their latest set-top-boxes such as TiVo and ZON BOX. However, the landmark event of this last decade was the massive proliferation of user generated media fostered by the advent of YouTube. Millions of users now look for video entertainment not only on their favorite TV channels or cinemas, but also online, i.e. the YouTube live transmission of a U2 band concert.

High-quality entertainment video shows are now created by professionals, independent producers and amateurs that publish their media online and free of charge. While this new media workflow creates added value services for end-users (e.g. personalized TV viewing), it also breaks the traditional TV concepts and affects key economic functions such as program scheduling, audience measurement, and targeted advertisement.

The long-term vision of this proposal is to exploit the full potential of new trends in media production and consumption by devising an on-demand immersive-TV framework combining TV industry, Internet distribution models and end-user’s needs/interests. To accomplish this vision, this project has four objectives.

**Objective One** is to study and quantify the team’s knowledge regarding key aspects of the new media workflow driving the entertainment industry: the way the new generation of media producers work (professionals, independent, and amateurs); how they use new distribution mechanisms to accommodate user interests; how viewing communities are constructed and how producers conceptualize users’ engagement in this model. Existing social and market models (e.g., audience interests, publicity impact) are being updated constantly by new players.

**Objective two** addresses the production side of the new media workflow, specifically the role of intelligent metadata and new digital formats in the production of video programs. The fast pace at which media is created puts an unprecedented pressure on the media producers who want their content to reach the target market as quickly as possible. An example is the TV series, “Sanctuary,” which was filmed entirely in a digital set, which
reduces the production time and costs; it was first sold directly to the viewer on the Internet. In this new
distribution environment, reaching the target market can be a difficult task. Thus, linking media production
with new digital video formats to rich metadata is critical to reach the right community of viewers.

**Objective three** is to develop richer immersive environments and novel feedback mechanism inferred from
richer interaction with media and among viewers. Traditional feedback models capture viewing audiences and
their points of access from which user profiles can be computed. These models provide an incomplete picture
of the full spectrum of media consumption: richer feedback mechanism using alternative channels such as SMs,
Internet forums, and live chats between viewers and actors (i.e. popular TV shows such as Big Brother) are not
yet systematically incorporated into the equation that enables programmers to serve audiences. This illustrates
the exciting opportunities to exploit the advantages offered by the community and personalized aspects of
Internet services, and to strengthen TV producers and broadcasters’ most valuable asset: the viewers’ long-
term loyalty.

**Objective four** links the outcomes of the previous two objectives: it aims to improve the viewers’ experience by
offering them a personalized combination of the mainstream TV content together with online user generated
content. More specifically we will research algorithms that process the content metadata, the user and the
community feedback to aggregate TV content and user generated content, thus, enabling users to access TV
channels they are most likely to favor on demand. This will result in a win-win situation: viewers get
personalized recommendations of popular content and TV broadcasters achieve more effective publicity.

The research will help define new marketplace for legal distribution and consumption of TV and media
programs. The two major outcomes of this project are the solid statistics concerning the population of media
consumers in the Portuguese media market, and the technology that will permit ubiquitous interaction
between viewers, media, and producers. The main results of this project will be:

A media impact assessment and a user study to support the technological activities of the project;
Software technologies for recognizing human behavior and gestures while watching TV.
Automated software algorithms to discover groups of interests among TV viewers.
Software algorithms to comput media recommendations specialized to the TV environment;
The evaluation of the proposed framework as well as the individual evaluation of the researched techniques.
The Project
Serious Games are increasingly situated in virtual environments (de Freitas, 2008). Users generally control an avatar which helps them engage in the environment and enables them to craft an identity and interact with computer controlled entities (virtual agents) that perform a series of roles in these environments. A particular case of interest, explored in this project, is when players form partnerships and perform collaborative tasks with virtual agents. In such cases, successful collaborative experiences with virtual agents depend not only on the ability of the agents to perform the task but also on the socio-emotional skills of the agent (Prada & Paiva, 2009).

The focus of the project will be around the notion of partnership of a human with another human or a virtual agent in a virtual environment: the project will study how partnership is created, maintained, or broken during an interaction supporting the realization of a particular task in a virtual environment. The hypothesis proposed is that inclusion of AI models that incorporate social intelligence, inspired by human behavior, in a virtual environment will foster believability in virtual agents within the context of partnership.

In this multidisciplinary project, we will incorporate state-of-the-art knowledge from social sciences on how users perceive other entities in a virtual environment and what factors are important in forming partnerships in order to create and implement an AI model for social intelligent virtual agents, which will be integrated in an existent 3D engine. A test scenario will be created and the hypothesis tested through a study involving 150 participants. Participants will be invited to get to know human-controlled and computer-operated partners using collaborative tasks in the virtual environment. The participants will partake in a 2 (avatar partner: real or virtual agent) by 2 (identity: ingroup or outgroup) factorial design experiment.

The experimental outcomes to be examined include participants’ perceptions of their real or computer-operated partner (e.g., recognition as a computer-operated or human-controlled avatar partner, social/task/physical attractiveness, believability, perceptions of prototypicality, group identification, and trust.

The results of the project will advance the state-of-the-art, suggesting answers to the following questions:

- What characteristics of partnership are the most important when modeling partnership in virtual environment? What are the roles of anticipation, type of social relations, social identity, how are the users first impressions formed and how they evolve in a virtual environment?
- What would be a good computational model for implementing partnership in virtual environments?
- What AI models are more efficient in achieving believability of virtual agents in partnership scenarios?

The hypothesis this team proposes is that inclusion of AI models that incorporate social intelligence in a virtual environment will create virtual agents indistinguishable from human avatars from the point of view of the user, for a limited interaction time, within the framework of a partnership. It is the objective of this project to tackle the problems above by developing AI models of socially intelligent agents, implementing them within a virtual environment, and then performing the adequate tests involving the creation of partnerships and the execution
of tasks. The information gained from the tests will, besides solving the research problems connected with the human perception, allow the AI models to be improved, and a new cycle of implementation and testing to be performed.

The outcomes of this study proposal can potentially inform the literature on the design and evaluation of avatars (e.g., Isbister, 2006; Nowak, 2004). Additionally, the findings can potentially contribute to the study of social identity dynamics in computer-mediated contexts (Postmes et al., 1998), with a new emphasis on how ingroup/outgroup perceptions affect collaborating with and then evaluating real and AI avatars. A version of the final prototype will be adapted to a showcase prototype to demonstrate the commercial potential of the developed technologies.
The ability of socially and emotionally impaired individuals to recognize and respond to emotions conveyed by
the face is critical to improve their communication skills. The LIFEisGAME project shows how it is possible to
apply a pioneer serious game approach to teach people with Autism Spectrum Disorders (ASD) to recognize
facial emotions, using real time synthesis and automatic facial expression analysis. Some studies estimate that
around 10,000 Portuguese suffer from ASD, and most still use non-interactive methods to learn facial emotions.
Our interactive digital media solution has an explicit and carefully thought-out educational purpose within the
health care industry: the games will help individuals learn to recognize emotions in a fun way and without
inducing stress. New applications in graphics, animation, virtual reality and digital media are enabling the
development of different learning-based strategies. Companies like Sony and Microsoft [NATL] are investing
vast resources in the research of new interactive methods for next-generation game consoles, including
identification of facial expressions, which will expand the access and the impact of serious games. This joint
project between UT Austin and Portugal is a natural fit for current research interest of the team members and
aims to extend them: automatic recognition of human motion, user needs assessment (UT Austin) and facial
character animation (Portugal).

The LIFEisGAME project is part of a broader research effort that focuses on an open question of scientific and
clinical importance: whether the use of virtual characters in interactive training programs can provide a basis
for ASD rehabilitation. Technology development will be the initial phase of research. LIFEisGAME’s overall
objective is to deploy a low cost real time facial animation system embedded in an experimental game,
allowing further study of symptomatic problems of facial emotion recognition. This will have relevant impact in
the entertainment industry, academia, and psychology.

The team seeks the following advances:

- To provide research that leads to a system capable of facial synthesis in real time with
  cinematographic quality
- To provide research that leads to a markerless facial motion capture system using low cost hardware,
  such as webcams. Such a system does not currently exist.
- To provide a general methodology to create a facial expression analyzer and classifier system that
  provides detailed information that cannot be captured using current motion capture systems
- To explore different models to define the most adequate tangible user interface to allow an immersive
  behavior when interacting with people that suffer of ASD
- To study, validate, and propose novel game concepts that improve social and communication skills by
  training interpersonal awareness through facial emotion recognition
- To realize and evaluate a prototype game that enhances the ability to recognize emotions through an
  interactive experience and becomes a key reference in the field. Tests of several game modes will be
  performed with two groups: individuals with and without ASD
- To disseminate result to the public and to the scientific community.
To carry out this project and achieve its goals, the team consists of interdisciplinary members and external consultants.

Many efforts have been done to teach people to recognize facial expressions with varying results, but none focused on using real time facial synthesis. The team argues that current technological advances in character animation can substantially improve the way people with Autism Spectrum Disorder (ASD) are taught to recognize facial expressions. Most methodologies use photographs of facial expressions. Besides having severely limited interactivity, they fail to reproduce the dynamics of a facial expression: far from being a still image, it is the voluntary and involuntary contraction of muscles that produce different facial movements. These movements convey emotions from one individual to another, enabling non-verbal communication. Thus, the need exists to weigh in an additional technology and new game approach to allow real time facial motion study. The main technological innovative aspects of LIFEisGAME are to:

Streamline the process of creating realistic virtual characters (humans, cartoons, creatures), by advancing the general fields of real time animation, including the development of a markerless capture system, a transferable auto-rigging system and real time dynamic skin shaders; second, it is the first time that a serious game approach using virtual characters goes hand in hand with a very important topic in psychology, which is the study of facial emotion recognition. The influence of realistic virtual characters had never been fully explored before due to their high cost, only affordable by big movie projects. Thus, both areas, computer graphics and human computer interaction plus psychology, will benefit from this project.

The main research challenges arise from the synchronization and realism problems, the support for the reusability of components, and the need for an avatar-user interaction model with real time response. Traditional techniques to achieve high quality human animation are very time consuming, expensive, and laborious, and usually include key frame animation and motion capture based on facial markers. This is not only cumbersome, but also unpleasant and unnatural. Thus, creating realistic virtual humans is nowadays performed off-line (for example, in movies, where no real time interaction is required) following expensive, per-character procedures. Other contexts, such as games or virtual reality, adopt chaper approaches, at the expense of overall visual quality and credibility of the models.

The most important issue to highlight is the close collaboration between the medical and the computer science teams in this project, to ensure the algorithms and technology developed are based on a solid learning methodology provided by experts on ASD. Otherwise the project result could be high-end technology without useful clinical application. To guarantee the success of the project, it has been divided into 2 stages. Stage one is to develop a prototype that builds on a facial synthesis method developed by team members, which eases the real time animation process. This method serves as proof-of-concept and guarantees that the team can receive early user feedback, despite the research challenges to be faced in stage 2. The pilot game implements the key concepts of emotion recognition. It uses a videogame based approach, where avatars can adopt different appearances, i.e. human, cartoon, or fantastic creature. It contains a set of exercises embedded in the game play to reinforce the learning process and generate a real time avatar response based on direct therapist input or on a set of predefined rules. It also includes a facial expression editor capable of displaying 3D characters in real time. This allows the therapist to adjust or create new exercises on the fly, without the need of artistic or technical skills. This is mostly a development stage that allows validation and testing of the approach with clinical data. These initial tests will help define the requirement of Stage Two which consists of research and development to create:

- the markerless motion capture system;
- the avatar-user interaction model;
- the facial analyzer and classifier;
- the facial synthesis;
- technology and the deployment of the pilot game in hospitals.
'10 Project: REACTION

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Gustavo Alexandre Teixeira Laboreiro
Luís António Diniz Fernandes de Morais Sarmento
Luís Francisco-Revilla
Maria Eduarda Silva Mendes Rodrigues
Matt Lease, Faculty UT Austin
Paula Cristina Quaresma da Fonseca Carvalho
Sérgio Barreiro Gomes

The Project
Retrieval, Extraction and Aggregation Computing Technology for Integrating and Organizing News. This research project aims to help journalists and researchers make better sense of what is news and what is not among the massive amounts of data produced every day. While traditional articles in print offer limited, slice-of-time snapshots of the world, with today’s technology provides the opportunity to tell the “real story that never ends” which is tightly integrated with the overarching context of ongoing world events. This enlarging deluge of 21st century worldwide information production demands new journalistic practices to effectively monitor, interpret, and summarize news—in addition to development of new models to present dynamic, interactive, integrated content to readers. News now evolves over time as a cooperative dialog between news outlets and the public at large.

News presentations should fundamentally reflect this through “anytime” organization of the latest events, expressing story elements as they develop over time, and integrating the story in the larger world context. Journalistic excellence today requires advanced data-mining and search technologies, together with novel web services and integrative mash-ups. The goal of this project is to take news delivery and development to the next level. CoLab researchers identify the challenges of the industry in analyzing multiple information inputs (formal and informal, explicit and non-explicit), as well as in designing rich interactive interfaces for effective news delivery, and case study evaluation of computational journalism methodologies. In order to help address these challenges within practical constraints, REACTION has organized seven complementary research tasks: mining resources, entity and event tracking, web community sensing, tracking information flow, interaction and personalization, query and visualization, computational newsroom.

Collected and annotated datasets will be shared with the research community along with dissemination of new methods and their evaluation. This will broadly stimulate greater work on computational journalism in the research community at large. The project will produce robust, open-source tools for wide use by journalists and end-users, and document a critical case study evaluation of computational journalism methods in the newsroom.
In content analysis, the research team will use automatic and semi-automatic methods to create linguistic resources for mining texts relevant to journalists (with a focus in politics), relationships, and opinion mining for annotation of large document collections. Methods will specifically address:

- entity ranking, i.e. finding the relevant personalities for a given topic
- entity distillation, finding relevant resources for a given entity
- attribute selection, finding a list of key aspects to compare and differentiate a given set of entities

Therefore besides identifying the relevant entities in a document collection, the project will provide insights about the entities based on context retrieval.

In social networks analysis, research will examine how to track information flow patterns, infer authority and credibility of sources; and finding experts on the topic of a news story after identifying influential community members. Detected information flows will enable novel interactive visualizations to be automatically generated for rapid, cost-effective, and integrative interpretation of news.

Detected information flows will be monitored in conjunction with explicit social networks to aid in community discovery. Individuals or organizations who exhibit regular patterns in producing, redistributing, modifying, and/or consuming news are reflective of communities.

Work on sentiment analysis and opinion mining techniques of individual stories will be informed by situating such stories in the context of their larger flow. In the other direction, knowledge of such sentiment in tandem with flow networks will aid in community discovery by monitoring flow of sentiment among individuals and organizations. Interaction work studying how individual users organize news will further inform detection of implicit relationships, both between stories (information flow) and between users (community discovery).

