

DIGITAL MEDIA

Report 2011

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APPENDIX A1: RESEARCH ABSTRACTS

Table 1. Organizations Partnering in ADM Research Projects

Participating University Entities	Digital Inclusion	Kinetic controller	Breadcrumb	DTV Health	ImTV	INTELLiPave	INVITE	LIFEISGAME	REACTION	See-Through
Huston-Tillotson University (Austin)										
Inst. de Engenharia de Sistemas e Compu. do Porto (INESC Porto)										
Instituto Superior de Ciências do Trabalho e da Empresa (ISCTE)										
Open University (United Kingdom)										
Universidade de Aveiro										
Universidade Católica Portuguesa Lisboa										
Universidade Católica Portuguesa Porto										
Universidade de Coimbra (UCoimbra)										
Universidade de Lisboa (UL)										
Universidade do Minho (UMinho)										
Universidade do Porto (U.Porto)										
Universidade Lusófona de Humanidades e Tecnologias (ULHT)										
Universidade Nova de Lisboa (UNL)										
University of Texas at Austin (UT Austin)										
University of Texas at San Antonio (UTSA)										
Universidade Técnica de Lisboa (UTL)										
ANACOM										
Assoc. para o Desenvolvimento da Aerodinâmica Industrial (ADAI)										
AVID*										
Austin Free-Net										
CGD										
Casa da Música										
Centro de Estudos das Tecnologias e Ciências da Comunicação										
Centro de Investigação em Sistemas Compu. Avançados (CRACS)										
Centro de Investigação Media e Jornalismo (CIMJ)										
Centro de Tratamento de Doentes, Lda. (CTD)										
City of Austin Libraries										
Cooperativa de Formação e Animação Cultural, CRL (COFAC)										
Duvideo - Cooperativa de Profissionais de Imagem CRL*										
FLAD										
Fundação para a Computação Científica Nacional (FCCN)										
GMCS										
Giscon Gabinete de Sistemas, Informatica de Consultadoria, LDA										
Gulbenkian										
IBM Portugal *										
Instituto de Engenharia Mecânica (IDMEC)										
Hospital de Santa Maria										
Media, Objects & Gadgets - Soluções de Software e Hardware, SA *										
MSFT - Software para Microcomputadores, LDA (Microsoft) *										
PDM & FC*										
PLUX, Engenharia de Biosensores LDA (PLUX) *										
Porto Editora *										
PT Comunicações *										
Público - Comunicação Social, SA *										
Rádio e Televisão de Portugal, SA (RTP) *										
Sociedad Protugesa de Ressonância Magnética (SPRM)										
Ydreams *										
Youth Press Portugal										
ZON Multimédia *										

'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.

'09 Project: Kinetic Controller Driven Adaptive & Dynamic Music Composition Systems

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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 (iOS) 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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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 workings 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.

'10 Project: iDTV Health

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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 iDTV;
- Nature of interfaces and media content when discussing the provision of health and wellness related content via iDTV.

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 of social capital and 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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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 compute media recommendations specialized to the TV environment;
- The evaluation of the proposed framework as well as the individual evaluation of the researched techniques.

'10 Project: INVITE

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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.

'10 Project: LIFEisGAME

Principal Investigator

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The Project

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 cheaper 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 requirements 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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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

- Aires, L., Melro, A., Correia, J., Ponte, C. & Azevedo, J. (2011). Inclusão Digital e Percursos Escolares: A apropriação dos media digitais em grupos com baixos níveis de escolarização. *Revista e-curriculum*. (forthcoming).
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LIFEisGAME

ACCEPTED

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J. Freitas, A. Teixeira, M. Dias and C. Bastos, "Towards a Multimodal Silent Speech Interface for European Portuguese", Speech Technologies, Ivo Ipsic (Ed.), ISBN: 978-953-307-996-7, InTech, 2011

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J. Jimenez Jimenez; T. Scully; N. Barbosa; C. Donner; X. Alvarez; Vieira; P. Matts; Orvalho, V.; D. G. Gutierrez; T. Weyrich; "A Practical Appearance Model for Dynamic Facial Color", ACM Trans. on Graphics, Vol. 29, No. 6, pp. 141:1 - 141:9, December, 2010.

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B.Abirached, J. K. Aggarwal, T.Costa, T.Fernandes,V.Orvalho, B.Tamersoy and Y.Zhang, "Improving Communication Skills of Children with Autism Spectrum Disorders (ASDs) through Interaction with Virtual Characters", Innovation in Health Care Delivery Systems Symposium, Austin, TX, April 2011.

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Miranda, J.C., Orvalho, V. Freitas, P., Coimbra, M., Queirós, C. & Marques, A. "T-Life – um programa de treino da capacidade de reconhecimento emocional em pessoas com perturbações do espectro autista". I Congresso Internacional de Saúde Gaia - Porto, Escola Superior de Tecnologia da Saúde – Instituto Politécnico do Porto, 23-25 Setembro, Vila Nova de Gaia, 2010.

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SUBMITTED

J.Harguess, C.Hu and J. K. Aggarwal, "Full-Motion Recovery of Face from Multiple Cameras", The Eleventh IEEE International Workshop on Visual Surveillance (VS2011) in conjunction with ICCV, Barcelona, Spain, November 2011.

