

Toward the New Enlightenment

Film, Sound, and the Promise of New Technology

Screening the Future 2011

PrestoCentre

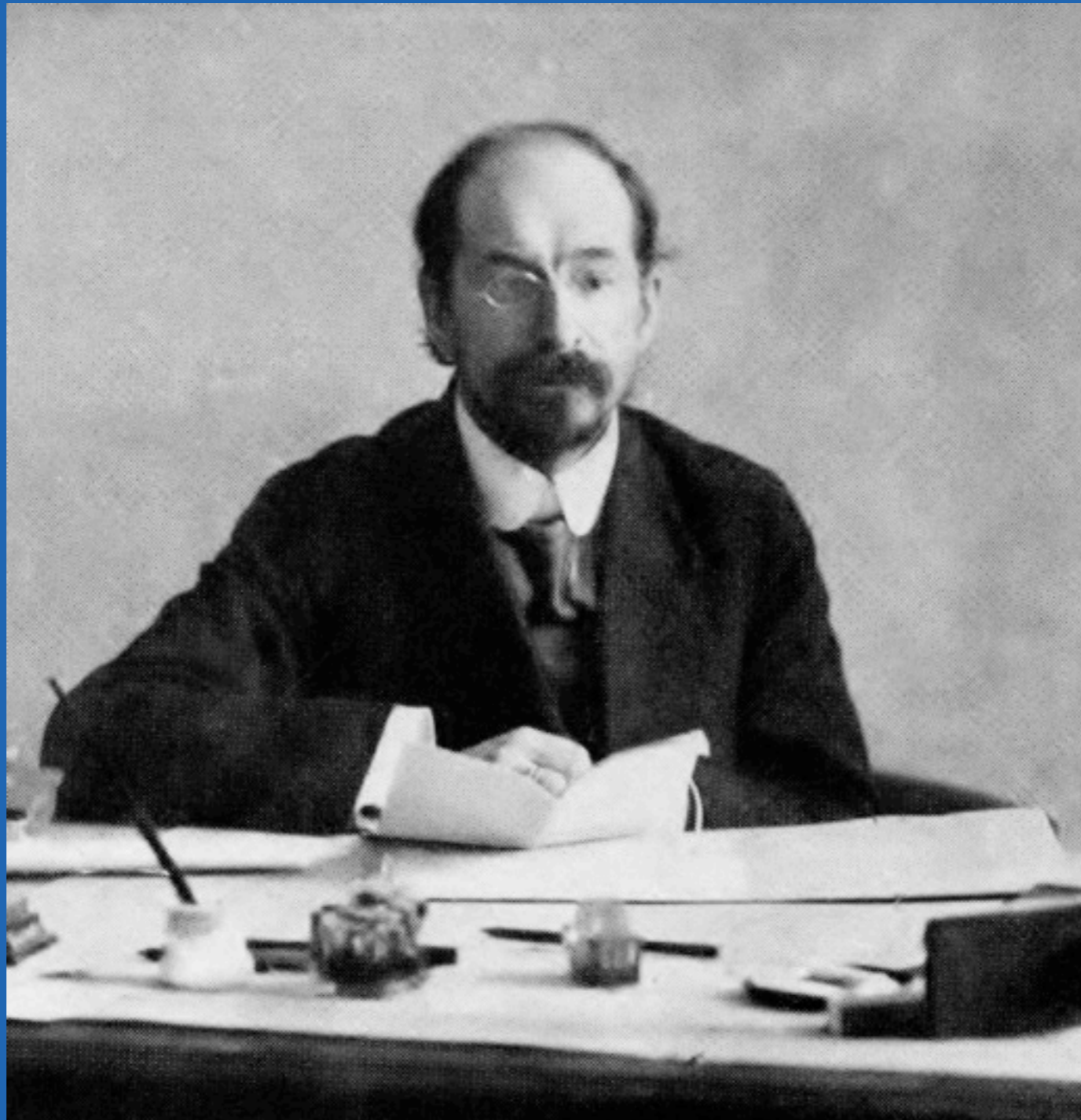
Hilversum

March 14, 2011



- ▶ PrestoCentre
- ▶ “Keeping audiovisual content alive”

INT.
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- ▶ **Anatoly Lunacharsky**
- ▶ **Soviet Commissar of Enlightenment, 1917-1929**
- ▶ **Believed all people had the right to all knowledge**