In user interface design and analysis research will examine new methods for ranking and finding implicit associations between news from user navigation patterns. The project will also develop and evaluate tools to present news automatically and semi-automatically produced with the knowledge obtained from the above research, leveraging resources and software already developed or under creation by the participating research groups and development teams.

All the above ideas will be scientifically tested, either through participation in joint evaluations, such as TREC (Text Retrieval Conference) or by observation of the use by journalists of the proposed algorithms, methods, and tools in an experimental computational newsroom and measuring the impact of these technologies in their activity.
'10 Project: See-Through-Sound

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The Project
The See-Through-Sound exploratory research project focuses on the creation of an innovative solution for the cognition and sensing of space. Its novelty lies in mapping visual information into the auditory realm to enable a spatial environment's unique features to be described as an organized sonic event. The goal is to develop a portable, wearable interface that can be used in a wide range of applications, by a large pool of different users. In addition to being worn by a user, this interface might be mounted on a small mobile robotic in order to transmit the data to a remote location for analysis. The sonic events that are output by the interface are the “image” of the space being surveyed with complexity that spans from simple discrete timbres of varying spectral richness to intricate music-like sound structures making use of a plethora of rhythmic and melodic patterns. New spaces and new spatial environments will exhibit and provoke deviations on the known/stored sound patterns.

This project has the potential of creating a new and reliable “language” based on the correspondence of the proposed sound-image paradigm, with a user learning curve similar to that of acquiring a new language. The most immediate benefits of this technology are far reaching, including medical and scientific use, as well as a tool for people with vision disabilities enabling them to “see” space through sound. A further dimension of this research is the possible development of a universal auditory language with which to map visual data into auditory data. The project will step through five strategic components/goals that will provide milestones to measure progress.

1) Information gathering and literature review on the projects three essential components: techniques of image analysis and recognition; mapping visual information into sound data; auditory scene analysis.
2) The pursuit of individual experimentation in the three areas listed above, with the goal to gather data from both real time video capture and ambient sound into a single hardware and software application that will feed a software synthesizer.
3) Bring together the research in image and auditory scene analysis. A portable HCI interface will be devised to bring together the data fed by the sensors that will capture both the image and the ambient sound of a given space. That information will be coded and prepared to be analyzed and processed by the sound synthesizer and sound pattern generator.
4) Experimenting with sound pattern generation using as raw data the image and ambient sound analysis. This is the core of the research, and where the potential for innovative solutions can be accomplished: a solution that effectively maps a sensorial domain into another. Given its relevance, the work with sound pattern generation will begin after the literature review and will cover the entire span of the project. The research with sound synthesis and pattern generation will integrate both timbre and sound structures. Timbre will provide subtle or sudden changes over time as a result of changes in light, forms and shapes of individual objects present in the space. Sound patterns will convey the potential complexity of the features of a given space.
5) Designing the final interface prototype and refining the software applications that will be integrated into the interface. Effort will continue to focus on implementing unique and effective solutions for mapping images into sound and reach the means to reliably and consistently convey spatial information in an immediate way with a high degree of detail.
APPENDIX A2: RESEARCH PUBLICATION UPDATES

DIGITAL INCLUSION
PUBLISHED/FORTHCOMING ARTICLES and BOOK CHAPTERS


Dias, I. O uso das tecnologias digitais entre os seniores: motivações e interesses. Sociologia, Problemas e Práticas, (forthcoming)


**SUBMITTED ARTICLES**

**CONFERENCE PAPERS**


Conference 2.0, Warsaw, Poland, 27-29 October. Ponte, C., Digitally empowered? Portuguese children and the educational policies on ICT. (Key speaker).


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3rd European Communication Conference, ECREA 2010 – Digital Culture and Communication, Variability in digital use between different social groups of seniors.

VII IAGG European Congress “HEALTHY AND ACTIVE AGEING FOR ALL EUROPEANS – II (Bolonha, Itália, Abril, 2011. Active ageing and uses of the media by different social groups of seniors in Portugal. (poster)


Divide Working Group, IAMCR, Mexico City. Julho, 2009 Mexico. Ponte, C. & Azevedo, J. Comparative research on inequalities in access to digital media and on various strategies to promote a new right of universal access to digital media – the Portuguese scenario.


Divide Working Group, IAMCR, Mexico City. Julho, 2009 Mexico. Straubhaar, J. & Spence, J. Comparative research on inequalities in access to digital media and on various strategies to promote a new right of universal access to digital media – the U.S scenario.

**Kinetic Controller**


**Breadcrumbs**

**CONFERENCE PAPERS**


José Paulo Leal and Hugo Dias, "A framework to develop meta-web interfaces" accepted for publication in the proceedings of the WWW/INTERNET 2011, 5-8 of November, Rio de Janeiro, Brazil, 2011.

WAITING REVISION
Álvaro Figueira, "Finding Semantic Groups of Web Clips by Capitalizing on Social Tagging". Álvaro Figueira, "A Social Network Built from Clips of Online News". both to The International Conference on Internet Technologies & Society (ITS 2011)

iDTV Health

CONFERENCES


ACM Digital Library


JOURNALS


LIFEisGAME

ACCEPTED

Tiago Fernandes, Samanta Alves, José Miranda, Cristina Queirós, Verónica Orvalho “A facial character animation system to help recognize facial emotions”, HCist International Workshop on Health, Algarve, Portugal, 5-7 October, 2011.

ACCEPTED FOR PRESENTATION/PUBLICATION


PUBLICATION


Orvalho, V.; "Character Animation: Past, Present and Future" - Chapter in Business, Technological and Social Dimensions of Computer Games, Maria Manuela Cruz-Cunha, Vitor Hugo Carvalho, Paula Tavares, IGI global, Medical Information Science Reference, 2010


PRESENTATION/PUBLICATION


Miranda, J.C.; X. Alvarez; D. G. Gutierrez; A.A.S Sousa; Orvalho, V.; "Sketch Express: Facial Expressions Made Easy", Proc SBIM EUROGRAPHICS Symp. on Sketch-Based Interfaces and Modeling (SBIM), Vancouver, Canada, August, 2011. (Best Paper Award)

Oliveira, M.Q., Queirós, C., Marques, A.M., & Orvalho, V. "Aprender Emoções através de Videojogos: uma proposta para as Perturbações do Espectro Autista". In Equipa do CADIn (Org.). Livro de Resumos do II
Congresso Internacional do CADIn, “Neurodesenvolvimento: As Peças do Puzzle” (p.46). Estoril: CADIn., 2011


PRESENTATION


Y.Zhang. Consumer health informatics. At Health Information Technology Workshop, School of Engineering, University of Texas at Austin, USA, December 2010.

M. Sales Dias, "Tendências da pesquisa em realidade virtual e aumentada e interacção", XIII Symposium on Virtual and Augmented Reality, Uberlândia, Minas Gerais, Brazil, May 23-26, 2011.

SUBMITTED


**REACTION**

Paula Carvalho, Luís Sarmento, Mário J. Silva, Jorge Teixeira, Liars and Saviors in a Sentiment Annotated Corpus of Comments to Political Debates.9th Annual Meeting of the Association for Computational Linguistics: Human Language Technologies (ACL-HTL) Portland, Oregon, USA, June, 2011.


**APPENDIX B1: PhD STUDENT ROSTER**

<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>André Miguel Guedelha Sabino</td>
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### APPENDIX D1: DIGITAL MEDIA SUMMER INSTITUTE EVALUATIONS

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<td>4.90</td>
<td>4.63</td>
<td>4.77</td>
</tr>
<tr>
<td>The instructor adequately answered participants’ questions during the workshop.</td>
<td>4.40</td>
<td>4.83</td>
<td>4.82</td>
<td>4.90</td>
<td>4.38</td>
<td>4.67</td>
</tr>
<tr>
<td>The course improved my understanding of the subject matter.</td>
<td>4.20</td>
<td>4.75</td>
<td>4.55</td>
<td>4.70</td>
<td>4.38</td>
<td>4.52</td>
</tr>
<tr>
<td>My overall opinion about the course is</td>
<td>4.60</td>
<td>4.83</td>
<td>4.55</td>
<td>4.90</td>
<td>4.63</td>
<td>4.70</td>
</tr>
</tbody>
</table>

Please use the space below to comment on the aspects of the course that you enjoyed and that have helped you learn.
Kocher

- I enjoyed very much the classes about how to do a documentary and how we can use new skills and tools to do it.
- Teacher student relationship was excellent. Very good pedagogical approach which is essential for good learning.
- I really enjoyed to learn about a tool to make non-linear webdocumentaries and the opportunity to go out shooting and discuss about the results was good too.

Lewis

- Reading original screenplays and watching movie parts is a great way to learn as well as comments by the teacher and other colleagues on our writing assignments.
- The case-studies analyses were very insightful for understanding the major aspects of screenwriting talked during class, and the active contribution of all participants too.
- The collaborative work. Write dialogues and manage the acts in a screenplay. The content of the theoretical classes. Richard is a top 5 teacher in my list of all professor that i had in my life.
- Adaptation and collaborative writing exercises; lectures, script reading and film examples; collective rewriting and commenting on each others work.
- Writing material and Pdf's Lots of samples of screenplays The good conversation between teacher/students

Alves

- Professor Rosental gave us many practical examples, along with the theory, which helped making concepts clear. Also, he is a fantastic speaker, keeping all the class focused, and always encouraging debate and exchanging ideas.
- I particularly enjoyed the case studies and discussions we had upon specific questions.
- The environment created in the class and the professor's way of teaching were unique.
- Very practical course, oriented for results.

Stern

- I enjoyed experimenting with new materials and new ways to animate. I also liked how the teacher transmitted to us some principles of the animation.
- Learning techniques that someone might think are basic or amateur, but are actually very interesting and allowed me to better understand what can be done, and to try new approaches to old ideas and ways of work.
- I enjoyed the practical and experimental side of the course, working in groups and being able to develop personal final projects. Also the classroom was very well equipped, allowing students to work on Lab with their own computers, or using the ones from the room. It's good that the teacher develops a close relation to the students that permitted for personal assistance and guidance to the individual works.
- The friendliness and availability of the trainer. Contact with colleagues in other areas.
- The interaction with the instructor, the applied exercises

Shiesari

- The importance of light.
- I liked the fact that I could experiment different styles of short documentaries because we had exercises and the final project
**Collaborative Database Documentary**  
**Course Facilitator: Karen Kocher, U.T. Austin**

During the course of this 3-week workshop, participants will discuss and view examples of database documentaries. A database documentary is a documentary that may combine video, audio, still images and graphic elements into discrete narrative units, connecting them through the use of a graphic user interface.

Examples of database documentaries can be found in Google maps, the Korsakow tool and many Flash-based projects. After viewing and discussing examples of database documentaries, participants will work in small groups to conceive, produce and edit their own, small documentary using either Google Earth or the Korsakow tool. Prior experience with shooting and editing are helpful as this will be a technically intensive workshop. The course will use Final Cut Pro editing software. All participants will be expected to come on time, participate in all 15 class sessions and contribute to the course blog. Please do not apply to this workshop if you have commitments that will cause you to miss any of the sessions. The workshop will meet from 10 am to 1 pm. Shooting of the projects will be scheduled on the weekend between weeks one and two and outside of workshop time.

**Proposed Course Syllabus** (Subject to change)

**Week One**
**Day One**
Introductions  
What we will produce in this course  
Documentary Practice Discussion  
Examples of database projects

**Day Two**
Thematic Discussion  
Documentary Forms  
How do themes and forms come together?

**Day Three**
Shooting Coverage and interviews  
Procedural Issues  
Deciding on Project and Themes Discussion  
Equipment

**Day Four**
Discussion of Projects  
Technical Training

**Day Five**
Training in Editing Software

**Shooting of project may take place over the weekend between weeks one and two and outside of workshop time.**
Week 2
Day 6
Editing Procedural Overview
Capture and Editing

Day 7
Editing

Day 8
Editing

Day 9
Google Earth

Day 10
Korsakow Tool

Week 3
Day 11
Screen Work

Day 12
Finish Project and Export

Day 13
Build Your Project

Day 14
Build Your Project

Friday, July 2
View and Discuss Final Work

SYLLABUS for Collaborative Screenwriting
Lisbon, Summer ‘11

INSTRUCTOR: Richard Lewis
OFFICE HOURS: By appointment Skype ID = RicardoLuis33
rmlewis@mail.utexas.edu

CLASS MEETING PLACE & TIME
Daily, Monday thru Friday, June 13 – July 1, 14:00 – 17:00

GOALS:
• That you contribute to the writing of multiple scripts.
• That you leave this course a better writer than when you entered.
• That you help your fellow classmates achieve the above two goals and vice-versa.

COURSE DESCRIPTION:
Collaborative Screenwriting will treat its members as a writing staff and, collectively we will begin writing multiple scripts over the course of the three week class. These scripts may be features, TV pilots, or whatever form interests the class. For the first two weeks, we will brainstorm the ideas together, and writers and/or writing teams will be assigned particular scenes to write. So, for instance, “Student 1” might be assigned to write the first few scenes of comedy script A, then in the following class be assigned the second scene of horror script B, then in the following class be assigned to re-write the first scene of action script C in partnership with Student 2. Ideally, much of this will be discussed and worked out in class beforehand.

During the first two weeks, the fact that you are not working entirely on your own material will enable you to look at writing from a completely different perspective. While screenwriting is an art, it is also a craft -- one that requires considerable collaboration with others (e.g., producers, directors, development executives, etc.) Additionally, in a collaborative environment, every page of every script being workshoped is equally yours, and good writing will have to be negotiated until we are satisfied, if not excited.

At the conclusion of week two, students will select a project to continue working on individually during week three. The student may select from the group projects that were created in class or may pitch an original idea. If the student elects to pursue an original idea, the student will be expected to use the same tools and techniques discussed in weeks one and two on his/her new work.

CLASS REQUIREMENTS:

- You need to enjoy writing
- You need to be ready, willing, and able to express yourself in class and to join in discussions
- Speaking in class isn’t enough – what you say needs to be helpful and constructive
- You need to have a thick skin and be able to accept criticism
- You need to be open-minded and resistant to falling in love with your own ideas
- You need to be prepared to write pages quickly and regularly and read and comment on the corresponding material from your writing colleagues.
- You should be prepared for the possibility of needing to meet with the professor and your classmates outside of class
- You need to be on time and consistently meet deadlines
- “Hollywood,” “commercial” and “high concept” shouldn’t be bad words for you. That is not to say that our intention is to write bad films. Rather, the intent is to begin writing good films with audience appeal.
- You need to properly format your scripts. Final Draft software will help you accomplish this, but it is not the only software program for formatting scripts. Additionally, Final Draft has a great feature that allows you to make comments in a script written by someone else.
- You need an e-mail account that will allow you to receive numerous attachments on a regular basis

OPERATING PROCEDURES:

Scripts to be reviewed on Monday are due via e-mail by 14:00 on Sunday; scripts to reviewed on Tuesday are due via e-mail by 14:00 on Monday; etc. Typically, we’ll have half the class submit one day, the other half of the class for the next day, and then continue alternating. So, over the course of our two weeks, you should expect to submit pages six or seven times. Please don’t be late with your submissions.