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APPENDIX B1: PhD STUDENT ROSTER

PhD Students 2008 - 2011		
André Miguel Guedelha Sabino	2008	UNL / FCT
Domingos José da Silva Ferreira	2008	UNL / FCSH
Filipe José Pais Ferreira	2008	U.Porto / FEUP
Gilberto Bernardes de Almeida	2008	U.Porto / FEUP
Heitor Manuel Pereira Pinto da Cunha e Alvelos	2008	U.Porto / INESC
Luís Manuel de Frias Machado	2008	UNL / FCSH
Nuno Duarte Martins	2008	U.Porto
Paulo Alexandre Valente de Jesus Rosa	2008	UNL / FCT
Paulo Nuno Gouveia Vicente	2008	UNL / FCSH
Rossana Henriques dos Santos	2008	UNL / FCT
Tiago Miguel Gonzaga Videira	2008	UNL / FCSH
Afonso Gouveia O'Neill	2009	UNL / FCT
Ana Duarte Cabral Martins	2009	UNL / FCSH
Ana Margarida de Sousa Júlio Mendes Barata	2009	UNL / FCSH
António Carvalho Maneira	2009	UNL / FCSH
Bruno Miguel Ferreira de Oliveira	2009	U.Porto / FC
Carlos Manuel Carvalho Santos Oliveira	2009	UNL / FCSJ
Edgar dos Anjos Teixeira	2009	U.Porto
Hugo Miguel Gonçalves Crespo Machado da Silva	2009	U.Porto / FEUP
João Filipe Fernandes Castanheira Beira	2009	U.Porto / FEUP
Luís Filipe de Matos Martins Gomes	2009	UNL / FCSH
Marta Isabel Santos Paiva Ferraz da Conceição	2009	UNL / FCT
Myshkin Ingawale	2009	
Rui Miguel Fernandes Robalo Avelan Coelho	2009	UNL / FCSH
Rui Miguel Silva Sampaio Dias	2009	U.Porto
Sandra Mónia Couto Coelho	2009	U.Porto / FEUP
Sofia Ester Pereira Reis	2009	UNL
Jorge Brandão Pereira	2009	U.Porto
Ricardo Baptista	2009	U.Porto
Carlos Manuel Moita de Figueiredo	2010	U.Porto / FEUP
Dora Santos Silva	2010	UNL / FCSH
Andre Holzapfel	2010	U.Porto / UT Austin
Jasmina Stoyanova	2010	U.Porto / FEUP
Vânia Guiomar da Silva Gonçalves	2010	U.Porto / FEUP
Amarante Abramovici	2010	U.Porto / FEUP
Filipe Cunha Monteiro Lopes	2010	U.Porto / FEUP
Eduardo José Marques Pereira	2010	U.Porto / FEUP
Pedro Tavares Barata Bastos	2010	U.Porto / FEUP
Daniel da Cruz Brandão	2010	U.Porto / FEUP

Pedro Jerónimo Pedrosa	2010	U.Porto / FLUP
Cláudia Cristina da Silva	2010	UNL / FCSH
Ricardo David Castaneda Marin	2010	U.Porto / FEUP
Isabel Maria Silva Paiva	2010	UNL / FCSH
Tiago Araújo e Gama Constante da Rocha	2010	U.Porto / FEUP / UT Austin
Bruno Daniel Nascimento Nobre	2010	UNL / FCT
Luís Fernandes	2010	UNL / FCT
Ricardo Rodrigues	2010	UNL / FCT
Andreia Teles Vieira	2010	UNL / FCSH
André Correia	2010	UNL / FCSH
Bertha Bermudez	2010	UNL / FCSH
Cláudia Pernencar	2010	UNL / FCSH
Ana Figueiras	2010	UNL / FCSH
George Sioros	2010	U.Porto / FEUP

APPENDIX B2: MA STUDENT LIST

MA Candidates 2009 - 2010	
Name	Year
Adriano José Branco Cerqueira	2009
Alzira Rosa da Silva Correia	2009
Ana Catarina Parada Goncalves	2009
André Casal Ribeiro Manique	2009
Andreia Sofia Pinto de Sousa	2009
Clara Maria Rodrigues Morão	2009
Cláudia Isabel Magalhães Peixoto	2009
Claudia Torres Delgado	2009
Cristina Maria Lopes dos Santos Oliveira	2009
Daniel Augusto Areias da Silva Rego	2009
David José Rodrigues dos Santos	2009
Diana Raquel Rodrigues Marques	2009
Diogo Miguel Filipe Cocharro	2009
Ebony Diane Jackson	2009
Eduardo Miguel Campos Magalhães	2009
Eliana Alexandra da Silva Fragoso Ribeiro	2009
Enrique Kato Romo	2009
Filipe Arni Abranches de Soveral Paszkiewicz	2009
Jesus Eduardo Ferreira Piairo	2009
Joana Raquel dos Santos Neves de Sousa	2009
Joana Valente Quintela	2009
João Carlos Almeida Antunes	2009
João Carlos de Queirós Monteiro Teixeira	2009
João Filipe Moreira Veríssimo	2009
João Igor Piçarra Monteiro	2009
João Manuel Guimarães Pinheiro	2009
João Miguel Nunes Pinto	2009
Joaquim Manuel da Cruz Carvalho	2009
Joel Pedro Pereira Fonseca	2009
José Américo Martins Fernandes Ribeiro	2009
Juliana Miura	2009
Katerina Markova	2009
Leandro Filipe Oliveira Gomes	2009
Leandro José Bento	2009
Luís Filipe da Cruz Fumega	2009
Luis Miguel Marques e Costa	2009
Luís Pereira Coutinho	2009
Maria Joana Freitas da Costa	2009
María Teresa Rodríguez Pereira	2009