All pages must be submitted via e-mail to the class’s distribution list. Pages must be sent in two formats: as a Final Draft attachment AND as a PDF (for back-up). Please save your attachment like so…
In other words: the abbreviated title of the project - your 2 initials - the date + the Final Draft extension-- .fdr

TEXTS & SOFTWARE:

There is no required text to purchase, but produced scripts and recommended readings will be made available to you via e-mail attachment from Richard.

FINAL DRAFT is the entertainment industry standard for screenwriting software. It allows you to concentrate on creative writing rather than formatting. Final Draft works on both Mac and PC platforms. You may use a demonstration version of Final Draft for free (https://www.finaldraft.com/products/final-draft/download-demo.php) as long as files do not exceed 15 pages.

GRADES

Grades will be determined on a 20 point scale as follows:

- Written pages (properly formatted) = 10 points
- Class participation/feedback (students) = 4 points
- Class participation/attendance (Richard) = 6 points

\[ \text{Total} = 20 \]

Letter grades will be assigned using the following University guidelines:

- A ≥ 18
- B ≥ 14
- C ≥ 10
- D ≥ 7
- E ≥ 4
- F = 0

**Note** that you will not be receiving grades for your partial submissions that we work on throughout the seminar. If you ever want to talk with me about where you stand grade-wise, please do so. Also, note that if you have not contributed pages on a regular basis over the course of the two weeks, it is unlikely that you will earn an “A.”

**ATTENDANCE:**

Attendance will be taken. (I'm generally of the opinion that you paid your money, you should be free to do what you want with regard to attendance, but in a class such as this one where your feedback on your classmates' work is a critical component, you've simply got to be here -- having read the material, of course.) You will be penalized 1 point per absence -- essentially, half a letter grade. The same penalty will also be assessed if I call on you to discuss a particular script and you haven't read it. It is your responsibility to track down scripts that you don't receive or that you receive but can't read – i.e., “I didn't receive that one” is not an acceptable excuse for your not having read something.

**RULES OF CRITICISM:**

- Don't hold back. If something has problems, it has problems. Say so. However...
- Negative comments are a lot easier to make than positive ones. So, no matter how constructive your
criticism is, try to match it with a compliment somewhere else.

- Identifying problems isn't enough -- also identify possible solutions. Don't simply say that a character or a scene doesn't work for you. Say why it doesn't, then tell us what changes to the character or scene would make it work for you.

- SCHEDULE: (feature scripts listed may change)

==========WEEK 1==========

Monday, Week 1
Introduction & Review of syllabus
Mini-lecture: coverage & script analysis
Discussion: Bullets for My Baby and Silence of the Lambs
Mini-lecture: adaptation
Mini-lecture: formatting

Tuesday, Week 1
Lecture: Character
Discussion: Do The Right Thing
Workshopping: pre-assigned adaptation exercise (1st half of students)

Wednesday, Week 1
Discussion: Thelma & Louise and/or American Beauty
Lecture: Structure
Workshopping: pre-assigned adaptation exercise (2nd half of students)

Thursday, Week 1
Discussion: The Fugitive
Lecture: Exposition & scene description
Workshopping: character sketches (Brainstorming session #1)

Friday, Week 1
Lecture: Dialogue
Discussion: True Romance
Brainstorming session #2
Assignments for Week 2

==========WEEK 2==========

Monday, Week 2
Workshopping 1st half of projects
Continued brainstorming

Tuesday, Week 2
Workshopping 2nd half of projects
Continued brainstorming
**Wednesday, Week 2**
Workshopping 1st half of projects
Continued brainstorming

**Thursday, Week 2**
Workshopping 2nd half of projects
Continued brainstorming

**Friday, Week 2**
Final assignment of group projects
Pitching new (individual) projects
Rewriting notes

============*WEEK 3*==========

**Monday, Week 3**
Workshopping Group A

**Tuesday, Week 3**
Workshopping Group B

**Wednesday, Week 3**
Presentations of favorite scenes

**Thursday, Week 3**
Workshopping Group A

**Friday, Week 3**
Workshopping Group B
Wrap

**Experimental Animation**

UT Austin – Portugal Summer Institute

June 27-July 15, 2011
Faculdade de Engenharia da Universidade do Porto

Course Instructor: Professor Jeanne Stern (UT Austin)
Course Coordinator: Professor Artur P Alves (FEUP)
Course Assistant: Dr. Luis Leite (Grifu)
Course Venue: Lab I220, FEUP
Contact: Jeanne.Stern@gmail.com

**Syllabus:**
The purpose of this workshop is for students to explore animation and discover new ways of creating moving images through the production of hand-made animated projects.
Objectives
- Learn new animation techniques and skills
- Learn about principles of motion and visual design skills
- Consider relationship between content and technical choices
- Reflect on meaning of animation and its relationship to other art forms
- Learn to see motion in a new way
- Create animation projects that are innovative, personal, and artfully executed

Expectations for Animated Projects
- Expression of personal vision
- Thoughtful problem solving
- Investment of time
- Careful & deliberate artistry
- Risk-taking: Mistakes often turn out to be “happy accidents” and lead to exciting new work.

Supply List
Craft Materials: Sketch book, scissors, pencil, eraser, tape
Technical needs: Digital still camera, tripod, lights
*please bring your supplies on first day of class for animation activity

Assignment Due Dates (due at evening class)
Tues. June 28: Writing Assignment
Thurs. June 30: Drawing Sequence for Animation due and bring object to draw
Fri. July 1: Short Animation proposal due and Weekly Motion Observations due
Tues. July 5: Short Animation Project completed and written description
Wed. July 6: Final Animation proposal due
Fri. July 8: Weekly motion observation due
Tues. July 11-> Thurs. July 14: Meet with prof. one of these days at lab time to discuss project
Fri. July 15: Final Animation completed and written description
**There will also be selections to read. Readings to be provided.

Grading
Attendance & In-class participation: 30%
Short Project & Assignments: 30%
Final Project: 40%

In this class students will learn about hand-made experimental animation practices and concepts with the aim of producing individual short animations. In this class animation will be approached as a fine art medium and students will be encouraged to push the boundaries of animation as well as to develop their own unique visual style.

The course will include discussions of theoretical concepts of motion as well as screenings of historical and contemporary experimental animation. Students will complete using a variety of animation techniques such as collage, drawings, cut-paper animation, stop-motion, stereoscopic and others. Students will then use this experience to create short animated films.

The first week will consist of short exercises and assignments. At the end of the first week students will begin short projects. The latter ten days of class will be devoted to Final Projects.
Course Schedule:
The course has 90 hours of lessons, but each student is only required to participate in 57 hours, 3-hour afternoon session during 16 days, 3-hour morning session during 3 days (one per week) with the remaining hours dedicated to project work that can be done in the lab.

Students must attend all afternoon sessions and at least one morning session a week. The morning sessions are dedicated to support individual or group project work, discussing content, formats and selecting techniques and tools for implementation.

The final session will be open to the Public and dedicated to the public presentation of the work done in the class.

WEEK 1
Monday, day 27 (June):
- 17:00-20:00 “What is animation? Stretching the boundaries of the definition. An introduction to historical & contemporary experimental animators”
  In-class Activity: Replacement Collage Animation

Tuesday, day 28 (June):
- 9:00-12:00 Lab*
- 17:00-20:00 “Principles of Motion”
  Visit from composer collaborators
  In-class Activity: Hand-drawn Animation
- ~Assignment due: Writing assignment

Wednesday, day 29 (June):
- 9:00-12:00 Lab*
- 17:00-20:00 “Drawing & Animation Techniques”
  In-class Activity: Silhouette Animation

Thursday, day 30 (June):
- 9:00-12:00 Lab*
- 17:00-20:00 “Framing & Camera Motion”
  In-class Activity: Rotating drawing exercise / Photograph the Drawing Sequence assignment
- ~Assignment due: Drawing Sequence for Animation and bring object to draw

Friday, day 1 (July):
- 9:00-12:00 Lab*
- 17:00-20:00 no lecture
  In-class Activity: 3D still photography
  Discuss Short Project ideas & motion observations
- ~Assignment due: Ideas for Short Project and Weekly Motion Observations

WEEK 2
Monday, day 4 (July):
- 9:00-12:00 Lab*
- 17:00-20:00 “Composting & other tricks”
  In-class Activity: FCP Compositing

Tuesday, day 5 (July):
- 9:00-12:00 Lab*
- 17:00-20:00 *no lecture*
  In-class Activity: View Short Projects and discuss
- Assignment due: Short Projects and written descriptions

Wednesday, day 6 (July):
- 9:00-12:00 Lab*
- 17:00-20:00 *no lecture*
  In-class Activity: Discuss Final Project proposals
- Assignment due: Final Project proposal

Thursday, day 7 (July):
- 9:00-12:00 Lab*
- 17:00-20:00 “Image & Sound”
  In-class Activity: FCP: Audio

Friday, day 8 (July):
- 9:00-12:00 Lab*
- 17:00-20:00 Screening of Selected Experimental Animations
  In-class Activity: Final Project work time & support
- Assignment due: Weekly Motion Observations

**WEEK 3**
Monday, day 11 (July):
- 9:00-12:00 Lab*
- 17:00-20:00 “Beyond the movie theater”
  In-class Activity: Final Project work time & support
- Assignment: Make a lab appointment to meet with professor and discuss final project on Tuesday, Wednesday, or Thursday

Tuesday, day 12 (July):
- 9:00-12:00 Lab* Final Project Meeting times
- 17:00-20:00 “Getting your work seen”
  In-class Activity: Final Project work time & support

Wednesday, day 13 (July):
- 9:00-12:00 Lab* Final Project Meeting times
- 17:00-20:00 *requested topics*
  In-class Activity: Final Project work time & support

Thursday, day 14 (July):
- 9:00-12:00 Lab* Final Project Meeting times
- 17:00-20:00 *no lecture*
  In-class Activity: Final Project work time & support

Friday, day 15 (July):
- 9:00-12:00 Lab* Professor available for final assistance
- 17:00-20:00 *no lecture*
  In-class Activity: Screen & discuss Final Projects
- Assignment due: Finished Final Project and description
Saturday, day 16 (July):
- 17:00-20:00 “Screening”

* Students must attend a minimum of 1 Lab session per week

NOTE: In order to get the diploma students are required to have a positive evaluation and participate in a minimum of 75% of classes.

**SHORT FORM DOCUMENTARY PRODUCTION**
A two-week course for practicing journalists
Tentative dates July 4- 16th. Porto

**Professor:** Nancy Schiesari  
**Email:** prospero@mail.utexas.edu  
[http://utdoccener.org/faculty/schiesari/](http://utdoccener.org/faculty/schiesari/)

**Co-teacher:** Tiago Gama Rocha, tiagogamarocha@gmail.com

**Course description:**
This course is aimed at increasing proficiency in documentary production concepts and skills. Students will utilize the camera as a tool of interaction and critical investigation with an emphasis on creating video stories for both linear and multi platform formats.

The class will be structured around one assignment per student and a number of practical exercises.

Specific instruction in technical areas of sound and image will be concentrated in the first three days of the class using exercises that facilitate mastering the building blocks of documentary production- writing a treatment, shooting a visual sequence, lighting and framing interviews, recording good quality sound, and editing.

In class we will deconstruct documentary films to analyze different ways meaning is communicated non-verbally using music, tone of voice, sound effects, still photography, graphics and animation.

**Exercises:**
**#1 shoot a sequence two ways.**

Tell a story through a sequence of shots. Capture an event or transaction between people, or between people and animals, that has a beginning, middle and end, unfolding in real time.

Each student must document an event or an exchange happening in real time in ten or less shots. The scene must be primarily edited in camera with some additional editing later. Approximate running time after editing- 3 minutes.

Now shoot the same or similar scene in one long take, moving the camera and following the action with minimal or no cutting. Some editing later may be necessary. Approximate running time 3-5 mins.
Students should work in groups of two or three to help crew for each other and share the camera and sound equipment.

**Pick one of these subjects to shoot for exercise #1.**

An old person receives a meal from social services

A parent takes his/her reluctant child to pre-school and says goodbye

A dog and his owner attend dog obedience class

A cowboy rounds up, trains or brands a horse or cow

A person or family arrives at the dog pound and checks out a pet for adoption.

A teacher/coach directs football practice

An animal rescue unit goes after a stray animal

A friend goes to buy a new car

A worker in the kitchen of a fast food restaurant prepares a meal

A mother weighed down with shopping and a small child gets on a bus and rides a few blocks and gets off

A fisherman goes out to sea and makes a catch

Passage of time: A city asleep comes to life, Porto from 6 am -8.00 am.

A worker in a newspaper factory prepares and prints a newspaper

A person arrives at a train station, buys a ticket and catches a train

**Exercise #2: Direct an interview**

Shoot an interview with each other. (Maximum length of interview 20 minutes, before editing)

Combine your documentary interview with “B” roll

Final exercise, talking head intercut with B roll, TRT: 3 minutes.

**The Final project:** -

Students will work in a groups of two to produce a short documentary, 3-6 minutes in length, about a subject of interest of a personal or political nature.

Your “B roll” or “cutaways” may consist of shots of the interviewee going about their daily business; photographs, archive footage, newspaper cuttings, or anything the person interviewed remembers or alludes to. “B roll” can also be experimental non-representational shots poetically used to enhance or contradict what
is being talked about. Interviews may also be filmed while the person is engaged in an activity using a wireless microphone.

**Schedule:**

**Monday, first day of class**

9.00 am: Discuss syllabus and assignments, view documentary samples
14.00-17.00: learn to operate camera and sound

Read assignment on cinematography

**Tuesday:**

9.00: review camera and sound, show examples of documentary camerawork
14.00- 17.00 shoot sequence exercise on location

**Wednesday:**

9.00 : show sequence exercise in class
14.00-17.00 : learn basic editing

Reading assignment: “Documentary-developing the idea”

**Thursday:**

9.00 : Shooting the interview, consider lighting, eye line and framing. Be prepared to interview each other about their experience of shooting the first sequence exercise.

Bring one page treatment for final project to class

14.00-17.00 continue editing lesson using interview intercut with footage shot from the first exercise sequence

**Friday:**

9.00 Show interview edited with B roll, TRT 3 mins.
14.00 : begin pre production for final project, research, scout locations, cast interviewees.

**Second Week:**

**Monday:**
Begin production, shoot interviews with main subject

**Tuesday:**
Continue shooting on location:
Finish shooting interviews and B roll

**Wednesday:**
9.00 begin editing

**Thursday**
Complete editing films:

**Friday**
show final project.
Additional reading assignments for class will be available online
“The Documentary Tradition” by Robert Coles,
“Critical Needs- Characters and a visual story”

SUGGESTED READING:

Directing the Documentary, Michael Rabiger

Documentary, a history of non-fiction film, Erik Barnlow, Oxford University Press 1993

Doing Documentary Work, Robert Coles

The Art of Technique, An Aesthetic Approach To Film and Video Production, John Douglas, Allyn and Bacon.1996


TIPS ON SHOOTING DV and HDV:
http://www.urbanfox.tv/

For Green Screen
http://www.creativecow.net/articles/onneweer_barend/chromashoot/
http://www.sundancemediagroup.com/tutorials/ChromaDV.htm

Equipment available?
a. **Collaborative Database Documentary Workshop – Karen Kocher**
   i. Cláudia Silva  
   ii. David Silva  
   iii. Isabel Maria Gorjão dos Santos  
   iv. Rui Miguel Avelans Coelho  
   v. Isabel Paiva  

b. **Collaborative Screenwriting – Richard Lewis**
   i. Rafael Antunes  
   ii. Elsa Caetano  
   iii. Lorenzo De Stefani  
   iv. Pedro Garcia  
   v. José Machado  
   vi. Francisco Salgado Maia  
   vii. Paulo Miguel Martins  
   viii. Danilo Nascimento  
   ix. Nunes, Tiago  
   x. Júlio Ramos  
   xi. Valentina Serdinsek  
   xii. Gonçalo Galvão Teles  
   xiii. Nelson Tondela  

c. **Entrepreneurial Journalism for the Digital Age – Rosental Alves**
   i. Gustavo Magalhaes  
   ii. Nuno Moutinho  
   iii. Tiago Gama Rocha  
   iv. Marc Joseph Renard da Silva Barros  
   v. Cíntia Mendonça Morais  
   vi. Dr. Afonso Camões  
   vii. Dr. Paulo Nogueira dos Santos  
   viii. Ricardo Alberto Vieira Caldas  
   ix. Susana Marques  
   x. Daniela Romão  
   xi. Daniela Espírito Santo  
   xii. Pedro Jerónimo Pedrosa  
   xiii. Irene Leite  
   xiv. Júlio Miguel Cabral da Costa Pinto  
   xv. Aline Flor  

d. **Experimental Animation – Jeanne Stern**
   i. Diana Marques  
   ii. Sara Margarida Correia Ferreira da Cunha  
   iii. Carla Alexandra de Jesus Pinto Fontes Ribeiro  
   iv. André Silva  
   v. Joaquim Jorge de Oliveira Fontes  
   vi. Hugo Miguel Azeredo Lobo Gomes Silva  
   vii. Natália de Azevedo Teixeira Andrade  
   viii. Mário Jorge Almeida da Costa  
   ix. Nuno Filipe Calheiros Alves
x. Tiago Fernando Guimarães Dias dos Santos
xi. Maria Gomes Fernandes Neves
xii. Francisca Lucinda de Oliveira Fidalgo e Pinho Correira
xiii. Fernanda Brito da Silva
xiv. Joana Borges de Sousa Alves Moreira
xv. Mafalda Sofia Tavares Gomes Almeida

e. Short Form Documentary Production – Nancy Schiesari
## APPENDIX E1: FULL SEMESTER COURSE EVALUATIONS

<table>
<thead>
<tr>
<th>Course</th>
<th>Overall Average</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multimedia in Performing Arts (Pennycook)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The course was well paced.</td>
<td>4.33</td>
<td>4.13</td>
</tr>
<tr>
<td>Sufficient time was allotted for the</td>
<td>4.33</td>
<td>3.65</td>
</tr>
<tr>
<td>participants' work.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The course allowed for student teacher</td>
<td>4.67</td>
<td>4.44</td>
</tr>
<tr>
<td>dialogue.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The teaching methods or approach used</td>
<td>3.83</td>
<td>4.01</td>
</tr>
<tr>
<td>were appropriate for this type of course.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The course strengthened my conceptual</td>
<td>4.17</td>
<td>4.25</td>
</tr>
<tr>
<td>skills.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The course strengthened my technical</td>
<td>3.50</td>
<td>3.99</td>
</tr>
<tr>
<td>skills.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The course strengthened my critical</td>
<td>4.20</td>
<td>4.12</td>
</tr>
<tr>
<td>skills.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The professor's overall teaching</td>
<td>4.40</td>
<td>4.30</td>
</tr>
<tr>
<td>effectiveness is</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The instructor was prepared for the</td>
<td>4.50</td>
<td>4.35</td>
</tr>
<tr>
<td>course.</td>
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<tr>
<td>The instructor adequately answered</td>
<td>4.50</td>
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<tr>
<td>participants' questions during the</td>
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<td></td>
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<tr>
<td>workshop.</td>
<td></td>
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<tr>
<td>The course improved my understanding of</td>
<td>4.33</td>
<td>4.28</td>
</tr>
<tr>
<td>the subject matter.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The classes conducted remotely were</td>
<td>3.00</td>
<td>3.45</td>
</tr>
<tr>
<td>worthwhile.</td>
<td></td>
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</tr>
<tr>
<td>The classes conducted remotely</td>
<td>3.33</td>
<td>3.61</td>
</tr>
<tr>
<td>strengthened the course</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My overall opinion about the course is</td>
<td>4.17</td>
<td>4.29</td>
</tr>
</tbody>
</table>

Please use the space below to comment on the aspects of the course that you enjoyed and that have helped you learn.
**Pennycook - Performing Arts**
It is fantastic to view our final project placed in one of the most important museums of our city. Thanks to this course we can show the work we are doing in the master to others and have more visibility.

**Garrison - Documentary Lab**
The good working atmosphere that has developed between all those involved in the course

**Garrison - Sound Design**
Bringing Tom Hammond here, was the best thing, it's shame that he came late and just one time, another thing, the colaborative work with the austin texas univeristy with Andrew Garrison was very good!

**Wilkins - Research Methods**
highly qualified teachers, clarity and structure of classes
Specific knowledge of the teacher(s) but also her (their) sympathy that lead to a high profitable engagement—at least from my side!
Student teacher interaction. Teacher availability to respond fast and precise to emails. Teacher capacity to help with my research.
Multimedia in Performing Arts  
Carlos Guedes & Bruce Pennycook  
Wednesday, 14:00 - 17:00 room I - 104

Overview: Project-based course. During the semester, students have to develop two projects in interactive multimedia that can be utilized in stage performance (preferably).

Class Format:  
1. Demo piece to observe  
2. Theory and practice of demo. How was it done? Aesthetic values?  
3. Technical assist for project  
4. Project assist as needed

Project I – Due April 13th  
1) Proof of concept. Present prototype materials, software, interaction elements, what to do next in project II; OR  
2) Stand alone project, working perfectly.

Project II – Requires external cooperative element (artist, dancer, actor, troupe, etc). Due June 8th  
1) Completion of proof of concept; OR  
2) 2nd complete working system.

Grading:  
Initial proposals 5%  
Project I – detailed proposal 10%  
Project II – detailed proposal 10%  
Interim report I 15%  
Interim report II 15%  
Presentation I 10%  
Presentation II 10%  
Content/Work 25%

Bibliography:  
Generative and Algorithmic Music
Carlos Guedes & Bruce Pennycook
Thursday, 14:00- 17:00 room I -104

Overview:
This graduate seminar will explore the computer music domain of generative and algorithmic composition. We will follow several key publications during the semester and, in some cases, build working models in Max/MSP to test the various methodologies.

Class format:
1:30 introduction to a subject
20 min software presentation
20 min article presentation
30- -45 min Lab

17/2 – Intro
24/2 – Mathematical Models I – Random number music
3/3 – Mathematical Models II – Statistical Music
10/3 – Mathematical Models III – End
  – Software presentation
  – Paper presentation
17/3 – Evolutionary Models I – Cellular Automata
  – Software presentation
  – Paper presentation
  – Assignment #1 due
24/3 – Evolutionary Models II – Genetic Algorithms
  – Software presentation
  – Paper presentation
31/3 – Grammar –based Models I
  – Software presentation
  – Paper presentation
7/4 – Grammar –based Models II
  – Software presentation
  – Paper presentation
  – Assignment #2 due
14/4 – Learning models I
  – Software presentation
  – Paper presentation
28/4 – Learning models II
  – Software presentation
  – Paper presentation
5/5 – Kin.Software I
  – Software presentation
  – Paper presentation
  – Assignment #3 due
12/5 – Kin.Software II
  – Software presentation
  – Paper presentation
19/5 – Lab. Review of final presentations
26/5 – Final presentations
Grading:
Masters:
Software Presentation 10%
Bib presentation 15%

Doctoral:
Major 1-hour presentation on a topic of interest to GAM 25%

3 assignments 45%
Final 25%
General Contribution 5%

Adopted texts:

Additional Bibliography:

Reading list for class presentation and other resources:


http://www.flexatone.net/algoNet/ (Christopher Ariza’s amazing resource)
http://www.ist.rit.edu/~jab/EvoMusic/EvoMusBib.html (Al Biles page with resources)

UNIVERSIDADE DO PORTO DOCUMENTARY LAB FEBRUARY/JUNE 2011

INSTRUCTORS:

Soraia Ferreira
919016577
soraia.ferreira@yellow.pt

José Azevedo
jmpazevedo@gmail.com

Artur Pimenta Alves
palves@fe.up.pt

Andrew Garrison
agarrison@mail.utexas.edu

CLASS MEETING PLACE & TIME:
FEUP, I004
Tuesdays, 5pm – 8pm Saturdays, 10am-1pm

COURSE DESCRIPTION:
This hands-on course provides an introduction to the documentary form and provides students with the opportunity to develop an understanding, language and appreciation for the aesthetics, history, theory and techniques of non-fiction film. Each student will make a 3-minute documentary individually and will also take part in the making of a 10-minute documentary with his/hers classmates.

COURSE GOALS & OBJECTIVES:
Students will:
• Learn and apply the aesthetics and techniques of the documentary form
• Create video projects employing a non-fiction, documentary approach
• Use screenings, discussions and reading to stimulate his/hers ability to tackle their own documentary projects
• Pitch his/hers documentary project
• Make a production folder for his/hers documentary
• Make an EPK for his/hers documentary


CONTACT HOURS: 78 hours

CREDIT VALUE: 15 credits

BOOKS:
Directing the Documentary by Michael Rabiger
Writer’s Journey: Mythic Structure for Writers by Christopher Vogler
Story: Substance, Structure, Style and the Principles of Screenwriting by Robert McKee

IMPORTANT DATES:
16th - 21st February – Shooting Individual Documentary
5th March – Delivery of Individual Documentary
22nd March – Pitching
30th April – Delivery of Production Folder
30th April - 9 May – Shooting Group Documentary
31st May – Delivery of Group Documentary and EPK

STUDENT EVALUATION:
Grades will be determined on a 20-point scale as follows:
• Individual Documentary 6
• Pitch 2
• Production Folder 1
• Group Documentary 8
• EPK 1
• Participation in class 2

Attendance is mandatory. Students must be punctual and deliver assignments on time. If not, they will be penalized.

COURSE CALENDAR

WEEK 1
February 15     Introduction to Class
February 19     Introduction to Camera and Audio

WEEK 2
February 22     Review of the footage
February 26     Editing Individual Documentary

SHOOTING INDIVIDUAL DOCUMENTARY: 16 FEBRUARY – 21 FEBRUARY
WEEK 3
March 1  Brief introduction to the history of documentary
Panoramic view of the production process (development, pre-production, post-production and distribution)

March 5  Delivery of Individual Documentary
Review in Class of Individual Documentaries

WEEK 4
March 12  Where do ideas come from?
Pitching Introduction to Story

WEEK 5
March 15  Case Study: War Dance (2007) – Part I
March 19  Case Study: War Dance (2007) – Part II

WEEK 6
March 22  Individual Pitching
Selection of projects to produce in groups
March 26  Introduction to the pre-production Celtx (includes writing software)

WEEK 7
March 29  Introduction to the Production Guide (part I): One-liners, treatments, scripts, schedules, production lists Scripts/Production discussion
April 2  Introduction to the Production Guide (part II): Budgets and Contracts Scripts/Production discussion

WEEK 8
April 5  Directing – Elements and Grammar Scripts/Production discussion
April 9  Directing - Interviews Scripts/Production discussion

WEEK 9
April 12  Editing theory Scripts/Production discussion
April 16  Editing Software Scripts/Production discussion

EASTER BREAK: 18 APRIL - 25 APRIL

WEEK 10
April 26  Screening of different genre documentaries
Final Scripts/Production Discussion
April 30  Lock Script Locations, Transportation, Interviews, Equipment, etc locked
Delivery of Production Folder

SHOOTING GROUP DOCUMENTARY: 30 APRIL - 9 MAY

WEEK 11
May 10  Start Editing Projects
May 14  Editing Projects
Discussion of Rough Cuts

WEEK 12
May 17  Editing Projects
Discussion of Rough Cuts

May 21  Editing Projects Discussion of Rough Cuts

**WEEK 13**

May 24  Distribution – Deliveries including Electronic Press Kit (EPK) Editing Projects
Discussion of Rough Cuts

May 28  Editing Projects /Final Cut of documentaries

**WEEK 14**

May 31  Delivery of Documentary and EPK Class overview & Summary

**Sound Design for Digital Media**

**Instructors:** Carlos Guedes, Andrew Garrison and Tom Hammond

Fridays 2-5PM Room I-104

**Class start** Feb. 18

Feb. 18 (Guedes)
Introduction. Semester overview. Digital audio basics. Brief introduction to Pro Tools

Feb. 21-26 (Garrison)
Weeklong workshop. Production and Postproduction. Protocol and technique. View the films by UT Austin students, discuss them and “spot” them for editing and design. Class divides in groups in order to work on the films. This will be the first project for the semester and should be ready after Easter’s break (April 29).

March 4 (Guedes) Pro Tools (cont.)
Inserts and Audiosuite. In-class work on the film projects
The role of sound in film I. Musical approaches to sound design: 007 Goldenye

March 11 (Guedes)
Effects: Reverb, EQ, Compression and Gating. In-class work on the film projects
The role of sound in film II. Sound as an important guide to the narrative: Jacques Tati’s “Play Time” and “Mon oncle”

March 18 (Guedes)
Clearing noises. Work with Izotope RX. In-class work on the film projects.