Paraskevi Dimakopoulou	2009
Paulo Júlio Couto	2009
Pedro José de Almeida Paiva	2009
Ricardo José Olim Araújo	2009
Robinson Mineiro Couto	2009
Rodrigo Daniel Horta Marcos	2009
Ruben Alexander Pires Gonçalves da Veiga	2009
Sara Raquel Soares Tavares	2009
Susana Raquel Carvalho Guedes	2009
Süse Patricia Carvalho Ribeiro	2009
Vera Sofia Moreira Francisco	2009
Yago Parra Moutinho Stucky de Quay	2009
Alda Sofia Gomes da Silva	2010
Ana Sofia Martins Ferreira	2010
Ana Sofia Silva Nunes	2010
André Lucas Peixoto Palmeira	2010
Anne-Kathrin Siegel	2010
Bruno Miguel Machado Rocha	2010
Carla Alexandra de Jesus Pinto Fontes Ribeiro	2010
Carlos Filipe Silva Lopes Furriel	2010
Célia Luisa Pinheiro Gaião	2010
Diogo Cardoso Resende	2010
Elsa Pacheco Santos	2010
Eva Mara dos Anjos Castro	2010
Fernanda Brito da Silva	2010
Fernando Luís Tavares de Brito Barros	2010
Filipa Crisóstomo de Almeida Campos	2010
Hugo Jorge Neves Costa	2010
Irene Mónica da Mota Leite	2010
Isabel Alexandra Pires Madalena	2010
Ivo Cristiano da Silva Santos	2010
Joana Borges de Sousa Alves Moreira	2010
João Duarte Damas	2010
João Miguel Azevedo de Menezes	2010
João Pedro de Campos Ferreira	2010
Joaquim Jorge de Oliveira Fontes	2010
Jorge Miguel Neves Ribeiro	2010
José António Marques Moreira	2010
Jose Gil Araujo Silva	2010
Lázaro Emanuel Ferreira Oliveira Raposo	2010
Luis Miguel Fonseca Rodrigues	2010
Mafalda Iglésias Claro da Fonseca	2010
Maria das Graças Gama Gonçalves	2010
Maria Fernanda Prelada Correia Ferraz	2010

Maria João Alves Portela	2010
Maria João Castelão Ramos de Sousa Barbosa	2010
Maria Júlia Simões Pereira Rodrigues Anileiro	2010
Maria Susana Luna Milheiro	2010
Marina Susana Ferreira de Carvalho	2010
Mário Hugo Mendes Jacinto	2010
Mário João Marques Fernandes	2010
Mário Manuel Dominguez da Silva	2010
Marta Filipa Cadima Lisboa	2010
Melanie Rodrigues Antunes	2010
Miguel Urbano Couceiro de Figueiredo	2010
Nelson José Sousa Almeida	2010
Pedro Miguel César Nogueira	2010
Rafael Filipe da Cruz Peixoto	2010
Ricardo Manuel Coelho de Melo	2010
Roxanne Alves Leitao	2010
Rui Fernando Silva de Melo Caldas	2010
Rui Manuel de Sousa Sampaio	2010
Rui Manuel Ferreira de Sousa e Silva	2010
Rui Pedro Diogo Sampaio	2010
Rui Pedro Montezinho de Albuquerque Lamy	2010
Tiago Alexandre da Silva Ângelo	2010
Tito Miguel Mendonça da Costa	2010
Vanessa Marely Aristizabal Ange	2010

APPENDIX C1: ZON DIGITAL ANIMATION SUMMBER LAB EVALUATION

ZON Animation Lab Evaluation				
	Geoff Marslett	Ben Bays	Overall Average	Total Responses
The course was well paced.	4.40	4.75	4.58	22
Sufficient time was allotted for the participants' work.	4.67	4.36	4.52	22
The course allowed for student teacher dialogue.	5.00	5.00	5.00	22
The teaching methods or approach used were appropriate for this type of course.	4.30	4.58	4.44	22
The course strengthened my conceptual skills.	4.80	4.67	4.74	22
The course strengthened my technical skills.	4.60	4.67	4.64	22
The course strengthened my critical skills.	4.60	4.83	4.72	22
The professor's overall teaching effectiveness is	4.50	4.92	4.71	22
The instructor was prepared for the course.	4.80	5.00	4.90	22
The instructor adequately answered participants' questions during the course.	4.90	4.92	4.91	22
The course improved my understanding of the subject matter.	4.90	4.75	4.83	22
My overall opinion about the workshop is	4.90	4.92	4.91	22