March 25 (Guedes)
Watch Coppola’s “The conversation.” Take a look at some Walter Murch’s tricks on Film sound design

April 1 (Guedes)
In-class work and discussion on the film projects

April 8 (Guedes)
In-class work and discussion on the film projects

April 15 (Guedes)
In-class work and discussion on the film projects

April 23 – Easter Break

62
April 29 (Guedes)
Final comments and discussion on the sound design work for the films from UT students. Film projects (Assignment # 1) due

May 6 (Guedes)
Seeing from hearing: the problems and challenges of the acousmatic situation and the role of non-diegetic sound. Introduction sound objects and reduced listening.

May 13 (Guedes)
Assignment #2 due. Listen and discuss assignment #2 in class. Radical sound manipulation: Pierre Schaeffer’s sound object concept. Listening into the sound and extracting the most out of a sound sample through heavy manipulation

May 19 (Guedes)
Assignment #3 due. Listen and discuss assignment #3 in class. Some musique concrète techniques of sound manipulation.

May 26 (Guedes)
Assignment #4 due. Some sound design work employing the techniques discussed in the previous sessions. Where do draw the line between “sound” and “music?”

June 3-9 (Hammond)
Assignment #5 due. Mixing sound for film. Weeklong workshop on mixing and post-production techniques.

July 1
Assignment #6 due. Discussion of the final assignment and delivery of the entire semester’s portfolio.

Assignment #1: Sound for UT students’ films

Assignment #2: Create a sound scene (ca. 2 min) in which one clearly understands what is happening just from listening to it. Avoid dialogues as much as you can. Create an abstract soundscape (ca. 30 sec.) portraying a situation or feeling.

Assignment #3: Improve Assignment #2 based on the discussion in class around your work

Assignment #4: Sound object assignment #1. Create a soundscape (ca. 1 min) using ONLY manipulations on a short sound sample (max. 500 msec)

Assignment #5: Sound object assignment #2. Create a soundscape (ca. 2 min) employing (maximum 3 sound samples of 500 msecs)

Assignment #6: Sound post-production for the documentaries from the Documentary class.

Grading: Assignment #1 – 30%
Assignments #2-5 – 50%
Assignment #6 – 20%

Bibliography and materials:
Farnell, A. Designing Sound. Cambridge, MA: MIT Press, 2010
Doctoral Program in Digital Media
Research Methods (PDMD017)
Wednesdays, 18-20 (Port. time)
Room ?

Instructors
Karin G. Wilkins: kwilkins@mail.utexas.edu
Helena Santos: hsantos@fep.up.pt

Course Description
This course is designed to provide Phd students in digital media studies with a broad knowledge of methodological approaches in order to gain skills in critiquing and doing their own research.

Research Methods begins with an exploration of epistemological foundations, broadly in social research and specifically in media and communication studies. Based on an understanding of these empirical and historical contexts for research, we address issues in research design; conceptualization and operationalization; sampling; and observations of texts, people, processes, and contexts.

In this section of the course, students will build on conceptual knowledge of methodological practice to engage in critique of published literature in the field. Weekly critiques will build toward a literature review of a selected area in the field of media and communication studies.

In the final section of the course, students will construct a research proposal, building on literature reviews, to pose a critical research question and design an appropriate research approach to address that question. Recognition of the ethical and political contexts of the research process is critical in this planning process. This section will conclude with a discussion of written and oral presentations of proposals and research.

Texts


Alternative
** FEUP library
Other texts may also be assigned during the course. Students are responsible for all material assigned in the readings and class hand-outs, as well as information discussed in class.

**Class Expectations**
1) **Weekly Assignments (30 %):**
   There will be 10 weekly assignments, each worth 3 points (approximately 1-2 pages each). These will include critiques of published research articles as well as sections of the research proposal.

2) **Literature Review (30 %):**
   This paper may build from weekly assignments as well as additional texts, toward a critical review of methodological approaches used in a targeted set of readings in media and communications studies (approximately 8-10 pages).

3) **Research Proposal (30 %):**
   Students will construct an original research proposal, building on issues raised in literature reviews (approximately 10-15 pages).

**The Information Society**
University of New Lisbon, 2010-2011
Professor Sharon Strover, 512-471-6652
sstrover@mail.utexas.edu

**Overview**
This course introduces several theories related to what is commonly called the Information Society. Whether the idea of an Information Society is revolutionary or not, and what has led some people to claim that it is, will constitute a subtheme in the course. We pay special attention to how authors and critiques frame technology because the Information Society is strongly linked to the computer, telecommunications and ancillary information technologies. We also will examine many of the seminal works defining the Information Society, explore the processes that appear to undergird the phenomenon, and investigate related developments in the domains of work, culture, society, gender, and public policy, among others.

This semester we’ll pay particular attention to broadband deployment, peer to peer file sharing, and the shifting roles of social media. Various forms of collaborative, social production of information introduce innovations that manage to challenge conventional or at least industry-based notions of property rights, territorial control, as well as the limits of professional and community-based notions of propriety. BitTorrent’s capabilities epitomize some of the new directions and controversies our culture industries face. Net neutrality-related issues promise to radically undercut many of the assumptions guiding communication policy (particularly in the US), and it as well as peer-to-peer depend on high bandwidth (speed) infrastructure for their best implementation, telescoping the significance of broadband connectivity and ubiquity. The World Summit on the Information Society (WSIS, [http://www.itu.int/wsis/](http://www.itu.int/wsis/)) has received a great deal of attention, especially within Europe, and we will try to track some of the issues and concerns raised in that forum. Overall, the course will give us opportunities to explore numerous new meanings associated with listeners, audiences, performers, distributors, industry, networks, civil society, and of course, policy.

**Readings**
I am requesting that you purchase Vincent Mosco’s book *The Digital Sublime* (2004), Cambridge: MIT Press. Required readings will be available at the course moodle site. I encourage you to submit additional readings that you think might be appropriate for the class.
Requirements
This course will be conducted as a seminar, which means that substantial contributions from class members are expected. Please come to class having read assigned readings and having thought about the salient points and questions they raise. Since this class meets only once a week, attendance is expected; please let me know in advance if you will not be there.

Over the term you'll write one short paper, several brief forum essays, and one final research paper. The latter can build on one of the short paper or on your work in the forums. Any writing turned in for assignments must be original to this course. The short paper will address a specific question or issue that I will assign, and should be no longer than five pages (double spaced). The longer paper is a research paper, approximately 15-20 pages in length, on a subject of your choice. I'll work with you during the course to find a suitable topic and to help you locate relevant material. This course has a history of producing papers that find their way into conferences as well as publications, and you might keep that in mind as you choose your subjects and undertake your research.

Your final grade will be based on class participation and forum contributions (30%), the short paper (20% each), and the final paper (50%).

Schedule
November 10   Introduction to the course

November 17   Origins of the Information Society and Transformations
What’s the best way to define the information society?
Read:  Machlup, F. The production and distribution of knowledge in society, ch. 1 and 2 (Prologue and The Information Technology Revolution chapters); Castells, The Network is the Message from The Internet Galaxy; Daniel Bell, The Social Framework of the Information Society.

November 24   Information economy: public and private goods
Is the information economy revolutionary?
Read:  Benkler, Chapter 2 (35-59) from The Wealth of Networks (available online);  F.A. Hayek, (September, 1945), The use of knowledge in society, The American Economic Review, 35 (4); Bates, Information as an economic good.

November 30  Economic aspects of information: network effects and creating public information goods
Read:  Sassen, ch. 7 Digital networks, state authority and politics, from Territory, Authority Rights and Clark, Rethinking the design of the Internet.

December 9  Network structure, globalism, and control

December 10   Participatory Culture

December 13  Participatory Culture, digital literacy

December 15 Internet and Politics

December 20-January 3, Vacation!

January 5 Information economy and work
The productivity paradox. Gender differences in information work.
Read: Martin, Information technology, employment and the information sector; Hepworth and Ryan (2000), Small firms in Europe’s developing Information Society; S. Zuboff (1988), In the age of the smart machine: The future of work and power, 124- 173; Recommended: Castells, ch. 4; Webster, Part 4.

January 12 Environmental and organizational aspects of information work
How do new tools such as wikis and new office environments such as cubicles, influence the way people work? With robust networks in place, does a physical presence matter to work process or outcome?

January 19 The Digital Divide
How should the digital divide be defined? What does it have to do with technologies?

January 26 Policy issues (conducted via skype)
Ownership, equity, access, social goods, civil society
Read: Bettig, The enclosure of cyberspace; Dutton, Digital democracy; Warschauer, First Monday article Reconceptualizing the Digital Divide (July 2002); read all of Vincent Mosco, Digital Sublime.

Feb. 2 Final class discussion of Research Projects: In-class presentations

Final papers due on Feb. 14.

Sources


APPENDIX E3: FULL SEMESTER COURSE STUDENT ROSTERS

Documentary Lab – Andy Garrison
i. Carla Alexandra de Jesus Pinto Fontes Ribeiro
ii. Fernanda Brito da Silva
iii. Isabel Alexandra Pires Madalena
iv. Jasmina Stoyanova
v. Joana Borges de Sousa Alves
vi. Joao Pedro Ferreira
vii. Jose Manuel dos Santos
viii. Joaquim Jorge de Oliveira Fontes
ix. Maria Joao Castelao Ramos de Sousa Barbosa
x. Ricardo Melo
xi. Rui Pedro Lamy
xii. Susana Simoes Pereira

Sound Design for Digital Media – Andy Garrison
xiii. André Lucas Peixoto Palmeira
xiv. Anne-Kathrin Siegel
xv. Antti Veikko Olavi Kuusinen
xvi. Bruno Miguel Machado Rocha
xvii. Georgios Sioros
xviii. João Miguel Azevedo de Menezes
xix. Mário Hugo Mendes Jacinto
xx. Miguel Urbano Couceiro de Figueiredo
xxi. Rui Manuel Ferreira de Sousa e Silva
xxii. Rui Pedro Diogo Sampaio
xxiii. Tiago Alexandre da Silva Ângelo

Generative and Automatic Music – Bruce Pennycook
i. André Lucas Peixoto Palmeira
ii. Antti Veikko Olavi Kuusinen
iii. Filipe Cunha Monteiro Lopes
iv. Georgios Sioros
v. Horácio António Barbosa Tomé Marques
vi. João Miguel Azevedo de Menezes
vii. Mário Hugo Mendes Jacinto
viii. Miguel Urbano Couceiro de Figueiredo
ix. Ricardo José Olim Araújo
x. Tiago Alexandre da Silva Ângelo

Multimedia in Performing – Bruce Pennycook
i. Carla Alexandra de Jesus Pinto Fontes Ribeiro
ii. Cláudia Raquel Marques Martins de Lima
iii. Fernando Luís Tavares de Brito Barros
iv. Filipa Crisóstomo de Almeida Campos
v. Horácio António Barbosa Tomé Marques
vi. João Miguel Azevedo de Menezes
vii. Luís Miguel Barbosa da Costa Leite
viii. Luis Miguel Fonseca Rodrigues
ix. Mafalda Iglésias Claro da Fonseca
x. Maria das Graças Gama Gonçalves
xi. Maria João Alves Portela
xii. Miguel Urbano Couceiro de Figueiredo
xiii. Roxanne Alves Leitao
xiv. Rui Manuel de Sousa Sampaio
xv. Tiago Alexandre da Silva Ângelo

The Information Society – Sharon Strover
I. Ana Figueiras
II. Andreia Teles Vieira
III. Andre Correia
IV. Bertha Bermudez
V. Bruno do Nascimento Nobre
VI. Claudia Pernencar
VII. Claudia Silva
VIII. Dora Santos Silva
IX. Isabel Paiva
## ISDT 2011 Evaluation

<table>
<thead>
<tr>
<th>Questions</th>
<th>Overall Average</th>
<th>Total Responses</th>
<th>Total Enrollment</th>
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<tr>
<td>The International School on Digital Transformation was valuable to me.</td>
<td>4.81</td>
<td>31</td>
<td>47</td>
</tr>
<tr>
<td>ISDT expanded my professional networks.</td>
<td>4.45</td>
<td>31</td>
<td>47</td>
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<tr>
<td>ISDT prompted me to take my work in different directions.</td>
<td>4.00</td>
<td>31</td>
<td>47</td>
</tr>
<tr>
<td>ISDT gave me background knowledge that will be helpful in my work.</td>
<td>4.23</td>
<td>30</td>
<td>47</td>
</tr>
<tr>
<td>ISDT provided me with an experience I would not be able to find elsewhere.</td>
<td>4.45</td>
<td>31</td>
<td>47</td>
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<tr>
<td>I have a new awareness of digital media in Portugal.</td>
<td>3.45</td>
<td>31</td>
<td>47</td>
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<tr>
<td>I met researchers with similar interests from my own country.</td>
<td>3.52</td>
<td>31</td>
<td>47</td>
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<tr>
<td>I met researchers with similar interests from other countries.</td>
<td>4.16</td>
<td>31</td>
<td>47</td>
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<tr>
<td>As a result of ISDT, I am now working with some new people.</td>
<td>3.40</td>
<td>30</td>
<td>47</td>
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<tr>
<td>I would return to future International Schools on Digital Transformation.</td>
<td>4.60</td>
<td>30</td>
<td>47</td>
</tr>
<tr>
<td>Quality of presentations</td>
<td>4.61</td>
<td>31</td>
<td>47</td>
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<td>Meeting Venue</td>
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<td>Lodging</td>
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<td>Evening Social Events</td>
<td>4.68</td>
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<td>Daily Schedule</td>
<td>4.35</td>
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### What do you think were the strongest aspects of ISDT?