APPENDIX D1: DIGITAL MEDIA SUMMER INSTITUTE EVALUATIONS

Digital Media Summer Institute Evaluations							
	Collaborative Database Documentary (Kocher)	Collaborative Screenwriting (Lewis)	Entrepreneurial Journalism (Alves)	Experimental Animation (Stern)	Short Form Documentary (Schiesari)	Overall Average	Total Responses
The course was well paced.	4.20	4.42	4.55	4.80	4.38	4.47	46
Sufficient time was allotted for the participants' work.	4.20	3.83	3.64	4.10	3.75	3.90	46
The course allowed for student teacher dialogue.	4.60	4.92	4.64	4.80	4.88	4.77	46
The teaching methods or approach used were appropriate for this type of course.	4.20	4.83	4.64	4.70	4.50	4.57	46
The course strengthened my conceptual skills.	3.80	4.58	4.45	4.50	4.50	4.37	46
The course strengthened my technical skills.	4.00	4.83	3.64	4.20	4.25	4.18	46
The course strengthened my critical skills.	3.60	4.83	4.36	3.70	4.50	4.20	46
The professor's overall teaching effectiveness is	4.60	4.91	4.73	4.80	4.63	4.73	45
The instructor was prepared for the course.	4.40	4.92	5.00	4.90	4.63	4.77	46
The instructor adequately answered participants' questions during the workshop.	4.40	4.83	4.82	4.90	4.38	4.67	46
The course improved my understanding of the subject matter.	4.20	4.75	4.55	4.70	4.38	4.52	46
My overall opinion about the course is	4.60	4.83	4.55	4.90	4.63	4.70	46

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

APPENDIX D2: DIGITAL MEDIA SUMMER INSTITUTE SYLLABI

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 workshopped 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)	=	<u>6 points</u>
		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 "Compositing & 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://utdoccenter.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 on line

"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

Matters of Light and Depth, Ross Lowell, Broad Street Books, 1992.

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?

APPENDIX D3: DIGITAL MEDIA SUMMER INSTITUTE STUDENT ROSTERS

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

	Multimedia in Performing Arts (Pennycook)	Documentary Lab (Garrison)	Sound Design (Garrison)	Generative Music (Pennycook)	Research Methods (Wilkins)	Overall Average	Total Responses
The course was well paced.	4.33	4.00	4.00	4.33	4.00	4.13	32
Sufficient time was allotted for the participants' work.	4.33	3.20	3.25	3.33	4.13	3.65	32
The course allowed for student teacher dialogue.	4.67	4.50	4.50	4.33	4.22	4.44	32
The teaching methods or approach used were appropriate for this type of course.	3.83	3.70	4.50	4.00	4.00	4.01	32
The course strengthened my conceptual skills.	4.17	4.10	5.00	4.00	4.00	4.25	32
The course strengthened my technical skills.	3.50	3.80	5.00	3.67	4.00	3.99	31
The course strengthened my critical skills.	4.20	4.22	4.50	3.67	4.00	4.12	32
The professor's overall teaching effectiveness is	4.40	4.10	4.25	4.33	4.44	4.30	32
The instructor was prepared for the course.	4.50	4.10	4.25	4.33	4.56	4.35	32
The instructor adequately answered participants' questions during the workshop.	4.50	4.00	4.25	4.67	4.67	4.42	32
The course improved my understanding of the subject matter.	4.33	4.20	4.50	4.00	4.38	4.28	31
The classes conducted remotely were worthwhile	3.00	3.60	4.00	3.00	3.67	3.45	32
The classes conducted remotely strengthened the course	3.33	3.60	3.67	4.00	3.44	3.61	32
My overall opinion about the course is	4.17	4.20	4.75	4.00	4.33	4.29	32

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 collaborative 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.

APPENDIX E2: FULL SEMESTER COURSE SYLLABI

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:

Cipriani, A., Giri, M. (2010). *Electronic Music and Sound Design: Theory and practice with Max/MSP*. (Volume I). Roma: ConTempoNet

Noble, J. (2009). *Programming Interactivity: A Designer's Guide to Processing, Arduino, and Openframeworks*. Sebastopol, CA: O'Reilly Media

Dixon, S. (2007). *Digital Performance: a history of new media in theater, dance, performance art, and installation*. Cambridge, MA: MIT Press.

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:Miranda, E. R., and J. Biles (eds.) (2007). *Evolutionary computer music*. London: SpringerNierhaus, G. (2009). *Algorithmic Composition: Paradigms of Automated Music Generation*. New York, Springer.**Additional Bibliography:**Loy, G. (2006). *Musimathics: The Mathematical Foundations of Music (Volume 1)*. Cambridge, MA: MIT Press.Loy, G. (2007). *Musimathics: The Mathematical Foundations of Music (Volume 2)*. Cambridge, MA: MIT Press .**Reading list for class presentation and other resources:**Garland-Jones, A., and P. Copley (2003). "The Suitability of Genetic Algorithms for Musical Composition." *Contemporary Music Review* 22(3), 43-55.Berry, R., and Dahlstedt (2003). "Artificial Life: Why Should Musicians Bother?" *Contemporary Music Review* 22(3), 57-67.Mandelis, J., and P. Husbands (2003). "Musical Interaction with Artificial Life Forms: Sound Synthesis and Performance Mappings." *Contemporary Music Review* 22(3), 69-77.Cross, I. (2003). "Music and Evolution: Consequences and Causes." *Contemporary Music Review* 22(3), 79-89.Miranda, E. R., Kirby, S. and P. Todd. (2003). "On Computational Models of the Evolution of Music: From the Origins of Musical Taste to the Emergence of Grammars." *Contemporary Music Review* 22(3), 91-111.Eigenfeldt, A. (2009). ""The Evolution of Evolutionary Software: Intelligent Rhythm Generation in Kinetic Engine." *Proceedings of EvoMusArt 09, the European Conference on Evolutionary Computing, Tübingen*Eigenfeldt, A. (2009). "Realtime Generation of Harmonic Progressions Using Controlled Markov Selection." *First International Conference on Computational Creativity, Lisbon*Jacob, B. (1995). "Algorithmic Composition as Model of Creativity." *Organized Sound* 1(3), 157-165