Networking, discussing ideas on social issues
The presentations were really interesting--I learned something in every one.
The content. Bringing policy and activism to address practical issues that may not / cannot be addressed in a pure academic format. Dealing with issues within a social framework rather than a pure technology framework. Upgrading activists with the theoretical underpinnings to drive / substantiate / analyse their positions.
The format. Lots of time for peer-learning and bar-camp sessions. The formal session provide an excellent balance.
## APPENDIX F2: ISDT STUDENT ROSTER

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Country</th>
</tr>
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<tbody>
<tr>
<td>Tiago Assis</td>
<td>u.Porto</td>
<td>Portugal</td>
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<tr>
<td>Maria José Brites</td>
<td>UNL</td>
<td>Portugal</td>
</tr>
<tr>
<td>Tim Capener</td>
<td>American University of Paris</td>
<td>France</td>
</tr>
<tr>
<td>Alexandra Dunn</td>
<td>Cairo Institute for Human Rights Studies</td>
<td>Egypt</td>
</tr>
<tr>
<td>Rehab El Bakry</td>
<td>Egypt Today &amp; Business Today</td>
<td>Egypt</td>
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<tr>
<td>Eva Galperin</td>
<td>Electronic Freedom Foundation</td>
<td>USA</td>
</tr>
<tr>
<td>Erica Grieder</td>
<td>UT Austin</td>
<td>USA</td>
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<tr>
<td>Summer Harlow</td>
<td>UT Austin</td>
<td>USA</td>
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<tr>
<td>Susie Herbstritt</td>
<td>UT Austin</td>
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<tr>
<td>Kamran Hooshmand</td>
<td>UT Austin</td>
<td>USA</td>
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<tr>
<td>Pedro Jacobetty</td>
<td>ISCTE - Lisbon University Institute</td>
<td>Portugal</td>
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<tr>
<td>Hicham Khribchi</td>
<td>Université de Rouen</td>
<td>France</td>
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<td>Gerard Laroche</td>
<td>American University of Paris</td>
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<td>Sarai Lastra</td>
<td>Universidad del Turabo</td>
<td>Puerto Rico</td>
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<td>Amber Lindholm</td>
<td>Frog Design</td>
<td>USA</td>
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<td>Carina Lopes</td>
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APPENDIX F3: ISDT SPEAKER BIOS

Sunil Abraham  
Centre for Internet and Society  
**Topic: India’s Unique Identity Number: The world’s largest biometric Database**  
Sunil Abraham is the Director of Policy at the Centre for Internet and Society based in Bangalore. The Centre for Internet and Society aims to critically engage with concerns of digital pluralism, public accountability and pedagogic practices, in the field of Internet and Society, with particular emphasis on South-South dialogues and exchange. Sunil is a social entrepreneur and Free Software advocate. He founded Mahiti in 1998 which aims to reduce the cost and complexity of Information and Communication Technology for the Voluntary Sector by using Free Software. He was elected an Ashoka fellow in 1999 to ‘explore the democratic potential of the Internet’. He was granted a Sarai FLOSS fellow in 2003. Between June 2004 and June 2007, Sunil also managed the International Open Source Network a project of United Nations Development Programme’s Asia-Pacific Development Information Programme serving 42 countries in the Asia-Pacific region.

Ademar Aguiar  
INESC Porto  
**Topic: Tomorrow’s schools start today: let’s go!**  
Ademar Aguiar is a professor at Faculty of Engineering of University of Porto (FEUP) and researcher at INESC Porto, with over 20 years of experience on software engineering, and specialized on software design, agile methods, wikis and open collaboration tools. He is Vice-President of the Hillside Group, an educational non-profit that sponsors and promotes various conferences, events and publications related with software patterns (PLoP, EuroPLoP, ChiliPLoP, KoalaPLoP, SugarloafPLoP, ScrumPLoP, TPLoP, etc.). He is also member of the steering committee for the WikiSym, a series of international conferences devoted to research and practice on wikis and open collaboration. In the agile field, Ademar has been contributing to Scrum community and organizing Agile Portugal, in Porto. As an entrepreneur, Ademar is a founder of Tecla Colorida, which is working on new learning enviroments for preteens (4-12 years old), to enable schools’ communities (teachers, students, families) to really benefit from the enormous educational power of today’s web technology (social learning, informal learning), and thus reduce the digital divide and schools-home divide. The main result is schoooools.com, a simple and intuitive collaborative and social platform that satisfies the growing needs for new ways of learning/teaching, supporting: more interactivity, social learning, informal learning, learning with games, co-creation of new digital media (online newspapers, web radio, web TV), end-user participation, and personalization, all integrated in a single platform that is anchored and respects the normal privacy rules of the underlying real social circles.

Graham Attwell  
Pontypdyssgu  
**Topic: Academia and their knowledge safes – how technology influences or hinders innovative practice**  
Graham Attwell is a researcher, speaker and blogger. He works for the Wales based research organization Pontypdyssgu, which he founded in 1999. His work focuses on the use of new technologies for communication, creativity, learning and knowledge development and sharing. He is particularly interested in how such technologies can be used to extend learning outside the classroom and open up access to knowledge to those without access to formal education. This includes developing learning in different contexts, including the workplace and community. He is active in researching and developing new pedagogies for using technology or learning and in the training of teachers and trainers. He has worked in many international projects and is a visiting academic at the Institute for Employment Research at the University of Warwick, UK and the Institut Technik und Bildung at Bremen University, Germany. Although he publishes in academic books and journals, he prefers writing on his blog, the WalesWideWeb.
Andy Carvin
National Public Radio (U.S.)
Andy Carvin leads NPR’s social media strategy and is NPR’s primary voice on Twitter, and Facebook, where NPR became the first news organization to reach one million fans. He also advises NPR staff on how to better engage the NPR audience in editorial activities in order to further the quality and diversity of NPR’s journalism. During his time at NPR, Carvin has been interviewed on numerous NPR programs, including Morning Edition, All Things Considered, Talk of the Nation, Tell Me More and The Diane Rehm Show, as an expert on Internet policy and culture and related topics. As co-founder of PublicMediaCamp, Carvin has helped NPR and PBS stations around the country bring local tech communities and public media fans together to develop collaborative projects both online and offline. Prior to coming to NPR in 2006, Carvin was the director and editor of the Digital Divide Network, an online community of educators, community activists, policymakers and business leaders working to bridge the digital divide. For three years, Carvin blogged about the impact of the Internet culture on education at the PBS blog learning.now.

During natural disasters and other crises, Carvin has used his social integration skills to mobilize online volunteers. On September 11, 2001, he created SEPT11INFO, a news forum for the public to share information and help refute rumors in the wake of the 9-11 attacks. Following the tsunami off the coast of Indonesia in 2004, Carvin served as a contributing editor to TsunamiHelp, one of the leading sources of tsunami-related citizen journalism. More recently, he worked with CrisisCommons, to help with their development of shared technology solutions to improve emergency management and humanitarian activities in response to the 2010 earthquake in Haiti. In 1994, Carvin created the pioneering online education resource EdWeb: Exploring Technology and School Reform, one of the first websites to the impact of telecommunications policy on education. Carvin is the founder and moderator of WWWEdu, the Internet’s oldest and largest email forum on the role of the Web in education.

Carol Flake Chapman
Topic: Gary’s Global Tribe: A Conversation about Gary Chapman’s Unifying Vision of the Good Life
Carol Flake Chapman has worked as editor and writer for several leading newspapers and magazines in the U.S., including the New York Times, the Boston Globe, the New Yorker, Harper’s, and Texas Monthly. She is also the author of several books on the subjects of culture, religion and community. She currently produces an electronic newsletter for the River Systems Institute at Texas State University on the subject of water, and her own Web site, Woman with Portfolio, focuses on the power of the individual to assess economic and investing information independently of Wall Street. She and her late husband Gary Chapman worked together on the goals of using technology as a means for creating community, for promoting open government and for bettering the quality of life for all.

Cristina Costa
University of Salford
Topic: The Democratisation of knowledge: what does it mean for learning?
Cristina Costa is currently the Research Technologies Development Officer for the Research and Graduate College at the University of Salford, UK. She is also a part-time PhD student at the same institution. Cristina was recently named Learning Technologist of the Year 2010 by the Association for Learning Technology (ALT). She is also a Visiting Research Fellow at the Manchester Metropolitan University (Faculty of Health, Psychology and Social Care), UK. In the past, she worked as a foreign language teacher, and teacher trainer in the Portuguese Navy. Her research focus is on Education in a changing environment, with a special emphasis on the use of participatory media. She is particularly interested in analysing the advantages and also the implications of using the social web for teaching, learning, research, and social change and practice.
Website: http://knowmansland.com/
Fiorella De Cindio  
University of Milano  

Topic: What after protests? Design issues and software tools toward deliberative democracy

Fiorella De Cindio graduated summa cum laude in Physics in 1976. Since 1988 she has been an associate professor in the Department of Informatics and Communication at the University of Milano in Italy. After teaching Programming Languages and Distributed Systems Foundations for many years, she now teaches Software Engineering. She has been teaching a class on Virtual Communities since 2002 (which, starting next year, will be called “Internet-based Social Interactions”) with special emphasis on civic issues. Her research (represented by more than one hundred, national and international, scientific publications) is twofold. On the one hand, it focuses on languages and methods for the analysis, design and implementation of distributed systems, paying special attention to user involvement in the system development process (participatory design). On the other hand, most notably in the last fifteen years, her research focuses on the design and implementation of social interactive computer systems as well as their deployment in real life settings. Within this framework, she dedicated special attention to promoting civic participation and deliberation at the urban level, and to the development of software tools for supporting them. In this context, she has been responsible of the field trials within the EU-IST TruE-Vote (a Secure and Trustable Internet Voting System based on PKI) project (2001-2003). In 2004 she has been charged by the Italian Ministry of Innovation of carrying on a survey on the state-of-the-art in Italy of e-participation technologies. In both fields, she invariably coupled research with field experience. To manage this integrated approach, she launched the Civic Informatics Laboratory (LIC) in 1994, which she still heads. Additionally, she set up the Milano Community Network (RCM), which is now an autonomous body, namely a Participatory Foundation. She is currently president of this organization. Because of her activity in the community, the Milan Municipality presented Fiorella de Cindio with the Ambrogino d'Oro, the municipality's highest award to citizens who have contributed to the city development, in December 2001.

Kay Firth-Butterfield  
St. Edward’s University

Kay Firth-Butterfield teaches Communication and Global Studies at St. Edward’s. University, Austin, Texas. Prior to moving to Texas, she worked in various areas of International law and child protection as a Barrister at Law and Judge in her home country, the United Kingdom. Much of her work involves the use of technology to bring the world into the classroom. As a result of one such venture, she is leading a group of students to work with street children and the victims of human trafficking in Cape Town during June 2011. Kay is North American Ambassador for the Consortium for Street Children which has U.N. ECOSOC status. In September 2010, she attended the United Nations General Assembly (MDGs) for CSC. She serves on the Task Force against Human Trafficking set up by the AG of Texas and is a member of a scholars group appointed by the Head of UNICEF Child Protection Team to look at communication, education and child protection. In 2007, she became a Fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce. She is a mediator and Liveryman of the City of London. In Austin, she is a member of the Calvert Inn of Court, an honorary member the Austin Bar Association International Section and a member of ALLIES against Slavery. She serves on the Board of Directors of the Bernardo Kohler Centre, which is dedicated to helping victims of human trafficking obtain “T” Visas. She serves on the Access to Public Services Working Party of the Global Campaign Against Poverty. Kay’s published work includes articles, reported cases and Judgments from her time as a practicing barrister. Currently she is researching various communication tools used to help in the rehabilitation of street children and the victims of human trafficking.

Sara de Freitas  
University of Coventry  

Topic: The Gamification of Life

Sara is Director of Research and Professor of Virtual Environments at the Serious Games Institute at the University of Coventry where she leads an applied research team working closely with industry. Sara holds a
visiting fellowship at the University of London, is elected Chair of the Lab Group and is a Fellow of the Royal Society of Arts. She is also the Scientific Coordinator for the EU GALA network of excellence in Serious Games. Voted the Most Influential Woman in Technology 2009 and 2010 by US Fast Company, Sara also chairs the IEEE Serious Games and Virtual Worlds conferences (VS-Games) and is a regular speaker at international conferences. Sara currently holds 12 funded projects, funded through European, regional and national agencies. She sits on 31 programme committees for journals, books and conferences, has chaired 6 international conferences and has given over 80 presentations and lectures in the UK and abroad. Her current research includes e-learning innovation, multimodal interfaces, experience design and perceptual modelling in games and virtual worlds. Sara publishes widely with over 90 publications (reports, journal articles, conference papers and books) in the areas of: pedagogy and e-learning, change management and serious games and virtual worlds for supporting training and learning. Her latest books: Rethinking Learning for a Digital Age (edited with R. Sharpe and H. Beetham) is published by Routledge and Digital Games and Learning (edited with P. Maharg) is published by Continuum Press.

Diego Gómez
Hiperbarrio

**Topic: Building community-based digital experiences**

Diego Gómez is a systems engineer, programmer, technology and education specialist, and co-founder of Hiperbarrio project which is a well known outreach community project based in Medellín (Colombia) that works with vulnerable communities promoting the use of digital media for social and civic engagement. Diego has worked for many Colombian institutions in projects related to the development of learning networks, e-learning and virtual communities. He is currently working for Unaula University (Medellín, Colombia) in the creation of new strategies for technology-supported learning and at Hiperbarrio he is in charge of internal research projects.

Derek Lackaff
Elon University

**Topic: Open innovation as digital democracy**

Derek Lackaff is an Assistant Professor at Elon University, where he teaches in the School of Communication’s graduate program in Interactive Media. His research explores the relationships among communication processes and the development of sustainable social, economic, and media institutions. A current focus is the grassroots political projects that have emerged in Iceland in the wake of the 2008 economic collapse, most of which utilize innovative ICT strategies to develop more direct democratic institutions and promote citizen political engagement. His research on sociotechnical communication systems has appeared in Journal of Information Technology & Politics, CyberPsychology, Behavior, and Social Networking, Proceedings of the SIGCHI Conference on Human Factors in Computing Systems, Journal of Computer-Mediated Communication and elsewhere. He was previously a Postdoctoral Fellow with the UT Austin | Portugal Program in Advanced Digital Media, and taught at UT Austin and the University of Porto.

Smári McCarthy
International Modern Media Institute

**Topic: Infrastructure, Authority, and the Industrialization of the Internet**

Smári McCarthy is research director at the International Modern Media Institute (IMMI) and co-founder of the Icelandic Digital Freedoms Society. He also founded the Shadow Parliament Project, an attempt to crowdsource democracy, and worked on developing and spreading digital fabrication technology through Fab Labs and Hacker Spaces.
Alison Powell
London School of Economics
Topic: #FAIL: Black boxes, open-source, and the collaborative futures of the internet.
Dr Alison Powell is a writer and scholar. She is currently LSE Fellow in Media and Communications at the London School of Economics. Her work examines the intersection of technology, art, and politics, focusing on how culture, politics, and networks are co-produced. She has researched the politics of local and distributed networks and analyzed the relationships between design metaphors and network architecture. She teaches critical theory on the Msc programs at the LSE, and has lectured widely on digital and social media, politics, and participation. Alison was the recipient of an Ontario Graduate Scholarship and Canada Graduate scholarship for her doctoral work, and a Social Science and Humanities Research Council fellowship for her postdoctoral work.

Leslie Regan Shade
Concordia University
Topic: Young Canadians, Participatory Digital Culture and Policy Literacy
Leslie Regan Shade is an Associate Professor at Concordia University in the Department of Communication Studies. Her research focus since the mid-1990s has been on the social, policy, and ethical aspects of information and communication technologies (ICTs), with particular concerns towards issues of gender, youth, globalization, and political economy. The research contributions straddle the line between academic and non-academic audiences, including policymakers and non-profit groups. She is the author of Gender and Community in the Social Construction of the Internet (Peter Lang, 2002), co-editor of Feminist Interventions in International Communication (with Katharine Sarikakis, Rowman & Littlefield, 2008), two volumes in Communications in the Public Interest (edited with Marita Moll, Canadian Centre for Policy Alternatives) and with Moll, For Sale to the Highest Bidder: Telecom Policy in Canada (CCPA, 2008), and editor of Mediascapes: New Patterns in Canadian Communication, Third Ed. (Nelson Canada, 2010). Articles have also appeared in Continuum, The Gazette, Canadian Journal of Communication, and Government Information Quarterly. She is now working on a SSHRC funded project called Young Canadians, Participatory Digital Culture and Policy Literacy. She has a PhD degree from McGill University and MLIS from UCLA and a BA in Communications-Visual Arts from UCSD. For more information see http://leslieshade.ca/.