Essl, K. (2007). "Algorithmic Composition." Cambridge Companion to Electronic Music (Ed. Nick Collins).
Cambridge: Cambridge UP

Worth, P. and S. Stepney (2005). "Growing Music: musical interpretations of L- Systems"

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<http://www.flexatone.net/algoNet/> (Christopher Ariza's amazing resource)

<http://www.ist.rit.edu/~jab/EvoMusic/EvoMusBib.html> (Al Biles page with resources)

http://en.wikipedia.org/wiki/Cellular_automaton

UNIVERSIDADE DO PORTO DOCUMENTARY LAB FEBRUARY/JUNE 2011

INSTRUCTORS:

Soraia Ferreira

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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

COURSE LENGTH: 14/02/2011 – 3/6/2011

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
- 20

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
Introduction to Camera and Audio

February 19 Introduction to Editing

SHOOTING INDIVIDUAL DOCUMENTARY: 16 FEBRUARY – 21 FEBRUARY

WEEK 2

February 22 Review of the footage

February 26 Editing Individual Documentary

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 Goldeneye

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

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. 500msec)

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

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

Viers, R. *The Sound Effects Bible: How to Create Hollywood Style Sound Effects*. Studio City, CA: Michael Wiese Productions

Website: <http://www.filmsound.org/> – a great resource with interviews with famous sound designers, book reviews, etc.

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

Baxter, Leslie A. & Earl Babbie (2004). *The Basics of Communication Research*. Belmont: Wadsworth.

Bell, Judith (2005 [1993]). *Doing your Research Project. A guide for first time researchers in education, health and social science*. Buckingham and Philadelphia: Open University Press*

[Port. transl: (2010). *Como realizar um projecto de Investigação. Um guia para a pesquisa em ciências sociais e da educação*. Lisboa: Gradiva)

Hanse, Anders *et al* (1998). *Mass Communication Research Methods*. Basingstoke: Palgrave **

Locke, L., W. Spirdoso and S. Silverman (2000). *Proposals That Work: A Guide for Planning Dissertations and Grant Proposals*. (Fourth Edition). Thousand Oaks: Sage Publications.*

Marshall, Catherine & Rossman, Gretchen B. (1995). *Designing Qualitative Research*. Thousand Oaks: Sage Publications.

* 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 %): S

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/>) 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; Blumenthal and Clark, Rethinking the design of the Internet.

December 9 Network structure, globalism, and control

Read: Robert McChesney (2001). Global media, neoliberalism, and imperialism. Monthly Review, 52: 10; Goldsmith, Jack, and Timothy Wu (2006). Who controls the Internet? Oxford: Oxford University Press, 29-46; Graham, Stephen (2002), Communication Grids: Cities and infrastructure, in Sassen, S. Global networks, Linked Cities, London: Routledge, 71-92. Recommended: Nicholas Carr (2008), The Big Switch, New York: W.W. Norton, 169-209. Recommended: skim Sassen's book Losing control: Sovereignty in an age of globalization (1996).

December 10 Participatory Culture

Read: Keen, A. (2007), The Cult of the amateur, New York: Doubleday, 11-56; Jenkins, H. (2006), Convergence Culture, New York: New York University Press, 59-92; Benkler, Y. (2006), The Wealth of Networks, Social Ties, 356-377.

December 13 Participatory Culture, digital literacy

Read: T. O'Reilly, What is Web 2.0? (online); Hobbs, Renee (2010). Digital and media literacy: A Plan of Action. A White Paper on the Digital and Media Literacy Recommendations of the Knight Commission on the Information Needs of Communities in a Democracy. Livingstone, Sonia (2007) Engaging with media – a matter of literacy? In: Transforming audiences: identity/creativity/everyday life, 6-7 September 2007, University of Westminster, London, UK. Available at: <http://eprints.lse.ac.uk/2763/>; Recommended: Ito, M. et al. (2009) Living and learning with new media. Cambridge: MIT Press.

December 15 Internet and Politics

Read: Jenkins, H. (2006), Convergence Culture, New York: New York University Press, 206-239; Schudson, M. (2003) in Jenkins, H. and Thorburn, D. , Democracy and New Media, Cambridge: MIT Press, 49-59; Dutton, W. (2004) Social transformation in an information society: Rethinking access to you and the world; Dutton, W. (2008), The Fifth Estate: Democratic accountability through the emerging network of networks.

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?

Read: Brown and Duguid, The Social life of information, ch. 6 147-173 and ch. 3, 63-89; Majchrzak, Wagner and Yates (2006), Corporate wiki users: results of a survey.

January 19 The Digital Divide

How should the digital divide be defined? What does it have to do with technologies?