Laura Stein
University of Texas at Austin
Topic: Policy, Participation and Power on YouTube, Facebook, Blogger and Wikipedia
Laura Stein is an Associate Professor in the Radio-Television-Film Department at the University of Texas at Austin. She writes about alternative and activist media, political communication, and communication law and policy. Her books include two co-edited volumes, Making Our Media: Global Initiatives Toward a Democratic Public Sphere (examining grassroots attempts to transform the policy and practice of information and communication media around the world) and Speech Rights in America: The First Amendment, Democracy and the Media (exploring the failure of neoliberal understandings of speech rights to protect democratic communication in the media).

Jillian C. York
Electronic Frontier Foundation
Topic: "Who Owns Your Content? Best Practices for Navigating the Quasi-Public Sphere"
Jillian C. York recently joined the Electronic Frontier Foundation as their Director of International Freedom of Expression. Prior to joining EFF, Jillian was based at the Berkman Center for Internet & Society at Harvard, where her work focused on Internet content controls, including government-level Internet filtering, intermediary censorship, circumvention technology, and DDoS. She is particularly interested in digital activism and online free expression, with a special focus on the Arab world, and was actively engaged in analyzing the use of technology in recent uprisings in Tunisia and Egypt. Jillian writes about Internet policy, free expression, online activism, and social change in a regular column for Al Jazeera English, and contributes to other
publications, including The Guardian and Index on Censorship. She writes for and is on the Board of Directors of Global Voices Online, and is the co-founder of the edited blogging forum Talk Morocco, which in 2010 won a Deutsche Welle Best of Blogs award. Jillian is a recognized expert in the field of free expression, and speaks regularly on related issues, most recently at SXSW, the National Conference for Media Reform, and re:publica.
APPENDIX F4: ISDT PROGRAM

Schedule of Events

Sunday, 17 July
18:00 First meeting at Hotel Eurostars Das Artes
*Carol Flake Chapman on “Gary's Global Tribe” and Sharon Strover, Overview*
18:45 Welcome reception at Hotel Eurostars Das Artes
20:00 Dinner at Restaurante Porto e Virgula

Monday, 18 July
9:00 Talk and discussion at Hotel Meeting Room - Eurostar
*Laura Stein, Policy, Participation and Power on YouTube, Facebook, Blogger and Wikipedia*
10:30 Open time
16:00 Talk and discussion at Eurostar
*Derek Lackaff, Open Innovation as Digital Democracy*
17:30 Coffee break
18:00 Talk and discussion at Eurostar
*Diego Gómez, Building community-based digital experiences*
19:30 Break for dinner
20:00 Communal Dinner at Restaurante Porto e Virgula

Tuesday, 19 July
9:00 Talk and discussion at Eurostar
*Alison Powell, #FAIL: Black boxes, open-source, and the collaborative futures of the internet*
10:30 Open time
16:00 Talk and discussion at Eurostar
*Graham Attwell and Cristina Costa,*
**Session 1. Academia and their knowledge safes – how technology influences or hinders innovative practice**
**Session 2 The Democratisation of knowledge: what does it mean for learning?**
17:30 Coffee break during the combined session
19:30 Break for dinner
20:00 Communal Dinner at Restaurante Porto e Virgula

Wednesday, 20 July
9:00 Talk and discussion at Eurostar
*Fiorella De Cindio, What after protests? Design issues and software tools toward deliberative democracy*
10:30 Coffee Break
11:00 Talk and discussion at Eurostar
*Andy Carvin, TBA*
12:30 Lunch on your own
14:00 Talk and discussion at Eurostar
*Ademar Aguiar, Tomorrow’s Schools Start Today: Let’s Go!*
15:30 Break
16:00 Depart by bus for Guimarães and Paço dos Duques
*Dinner excursion to the nearby city of Guimarães where a 15th century castle still dominates the landscape. Dinner at Paço dos Duques de Bragança (ends approximately 22:00; extra fee for additional people.)*
Thursday, 21 July
9:00 Talk and discussion at Eurostar
Smári McCarthy, *Infrastructure, Authority, and the Industrialization of the Internet*

10:30 Open time
16:00 Talk and discussion at Eurostar
Sunil Abraham, *India’s Unique Identity Number: The world’s largest biometric database*
17:30 Coffee break
18:00 Talk and discussion at Eurostar
Sara de Freitas, *The Gamification of Life*
19:30 Break for dinner
20:00 Communal Dinner at Restaurante Porto e Virgula

Friday, 22 July
9:00 Talk and discussion at Eurostar
Leslie Regan Shade, *Young Canadians, Participatory Digital Culture and Policy Literacy*
10:30 Open time
16:00 Talk and discussion at Eurostar
Jillian York, *Who Owns Your Content? Best Practices for Navigating the Quasi-Public Sphere*
17:15 Coffee break
17:30 Talk and discussion at Eurostar
*Topic to be Determined*
19:00 Board buses for Farewell dinner
*Dinner at Casa da Musica and Optional Concert; Board buses at 19:00pm, return at 24:00 (for additional people there will be an extra charge)*

Saturday, 23 July
Faculty and students depart.
Elizabeth Stark (Keynote and panelist): Elizabeth Stark is a Lecturer in Law at Stanford Law School, where she started the “Ideas for a Better Internet” program. She is a Visiting Fellow at the Yale Information Society Project and a Lecturer in Computer Science at Yale University. Stark is a cofounder of the Open Video Alliance, and a producer of the annual Open Video Conference, dedicated to promoting free expression and innovation in online video. A graduate of Harvard Law School, Stark founded the Harvard Free Culture Group and served on the board of directors of Students for Free Culture. While at Harvard, she spent years researching for the Berkman Center for Internet & Society at Harvard on projects ranging from net censorship to crowdsourcing to digital copyright policy. Elizabeth has collaborated with myriad organizations on advocating for shared knowledge, digital freedom, and the open web. She has lived and worked in Berlin, Singapore, Paris, and Rio de Janeiro, and speaks French, German, and Portuguese.

Sérgio Branco (Panelist): Branco earned PhD and Master in Civil Law degrees at the University of the State of Rio de Janeiro, Brazil. He is a Research Assistant Professor of Intellectual Property Law at Fundação Getulio Vargas Law School, at Rio de Janeiro and was formerly General Attorney of Brazilian Information Technology Institute – ITI, in Brasilia. He is the author of books Copyright Law at the Internet and the Use of Other People’s Works and Public Domain in Brazil.

Teresa Nobre (Panelist): Nobre is the Legal Project Lead of Creative Commons Portugal, having as her main responsibility the adaptation of all CC licenses and legal tools to Portugal. Last year, Nobre devoted her research activities to the digital public domain, representing the Portuguese Member Catholic University of Portugal (UCP) in the COMMUNIA – The European Thematic Network on the Digital Public Domain. This year she is focused on understanding how to improve the Creative Commons licenses in order to create a truly international license suite. Nobre holds a J.D. from the University of Lisbon Faculty of Law and an LL.M. in Intellectual Property from the University of Augsburg, in association with the Max Planck Institute for Intellectual Property, Competition and Tax Law, the Technische Universität München and the George Washington University. Nobre is licensed to practice law in Portugal, she serves as a senior legal counsel in two Portuguese companies (information technology and music fields) and she provides consultancy and research services on Intellectual Property to both private and public sector organisations.

Gregory Perry (Panelist): Gregory Perry, J.D., is an attorney and educator currently serving as an Assistant Professor of Digital Media Management at St. Edward’s University in Austin, Texas, U.S.A. At St. Edward’s, Perry teaches classes in digital law, interactive technology, and digital convergence at both the graduate and undergraduate level. A former Counsel with the international law firm of Jones Day, Perry has represented worldwide business interests in various matters, including Texas Instruments, Estee Lauder, Hotels.com, Travelocity, Expedia, and entertainer Diana Krall. He is a Certified Apple Trainer for Final Cut Pro, and an avid gamer who designed and teaches in St. Edward’s new and innovative video game design degrees. Prior to law school, Perry worked in radio, television, and film production, and has programmed and run several online radio stations. He is a frequent speaker to business and digital media groups, and the author of various articles and papers.

Brett Caraway (Workshop leader, Introduction to Blender): Caraway earned his Ph.D. in Media Studies from the University of Texas at Austin in 2011. His research interests include digital media production, copyright law, peer-to-peer networking, and the economics of new media. Before coming to the University of Texas for graduate school, Brett worked in the local music scene as a studio and live sound engineer and as a recording and professional audio equipment service technician. He currently teaches an introductory digital media course in the Department of Radio-Television-Film at U.T.
Jeanne Stern (Workshop leader, Experimental Animation Workshop): Jeanne Stern is an animator, puppet filmmaker and multimedia artist based in Austin TX. Her work has screened internationally at venues including SXSW, the Smithsonian, PBS, the Werk-Raum Gallery (Berlin), Guggenheim Center for Documentary (at the National Archives), Moving Things Festival (Capetown, South Africa), and the Athens Video Art Festival. In 2009 she animated Ruth Fertig's film, "Yizkor," winner of the Student Academy Award Gold Prize for documentary and the Cine Golden Eagle Award. Her work has included stereoscopic filmmaking, with a 3D puppet film commissioned for Connecticut College’s Arts & Technology symposium, and a solo show of stereoscopic work at Texas State Art Gallery. She has taught experimental animation courses at the University of Porto for the UT | Portugal Summer Institute, and at the Austin School of Film. Born and raised in Massachusetts, she received her MFA in Film Production from UT Austin and her BA in Art and Computer Science from Connecticut College. Stern has her MFA in Film from the University of Texas at Austin, and her BA in Studio Art and Computer Science from Connecticut College. Born and raised in Massachusetts, Jeanne currently lives in Austin, Texas.
LIFEisGAME Wins Best Paper Award at ACM Conference

One of the research projects funded through the Digital Media program received some extra attention in August. The LIFEisGame research team presented their work at the SBIM-ACM SIGGRAPH conference in August. The research project explores how a serious game could be used to help autistic children recognize facial expressions.

LIFEisGAME is led by a team of researchers from U.Porto and UT Austin. Verónica Orvalho is the principal investigator from Porto, while co-PIs J.K. Aggarwal and Yan Zhan are based in Austin. All told, 30 researchers are involved with the project.

The SBIM-ACM SIGGRAPH conference took place in Vancouver, Canada this August. It is devoted to non-photorealistic rendering techniques. Verónica Orvalho won best paper for her work on facial modeling for the project.

LIFEisGAME also received special attention at home. Público, a Portuguese newspaper with national reach, reported on the LIFEisGAME project in a feature story. The research project explores how a serious game could be used to help autistic children recognize facial expressions. The article in Portuguese is available at the Público website. For more information about the LIFEisGAME visit its website.

Fall Visitors Get Cooking in Austin

Things are heating up for the Digital Media Program and not just because of Austin’s hottest summer on record. A fleet of students and researchers from Portugal are arriving on campus to study at UT this fall. Carlos Guedes from U.Porto will be on campus as a visiting professor. In addition, three doctoral students, Tiago Videra, Carlos Figueiredo and Isabel Paiva, have arrived for the semester to take classes that complement their research.

U.Porto music professor Carlos Guedes is one of the principal investigators on the kinetic music controller research project funded by the program. His stay in Austin is also funded by a Fulbright fellowship. He will be here collaborating with his co-PI, RTF and music professor Bruce Pennycook and contributing to classes on campus.

Also working with Pennycook, Tiago Videra pursues his PhD at UNL. His studies emphasize emphasis digital music synthesis. He will be a research intern for Pennycook on the kinetic controller research
APPENDIX H2: CoLab NEWSLETTER SCREENSHOT

UT Austin | Portugal  
International Collaboratory for Emerging Technologies, CoLab

R&D PROJECT HIGHLIGHT
Project: iTV-Health: Inclusive services to promote health and wellness via digital interactive television
Principal Investigator: Manuel José Damásio

The television of the future will certainly be different from what we now know and a substantial part of this difference will be its ability to offer services and content according to their preferences and attitudes. The iTV-Health project has as its main objective to assess the potential of interactive digital television in order to promote services, formats and original content that may be relevant in the context of support for personal health care and wellbeing of people over 55 within Portugal.

The main question that guides us is not so much the fate of television as a form of content, but the mapping of the precise nature of one of its possibilities for future display and distribution of information. This project emerged in a context of profound transformation of the medium due to the emergence of new digital distribution platforms, such as digital terrestrial television (DTT) and IPTV, and increasing transmission of content via mobile, particularly due to the WIMAX and LTE technologies. Thus we intend to evaluate the satisfaction and potential resulting from the introduction of an interactive digital TV service as a complementary follow-up to personal health care. We will especially examine access and visualization of content and specialized information in the medical field, with respect to older adults. The focus of the project is concentrated in populations with low level of technological literacy, particularly those over 55 years of age as well as health professionals.

The project is currently at an early stage of studies involving a large-scale survey of the Portuguese population about their attitudes and behaviors regarding this possible new facet of television. The investigator responsible for the project is Manuel José Damásio, researcher at Centre for Research in Applied Communication, culture and new technologies (CICANT) at Lusófona University of Humanities and Technology (ULHT) and the promoter consortium also includes the Center for Research and Studies in Sociology of Higher Institute of Labour and Business (CIES / ISICTE), the Center for the Study of Language and Communication, New University of Lisbon - Faculty of Social Sciences and Humanities (CECLA FCSH-UL), University of Texas at Austin (UT Austin), the Health Group São João de Deus, the video production company Duvidé, (UT Austin | Portugal associated company) and the company Flux, which works in the areas of processing bio-signals with wireless sensors.

Over the first months of work the project has been developing a strong collaboration between the national team and the researchers involved in the Austin project, and the first tangible results of this collaboration included a workshop on July 19, 2011 at the Lusófona University attended by national researchers and North Americans. Work to date was presented and the group tackled the broader issue of health literacy and the role of media in this context. Attendees also discussed the publication of a work dedicated to the themes of accessibility and use of media by people with special needs.
Professor Tom Schatz escreve:

Each of these films represents a key development or an important aspect of Hollywood’s ongoing quest for media convergence and “synergy” – a strategy that includes not only films but a wide range of other products, media formats, and corporate divisions (television and home video, computer and video games, music, print media, theme parks and resorts, licensing and merchandising, and so on).