Read: Gandy, The Real digital divide (2002); Compaine, B. Declare the war won; Liff and Shepherd (2004), An evolving gender digital divide?; Bruno, Esposito and Genovese (2011), A Critical analysis of current indexes for digital divide measurement. Recommended: articles by Stover, Wilhelm, Warschauer, and van Dijk and Hacker in The Information Society issue *Remapping the Digital Divide*, 19, 2003.

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

Abramson, J. (1998). The Internet and community. In Institute for Information Studies, The Emerging Internet. Institute for information studies, 59-80.

Bates, B. (1988). Information as an economic good: Sources of individual and social value. In Mosco, V. and J. Wasco (Eds.), The political economy of information. Madison: University of Wisconsin Press, 76-94.

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- Bettig, R. (1997). The enclosure of cyberspace. Critical studies in mass communication, 14, 138-157.
- Bikson, T. and C. Panis (1999). Citizens, computers and connectivity. Rand Science and Technology. Santa Monica: RAND.
- Blau, A. (1997). A high wire act in a highly wired world: Universal service and the Telecommunications Act of 1996. In Kubicek, H., W. Dutton, and R. Williams (Eds.) The Social shaping of information superhighways. New York: St. Martin's Press, 247-263.
- Blumenthal, M. (1999). Architecture and expectations: Networks of the world - unite! In Institute for Information Studies, The Promise of Global Networks. Queenstown, MD: The Aspen Institute, pp. 1-52.
- Buckingham, D. (2002). The electronic generation? Children and new media. In The Handbook of New Media, Lievrouw, Leah and Sonia Livingstone, Eds., Thousand Oaks, CA: Sage, pp., 77-89.
- Cassidy, J. (1998, September 21). Monicanomics 101. The New Yorker, 75-77.
- Castells, M. (1996). The Rise of the Network Society. Oxford: Blackwell.
- Castells, M. (2001). The Internet Galaxy. Oxford: Oxford University Press.
- Cate, F. (1994). The national information infrastructure: Policymaking and policymakers. Stanford Law and Policy Review, 6 (1), 43-59.
- Compaine, B. and Greenstein, S. (2001). Communication Policy in Transition: The Internet and Beyond. Cambridge: MIT Press.
- Compaine, B. (2001) (Ed.). Declare the war won. The digital divide: Facing a crisis or creating a myth. Cambridge: MIT Press, pp. 315-335.
- Curry, M. (2002). Discursive displacement and the seminal ambiguity of space and place. In The Handbook of New Media, Lievrouw, Leah and Sonia Livingstone, Eds., Thousand Oaks, CA: Sage, pp. 502-517..
- Dutton, W. (1999). Society on the line: Informatopmn politics in the digital age. New York: Oxford University Press.
- Gabel, D. (1996). History and recent developments - Private telecommunications networks: An historical Perspective. In Noam and Nishuilleabhain (eds.), Private networks, public objectives. Amsterdam: Elsevier, 35-49.
- Gandy, O. (1989). The surveillance society: Information technology and bureaucratic social control. Journal of Communication, 39 (3), 61-76.

- Halavais, A. (2000). National borders on the world wide web. New media & society, 2 (1), 7-28.
- Haraway, D. (1991). A cyborg manifesto: science, technology. And socialist-feminism in the late twentieth century. In Simians, cyborgs, and women: The reinvention of nature. New York: Routledge, 149-181.
- Harper's Forum (August, 1995). What are we doing on-line? Pp. 35-46.
- Hayek, F. (1945). The use of knowledge in society. American Economic Review, 35 (4), 519-530.
- Hepworth, M. and K. Robins (1988). Whose information society? A view from the periphery. Media Culture and Society, 10, 323-343.
- Herman, E. and R. McChesney (1997). Global media, the Internet and the digital revolution. In Herman and McChesney, The Global Media. London: Cassell, 106-135.
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- Sassen, S. (1999). Digital networks and power. In Mike Featherstone and Scott Lash, Spaces of Culture, London: Sage, 49-63.
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- Sproull, L. and S. Faraj (1997). Atheism, sex and databases: The net as a social technology. In Kiesler, S. (Ed.), Culture of the Internet. Rahwah, NJ: Erlbaum, 35-50.
- Zuboff, S. (1988). In the age of the smart machine: the future of work and power. New York: Basic Books.

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

APPENDIX F1: ISDT EVALUATIONS

ISDT 2011 Evaluation			
Questions	Overall Average	Total Responses	Total Enrollment
The International School on Digital Transformation was valuable to me.	4.81	31	47
ISDT expanded my professional networks.	4.45	31	47
ISDT prompted me to take my work in different directions.	4.00	31	47
ISDT gave me background knowledge that will be helpful in my work.	4.23	30	47
ISDT provided me with an experience I would not be able to find elsewhere.	4.45	31	47
I have a new awareness of digital media in Portugal.	3.45	31	47
I met researchers with similar interests from my own country.	3.52	31	47
I met researchers with similar interests from other countries.	4.16	31	47
As a result of ISDT, I am now working with some new people.	3.40	30	47
I would return to future International Schools on Digital Transformation.	4.60	30	47
Quality of presentations	4.61	31	47
Meeting Venue	4.52	31	47
Lodging	4.61	31	47
Evening Social Events	4.68	31	47
Daily Schedule	4.35	31	47

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

ISDT Participants		
Name	Institution	Country
Tiago Assis	u.Porto	Portugal
Maria José Brites	UNL	Portugal
Tim Capener	American University of Paris	France
Alexandra Dunn	Cairo Institute for Human Rights Studies	Egypt
Rehab El Bakry	Egypt Today & Business Today	Egypt
Eva Galperin	Electronic Freedom Foundation	USA
Erica Grieder	UT Austin	USA
Summer Harlow	UT Austin	USA
Susie Herbstritt	UT Austin	USA
Kamran Hooshmand	UT Austin	USA
Pedro Jacobetty	ISCTE - Lisbon University Institute	Portugal
Hicham Khribchi	Université de Rouen	France
Gerard Laroche	American University of Paris	France
Sarai Lastra	Universidad del Turabo	Puerto Rico
Amber Lindholm	Frog Design	USA
Carina Lopes	Goldsmiths University of London	UK
Mary Elizabeth Luka	Concordia University	Canada
Susana Haas Lyons	University of British Columbia	Canada
Dorota Marciniak	Autonomous University of Barcelona	Spain
Sara Moreira	Global Voices	Portugal
Luis Henrique Almeida de Oliveira	University of Brasilia	Brazil
Isabel Paiva	UNL	Portugal
Sarah Polaski	Iraq Virtual Science Library	USA
Alcimar Quieroz	Higher Institute of Business and Labour Sciences	Portugal
Brian Redondo	American University of Paris	France
Tiago Gama Rocha	UPorto	Portugal
Claudia Silva	UNL	Portugal
Jacqueline Vickery	UT Austin	USA
Tiago Videira	UNL	Portugal
Andreia Teles Vieira	UNL	Portugal
KP Vinod		India
Laura Visan	York University	Canada
Rieke Weel	University of Paris	France

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 environments 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 schooooooos.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

Pontypdysgu

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 Pontypdysgu, 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.

APPENDIX G1: FUTURE PLACES SPEAKER BIOS

Future Places 2011 Speaker and Workshop Leader Biographies

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 Getúlio 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

UT Austin | Portugal

INTERNATIONAL COLLABORATORY FOR EMERGING TECHNOLOGIES, CoLAB



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 Fullbright 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

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R&D PROJECT HIGHLIGHT

Project: iDTV-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 con according to their preferences and attitudes. The iDTV-Health project has as 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 well-being 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.



Workshop Health Literacy: New Directions In Health and Communication Research

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 / ISCTE), the Center for the Study of Language and Communication, New University of Lisbon - Faculty of Social Sciences and Humanities (CECLA FCSH-UNL), University of Texas at Austin (UT Austin), the Health Group São João de Deus, the video production company Duvídeo, (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.

APPENDIX I: CINEMATECA SCREENING LIST

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 aventureiro, 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

Primeiro título da trilogia baseada na fantástica obra homónima de J.R.R. Tolkien, publicada em três volumes em 1954/55, e que já inspirara STAR WARS. Nos anos 2000, os filmes de super-produção de Jackson saldaram-se em êxitos populares e de bilheteira.

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

F

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

J

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

Conferência 4 de Novembro de 2011

DIVERSIDADE DIGITAL

Resultados do Projecto *Inclusão e Participação Digital* (Programa UTAustin|Portugal)

Auditório 1 da FCSH – UNL, Lisboa

PROGRAMA

- 08:30h** Abertura da mesa de secretariado
- 09:15h | 09:40h** Sessão de Abertura
 - João Sãágua* - Director da Faculdade de Ciências Sociais e Humanas
 - António Câmara - Coordenador do Programa UTAustin|Portugal (FCT)
 - Cristina Ponte - 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 Straubhaar- Vice-coordenador do Projecto (Universidade do Texas)
- 10:10h | 11:30h** Sessão 1 - Crianças e jovens: uma geração digital?
 - Moderador: Rafaela Grácio (Youth Press Portugal)
 - Cristina Ponte, José Alberto Simões, Ana Jorge (FCSH/UNL): *Vivências condicionadas do digital: as experiências de crianças e jovens do Programa Escolhas*
 - Maria José Brites (FCSH/UNL): *Informação e participação política*
 - Ricardo Campos (UAb), Daniel Meirinho (FCSH/UNL): *Explorando identidades pelo digital*
 - Comentadores: - Rui Dinis (Responsável pela Medida IV do Programa Escolhas)
 - Isabel Menezes (FPCEUP)
 - Debate
- 11:30h | 11:50h** Intervalo
- 11:50h | 13:10h** Sessão 2 - As TIC do ponto de vista de género
 - Moderador: Cátia Candeias (IBM Portugal)
 - José Azevedo (FLUP/UP): *O fosso digital de género: novas configurações e novos desafios*
 - Caria Ganito (UCP): *Mecanismos de construção de género na inclusão e participação digital: O caso do telemóvel*
 - Comentadores: - Cláudia Ávares (Universidade Lusófona de Humanidades e Tecnologias)
 - Maria João Duarte Silva (Escola Superior de Educação do Porto)
 - Debate
- 13:10h | 14:40h** Pausa para o almoço
- 14:40h | 16:00h** Sessão 3 - Seniores na Sociedade da Informação
 - Moderador: José Azevedo, Vice-Coordenador do Projecto (Universidade do Porto)
 - Lídia Oliveira (Universidade de Aveiro): *Os media nos percursos vivenciais dos seniores*
 - Ana Isabel Velloso e Óscar Mealha (Universidade de Aveiro): *O Projecto SEDUCE*
 - Isabel Dias (Universidade do Porto): *Representações e usos das tecnologias digitais por diferentes grupos de seniores em Portugal*
 - Comentadores: - Constança Paúl (ICBAS e Directora do Programa Doutoral em Gerontologia e Geriatria)
 - Mário Rui, Universidade Sénior de Aveiro
 - Debate
- 16:00h | 16:20h** Intervalo
- 16:20h | 17:40h** Sessão 4 - Inclusão digital vs literacia informacional
 - Moderador: Anabela de Sousa Lopes (Escola Superior de Comunicação Social)
 - Armando Malheiro, Manuela Pinto e Fernanda Martins (Universidade do Porto): *Uma sociedade incluída pode ser mais facilmente "literacizada informacionalmente"?*
 - Luísa Aires (UAb) – *Cronótopos do fosso digital: relações entre literacias digitais e a baixa escolaridade que marca gerações de adultos*
 - Comentadores: - José António Moreiro Gonzalez (Universidade Carlos III, Madrid);
 - Teresa Caiçada (Rede de Bibliotecas Escolares)
 - Debate
- 17:40h | 18:00h** Sessão de Encerramento
 - Moderador: Cristina Ponte (FCSH/UNL)
 - Gustavo Cardoso (OBERCOM e CIES-ISCTE)
 - João Sentieiro* (Presidente da Fundação para a Ciência e Tecnologia)