Transmedia storytelling is as old as the movie industry itself, although it has accelerated dramatically since the early 1990s due to three interrelated forces: media conglomeration, globalization, and digitization. These three forces are transforming not only Hollywood cinema but the global entertainment industry at large, with major implications for media industries (and related industries like advertising, consumer electronics, and personal computers) worldwide. Movies like The Lord of the Rings and The Dark Knight represent one of the more obvious manifestations of these trends, as the Hollywood studios (and their parent companies) develop story forms and formats that can be strategically expanded on a global scale into other media and an ever-expanding range of markets.

**STAR WARS, EPISODE IV: A NEW HOPE**

Star Wars Episódio IV: A Guerra das Estrelas
de George Lucas

com Mark Hamill, Harrison Ford, Carrie Fisher, Peter Cushing

Estados Unidos, 1977 - 120 min / legendado em português

Em termos de produção, A GUERRA DAS ESTRELAS foi cronologicamente o primeiro filme de uma das mais famosas sagas cinematográficas de sempre. “Numa galáxia distante” renasce a aventura clássica, cruzamento dos filmes em episódios dos anos 30, como FLASH GORDON com THE ADVENTURES OF ROBIN HOOD. Luke Skywalker junta-se à Princesa Leila e encontram a ajuda de um aventuriero, Han Solo (primeiro grande papel de Harrison Ford) para a sua luta contra o Império Galáctico. Ou como a “Nova Hollywood” reciclou as receitas da velha.

Seg. [23] 18:00 | Sala Luís de Pina

**THE SIMPSONS MOVIE**

Os Simpsons: O Filme
de David Silverman

com Dan Castellaneta, Julie Kavner, Nancy Cartwright (vozes)

Estados Unidos, 2007 – 87 min / legendado em português

Baseado na célebre série televisiva de animação, “o filme dos Simpsons” – os Simpsons em ecrã panorâmico –, é também fiel a ela e ao seu tipo de humor, pontuado por gags construídos à volta da irresponsabilidade adolescente do adulto Homer. Um blockbuster de animação.

Ter. [24] 18:00 | Sala Luís de Pina

**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING**

O Senhor dos Aneis: A Irmandade do Anel
de Peter Jackson

com Elijah Wood, Cate Blanchett, Ian Holm, Christopher Lee, Viggo Mortensen Nova Zelândia, Estados Unidos, 2001 – 181 min / legendado em português


Qua. [25] 18:00 | Sala Luís de Pina
**THE DARK KNIGHT**  
O Cavaleiro das Trevas  
de Christopher Nolan  
com Christian Bale, Michael Caine, Heath Ledger, Gary Oldman  
Estados Unidos, 2008 – 152 min / legendado em português  
Batman por Christopher Nolan no filme que ficou conhecido como o último papel de Heath Ledger, que morreu prematuramente antes da estreia e compõe uma personagem de Joker geralmente saudada como o grande trunfo do filme. Esta versão renuncia à iconografia BD para propor uma incursão apocalíptica urbana mais próxima do modelo do policial.  
Qui. [26] 18:00 | Sala Luís de Pina

**SEX AND THE CITY**  
O Sexo e a Cidade  
de Michael Patrick King  
com Sarah Jessica Parker, Kim Cattrall, Kristin Davis, Cynthia Nixon  
Estados Unidos, 2008 – 145 min / legendado em português  
Primeira adaptação ao cinema da famosa série televisiva baseada no livro de Candace Bushnell centrada nas personagens, aventuras e desventuras fraternais, amorosas e sexuais das quatro amigas nova-iorquinas Carrie Bradshaw, Samantha, Charlotte e Miranda. Para além delas, e do sempre fotogénico cenário de Nova Iorque, o filme aposta nos ingredientes da moda.  
Sex. [27] 18:00 | Sala Luís de Pina
APPENDIX J: SXSW PANEL ABSTRACTS

Presentations by UT Austin | Portugal researchers at South by Southwest Interactive 2011

**Big Brother Goes Green: Surveillance for Sustainable Forests**  
Greater Good  
Room 9ABC  
Can repurposed surveillance technology bring people together to protect their forests? Combining physical and virtual worlds, Real-Time Video Interactive Systems for Sustainability (RTIVISS) offer participants a way to remotely monitor natural environments for forest protection. Collaboratively developed by artists, activists and technologists, these new systems strengthen environmental awareness through "the emotion of real-time". This presentation will showcase the design and technology of specific RTIVISS instances such as "Play with Fire", "B-wind!", and "Hug@ree". It will also be a case study of what happens when tinkerers, open-source coders, and new media artists work together for a better world. LEVEL: Intermediate  
**Presenters**  
Mónica Mendes, Nuno Correia

**Neither Moguls nor Pirates: Grey Area Music Distribution Convergence**  
Room 18ABCD  
The debate surrounding music piracy versus the so-called collapse of the music industry has largely been bipolar, and yet so many other processes of music distribution have been developing. From online “sharity” communities that digitize obscure vinyl never released in digital format (a network of cultural preservation, one could argue), all the way to netlabels that could not care less about making money out of their releases, as well as “grime” networks made up of bedroom musicians constantly remixing each other, there is a vast wealth of possibilities driving music in the digital world. This panel will present key examples emerging from this “grey area”, and discuss future scenarios for music production and consumption that stand proudly outside the bipolar box. LEVEL: Beginner  
**Presenters**  
Alex Seago, Heitor Alvelos, Jeff Ferrell, Patricia Aufderheide, Sam Howard-Spink

**Portugal Technology Summit**  
Tech Summit  
The Portugal Technology Summit will provide an hour-long exploration of the new media scene in Portugal. Speakers will cover the hottest new technologies in this country, as well as identifying key players and key companies, current investment opportunities and the kinds of programs available for technology entrepreneurs. If you need a crash course regarding the newest tech-related developments in Portugal, then be sure to attend this session!  
**Presenters**  
Artur Alves, Celso Martinho, Heitor Alvelos, Manuel Heitor
International Examples Of Regional Creative Industries Development
Tech Summit

Speakers from around the world will discuss what they have done and are doing to help make their regions better through creative industries development. Anyone involved in the worlds of technology or entertainment should find this workshop of value. Audience participation will be encouraged.

Presenters
Artur Alves, David Gibson, David Holme, Defrim Isai, Jim Butler

Why the FCC Can’t Please Anyone – Net Neutrality Blues
Late Break
Town Lake Ballroom

This panel examines the recent developments around net neutrality, one of the more misunderstood principles among the crowd of odd phrasings generated within contemporary telecommunications practice and policy. The panel will (1) present the concrete info about net neutrality – what it is and isn’t, and the circumstances that generated the concept to begin with; (2) summarize FCC Commissioner Genachowski’s position, and speculate on why the FCC took the route it did in the wake of the Comcast court decision in 2010 (which blew apart the Commission’s de facto assertion of authority over how industries could manage Internet networks); (3) assess the pros and cons of the FCC approach and also comment on the misinformation that has circulated. The panel will help you figure out whether and why you should care about this policy. LEVEL: Beginner

Presenters
Alex Curtis, Sharon Strover

Rebooting Iceland: Crowdsourcing Innovation in Uncertain Times
Greater Good
Room 9ABC

In the US, social media innovators are changing the way people work and play. In Iceland, these innovators may offer the best hope of rescuing an entire nation. Iceland emerged in the 1990s as a financial powerhouse after a thousand years on the sidelines of global history. Icelanders became one of the world’s wealthiest and happiest nations. In 2008, three of its banks collapsed, sending the national economy into a tailspin and shattering the people’s trust in government and industry. The government was quickly replaced by one promising transparency and reforms, while a protest party headed by a comedian took control of the Reykjavik city council. This new cast of politicians is not alone in their efforts to move Iceland out from under the economic cloud. Members of the country’s tech and entrepreneurial sector, which saw explosive growth in the lead-up to the collapse, have emerged as leaders in grassroots efforts to set Iceland on a sustainable path. In 2009, a loosely-organized group calling themselves the Anthill convened a “National Assembly” of 1,500 citizens. The day-long event, based on Agile methods and crowdsourcing theory, resulted in a coherent set of values, vision and ideas. A second National Assembly was held in 2010 as a preparatory step in the development of a new national constitution. Inspired by open-source processes and leaning heavily on social media technologies, these citizens are rapidly prototyping new forms of democracy utilizing the web and open innovation. LEVEL: Beginner

Presenters
Derek Lackaff, Dilja Amundadottir, Gudjon Mar Gudjonsson, Gunnar Holmsteinn, Heida Helgadottir
APPENDIX K: DIGITAL INCLUSIONS RESEARCH CONFERENCE AGENDA

Conferência
DIVERSIDADE DIGITAL
4 de Novembro de 2011
Auditório 1 da FCSH – UNL, Lisboa

PROGRAMA

08:30h Abertura da mesa de secretariado

09:15h | 09:40h Sessão de Abertura
- João Silaghi - Diretor da Faculdade de Ciências Sociais e Humanas
- António Cunha - Coordenador do Programa UT Austin/Portugal (FCT)
- Cristina Pente - Coordenadora do Projecto Inclusão e Participação Digital (FCSH/UNL)

09:40h | 10:10h Conferência de Abertura - 10 anos de pesquisa sobre uso de meios digitais em famílias desfavorecidas da cidade de Austin
- Joseph Struhsbeke - Vice-coordenador do Projecto (Universidade do Texas)

10:10h | 11:30h Sessão 1 - Crianças e jovens: uma geração digital?
- Moderador: Rafaella Grácio (Youth Press Portugal)
- Cristina Pente, José Alberto Simões, Ana Jorba (FCSH/UNL): Vivências condicionadas do digital: as experiências de crianças e jovens do Programa Escolas
- Maria José Braga (FCSH/UNL): Informação & participação política
- Ricardo Campos (UAB), Daniel Morel (FCSH/UNL): Explorando identidades pelo digital
- Commentadores: Rui Dias (Responsável pelo Modulo IV do Programa Escolas)
- Isabel Marques (FCEUP)
- Debate

11:30h | 11:50h Intervalo

11:50h | 13:10h Sessão 2 - As TICs como ponto de vista de gênero
- Moderador: Cícero Condéas (IBM Portugal)
- José Alves (PLUIUP): O futebol digital de gênero: novas configurações e novos desafios
- Carla Gando (UWP): Mecanismos de construção de gênero na mídia e participação digital: O caso do futebol
- Commentadores: Cláudia Ávila (Universidade Lusídia de Humanidades e Tecnologia)
- Maria João Dutra Silva (Escola Superior de Educação do Porto)
- Debate

13:10h | 14:40h Pausa para o almoço

14:40h | 16:00h Sessão 3 - Senioren na Sociedade da Informação
- Moderador: José Azvedo, Vice-Coordenador do Projecto (Universidade do Porto)
- Lídia Díveira (Universidade de Aveiro): O media nas perspetivas de gênero dos seniores
- Ana Isabel Veloso e Oscar Medeiros (Universidade de Aveiro): O Projecto SEVGIZ
- Isabel Dias (Universidade do Porto): Representações e usos das tecnologias digitais por diferentes grupos de seniores em Portugal
- Commentadores: Conceição Pinto (ICBAS e Directora do Programa Doutora em Gerontologia e Geriatria)
- Mário Ruivo, Universidade Sénior de Aveiro
- Debate

16:00h | 16:20h Intervalo

16:20h | 17:40h Sessão 4 - Inclusão digital vs literacia informacional
- Moderador: António Alonso de Sousa Lopes (Escola Superior de Comunicação Social)
- Armindo Malheiro, Manuel Pinto e Fernanda Martins (Universidade do Porto): Uma sociedade incluída pode ser mais facilmente “informatizada informalmente”?
- Luisa Aires (UNL): Conectores do acesso digital: relações entre literacias digitais e a baixa escolaridade que marca gerações de adultos
- Commentadores: José António Moreira Gonçalvez (Universidade Carlos III. Madrid);
- Teresa Caçada (Rede de Bibliotecas Escolares)
- Debate

17:40h | 18:00h Sessão de Encerramento
- Moderador: Cristina Pente (FCSH/UNL)
- Gustavo Cardoso (OSERCOM e CIES-SCTE)
- João Senelma (Presidente do Fundação para a Ciência e Tecnologia)

* A confirmar

Inscrições obrigatórias e informações em: http://digital_inclusion.up.pt

- Estudantes: € 5,00
- Outros: € 7,00 (antes €10,00/no dia e no local)
- Investigadores do CIMJ, CESNOVA, CETACmedia e CECC - Gratuito
(As inscrições devem ser feitas no site e darão direito a certificado e um exemplar da Revista Media & Jornalismo sobre o tema)
**What is ImTV?**

Millions of users now look for video entertainment not only on their favorite TV channels or cinemas, but also online - an example of this paradigm shift is the YouTube live transmission of a U2 band concert. High-quality entertainment video shows are now created by professionals, independent producers and amateurs that publish their media online and free of charge. While this new media workflow creates added-value services for end-users (e.g., personalizing their TV viewing), it also breaks traditional TV concepts and affects key economic functions such as program scheduling, audience measurement, and targeted advertisement.

The long-term vision of this proposal is to exploit the full potential of new trends in media production and consumption by devising an on-demand immersive-ImTV framework combining TV industry, Internet distribution models and end user’s needs/interests.

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**ImTV Workshop meeting**

**16 November 2011**

<table>
<thead>
<tr>
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<th>Duration</th>
<th>Session</th>
<th>Speaker</th>
<th>Affiliation</th>
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<tr>
<td>10h00</td>
<td>20 mins</td>
<td>Progress report</td>
<td>UNL</td>
<td>João Magalhães</td>
</tr>
</tbody>
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**Industry and market survey**

- **10h30** 30 mins IRIS and data (ZON, Manuel Sequeira)
- **11h00** 30 mins Media market assessment
  - UT Austin (Sharon Strover)

**Exploring new media distribution channels**

- **11h30** 20 mins Social and mobile media
  - UNL (Flávio Martins)
- **11h50** 20 mins Independent media producers
  - UNL (Cinema school, ???)
- **11h10** 20 mins Discussion

**Demos and lunch**

Please do bring them... even if buggy!!!

- **12h30** 1h30

**Social media and user interests**

- **14h00** 20 mins Group-based recommendations
  - UNL (Pedro Dias)
- **14h20** 20 mins Mining media forums
  - UNL (Filipa Peleja)
- **14h40** 20 mins Student space
  - INESC (Paula Viana)
- **15h00** 20 mins Discussion

**Interaction**

- **15h20** 20 mins Student space
  - UTAustin (Luis Francisco)
- **15h40** 20 mins Student space
  - UL-FC (Teresa Chambel)
- **16h00** 30 mins Discussion

**Discussion and activity planning**

- **16h30** 60 mins Joint work, student interchange, outstanding issues.

**End 17h30** (not a hard schedule)

**Dinner 20h00**