*A confirmar

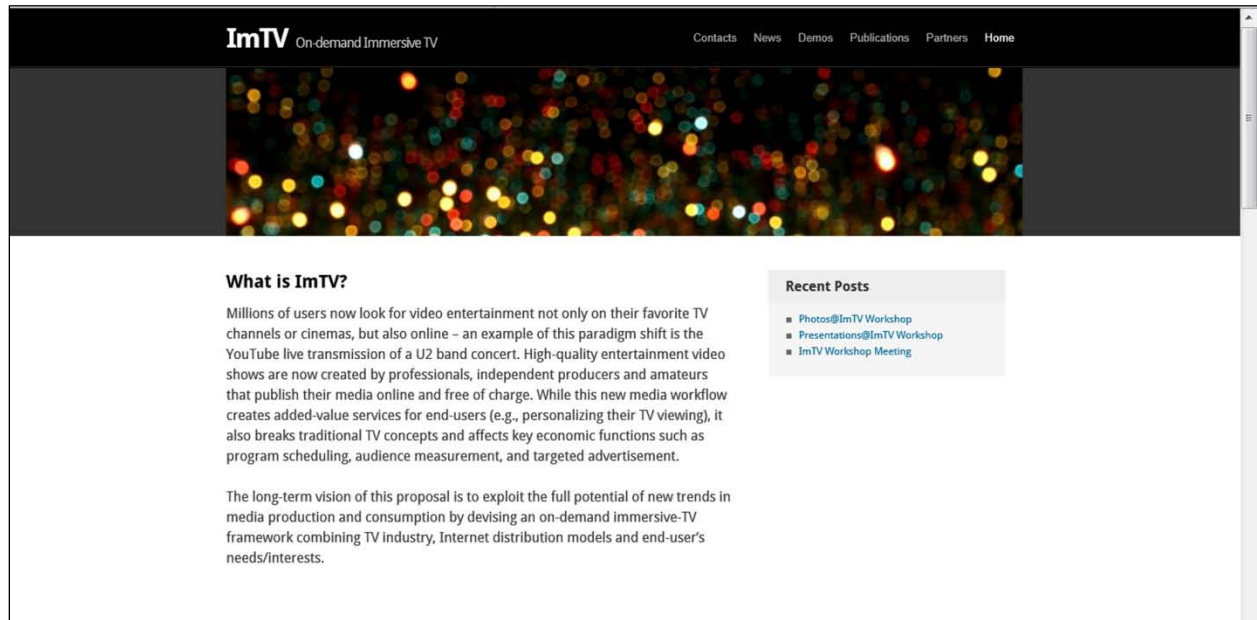


Inscrições obrigatórias e informações em:

http://digital_inclusion.up.pt

- Estudantes - € 5,00
 - Outros - €7,00 antecipado (€10,00 no dia e no local)
 - Investigadores do CIMJ, CESNOVA, CETAC.media 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)

APPENDIX L: ImTV CONFERENCE WEB SHOT & AGENDA



ImTV Workshop meeting

16 November 2011

10h00	20 mins	Progress report	UNL	João Magalhães
Industry and market survey				
10h30	30 mins	IRIS and data	ZON	Manuel Sequeira
11h00	30 mins	Media market assessment	UTAustin	Sharon Strover
Exploring new media distribution channels				
11h30	20 mins	Social and mobile media	UNL	Flávio Martins
11h50	20 mins	Independent media producers	<i>Cinema school</i>	???
11h10	20 mins	Discussion		
Demos and lunch <i>Please, do bring them... even if buggy!!!</i>				
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	60mins	Joint work, student interchange, outstanding issues.		
End 17h30	<i>(not a hard schedule)</i>			
Dinner 20h00				