I. The new Enlightenment

**II. Five recommendations
(plus 1 free bonus recommendation!)**

III. Conclusion



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REPUBLIQUE FRANÇAIS



BALANQUE
ANDRÉ SPITZ

30^F

M^{AL} LYAUTEY
1854 - 1934

+7^F

REPUBLIQUE FRANÇAIS



BALANQUE
ANDRÉ SPITZ

30^F

M^{AL} LYAUTEY
1854 - 1934

+7^F

REPUBLIQUE FRANÇAISE



BALANQUE
ANDRÉ SPITZ

30^F

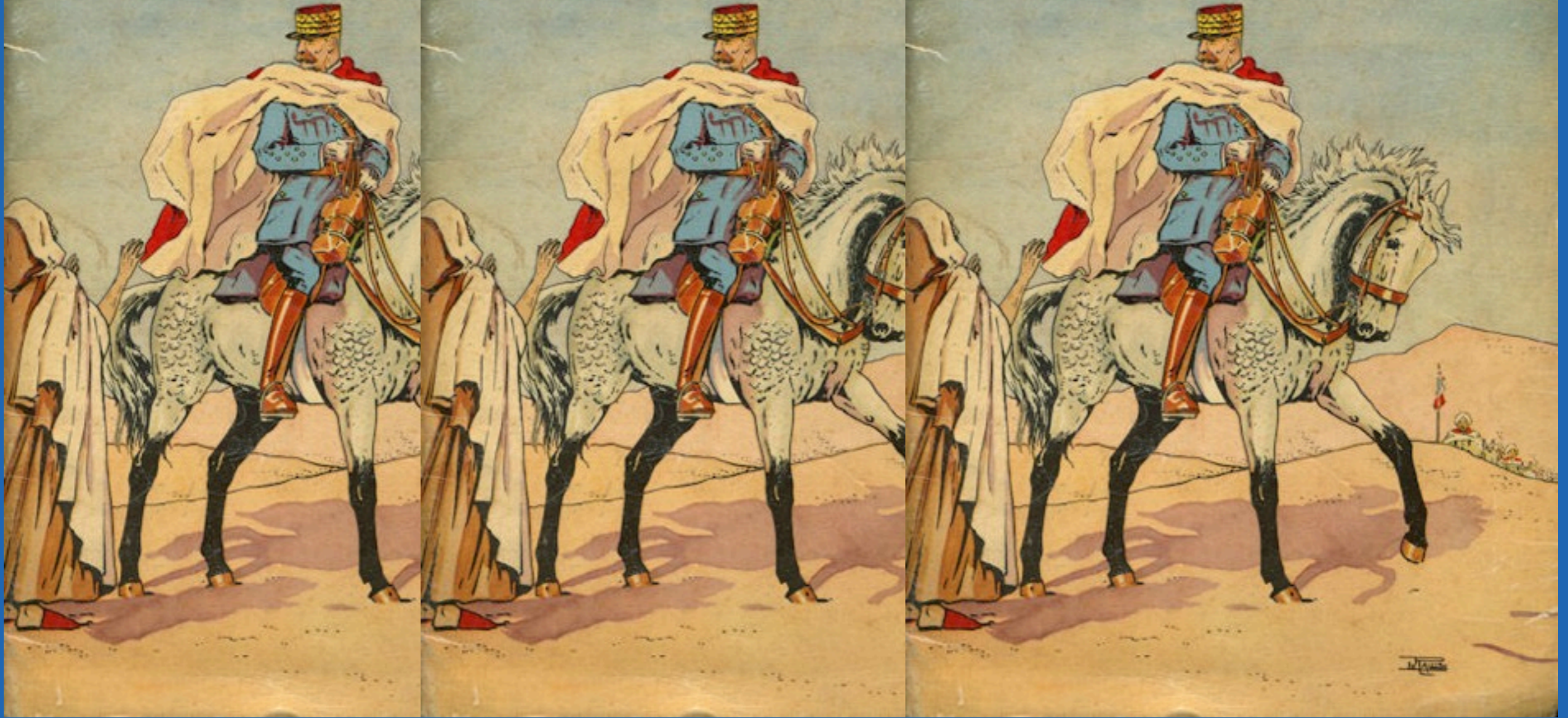
M^{AL} LYAUTEY
1854 - 1934

+7^F

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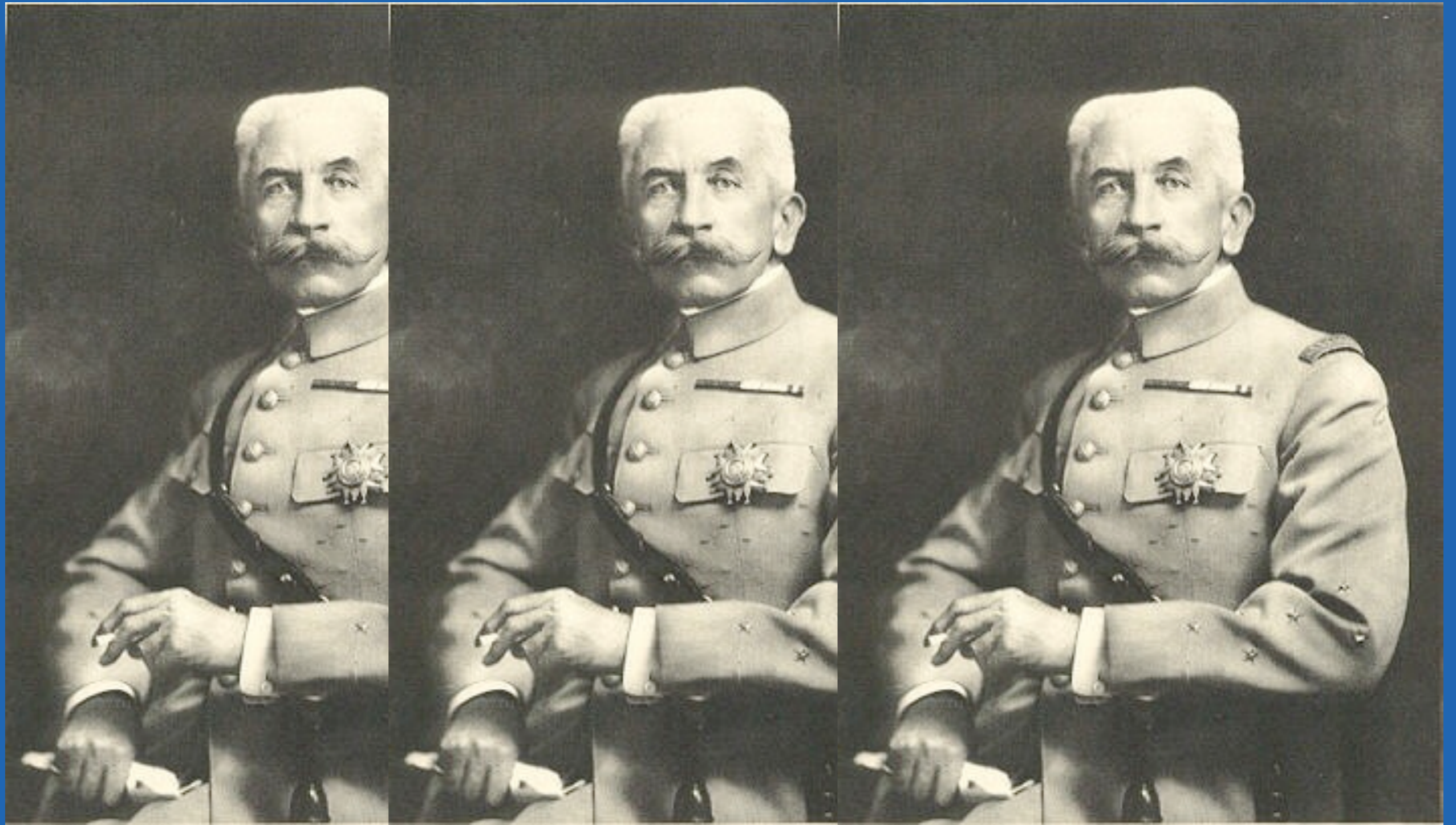
LYAUT LYAUTE LYAUTEY



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HISTOIRE ET CONFLITS > SECONDE GUERRE MONDIALE

L'AMIRAL DARLAN EN AFRIQUE



ina.fr

INFO

ECLAIRAGE

COMMENTAIRES (0)

AVIS (0)

L'AMIRAL DARLAN EN AFRIQUE
France Actualités - 06/11/1942 - 03min38s
1761 vues

Rechercher sur Ina.fr

Vidéo

OK

VIDÉOS SIMILAIRES



voir toutes les vidéos similaires

PUBLICITE

Suivez toutes les actualités en rejoignant ina.fr

► <http://www.ina.fr/histoire-et-conflits/seconde-guerre-mondiale/video/AFE85001142/l-amiral-darlan-en-afrique.fr.html>



THE NEW RENAISSANCE



REPORT OF THE 'COMITÉ DES SAGES'

REFLECTION GROUP ON BRINGING EUROPE'S
CULTURAL HERITAGE ONLINE

Comité des Sages report highlights:

- “There is no more urgent question than to secure the access of current and future generations”

- Digitization “a moral imperative”

Estimated cost: 100 billion Euros

Still to go:

- 24 million hours of audiovisual programs

- 358 million photos

- 75 million works of art

- 77 million books

- 10 billion pages of archives

- Private sector “must be involved”

- Digitized cultural content “important raw material for services and products”

- Reach for a digital Renaissance instead of a digital Dark Age

The Cost of Digitising Europe's Cultural Heritage

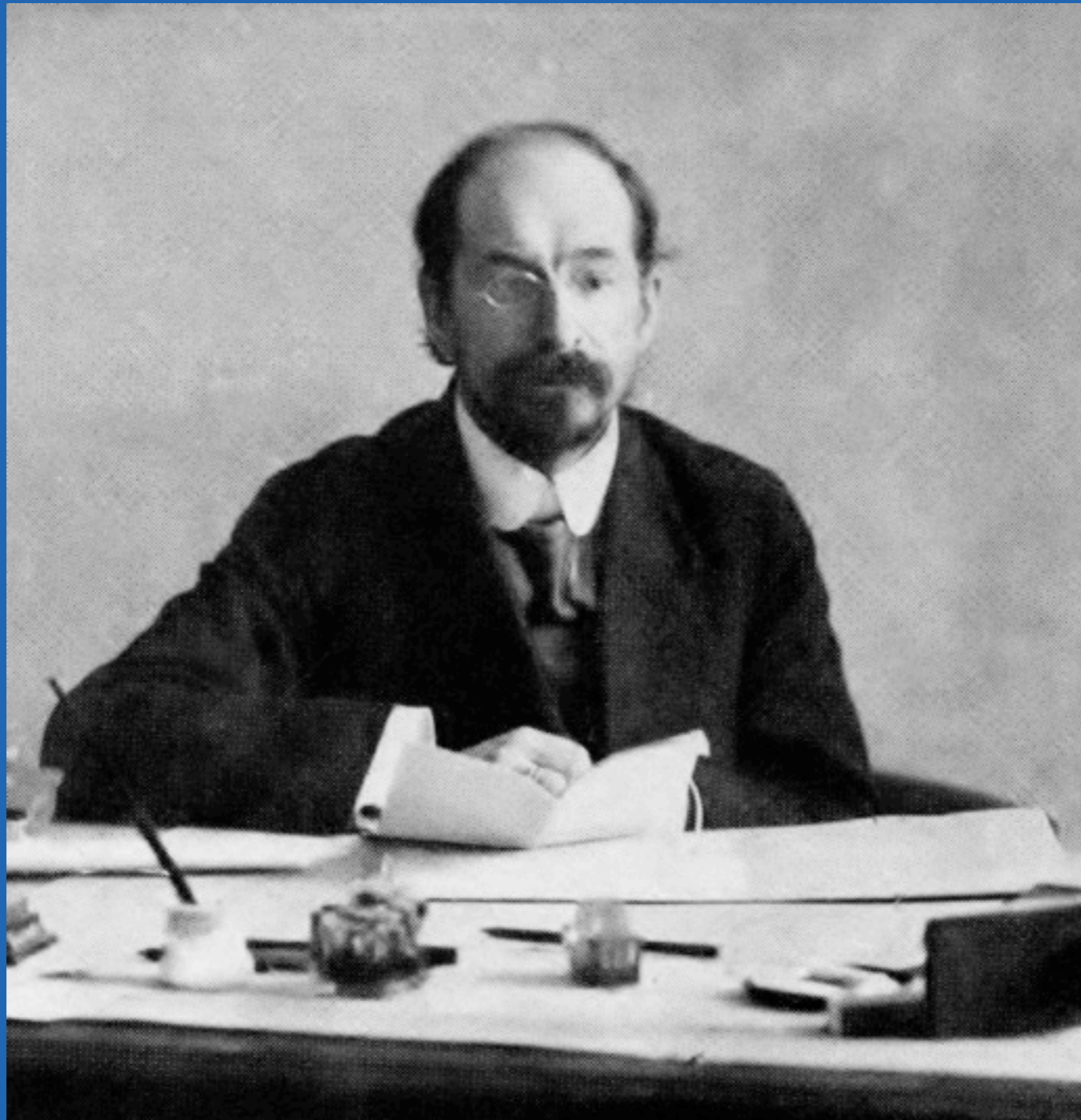
A Report for the Comité des Sages of the European Commission

Prepared by Nick Poole, the Collections Trust

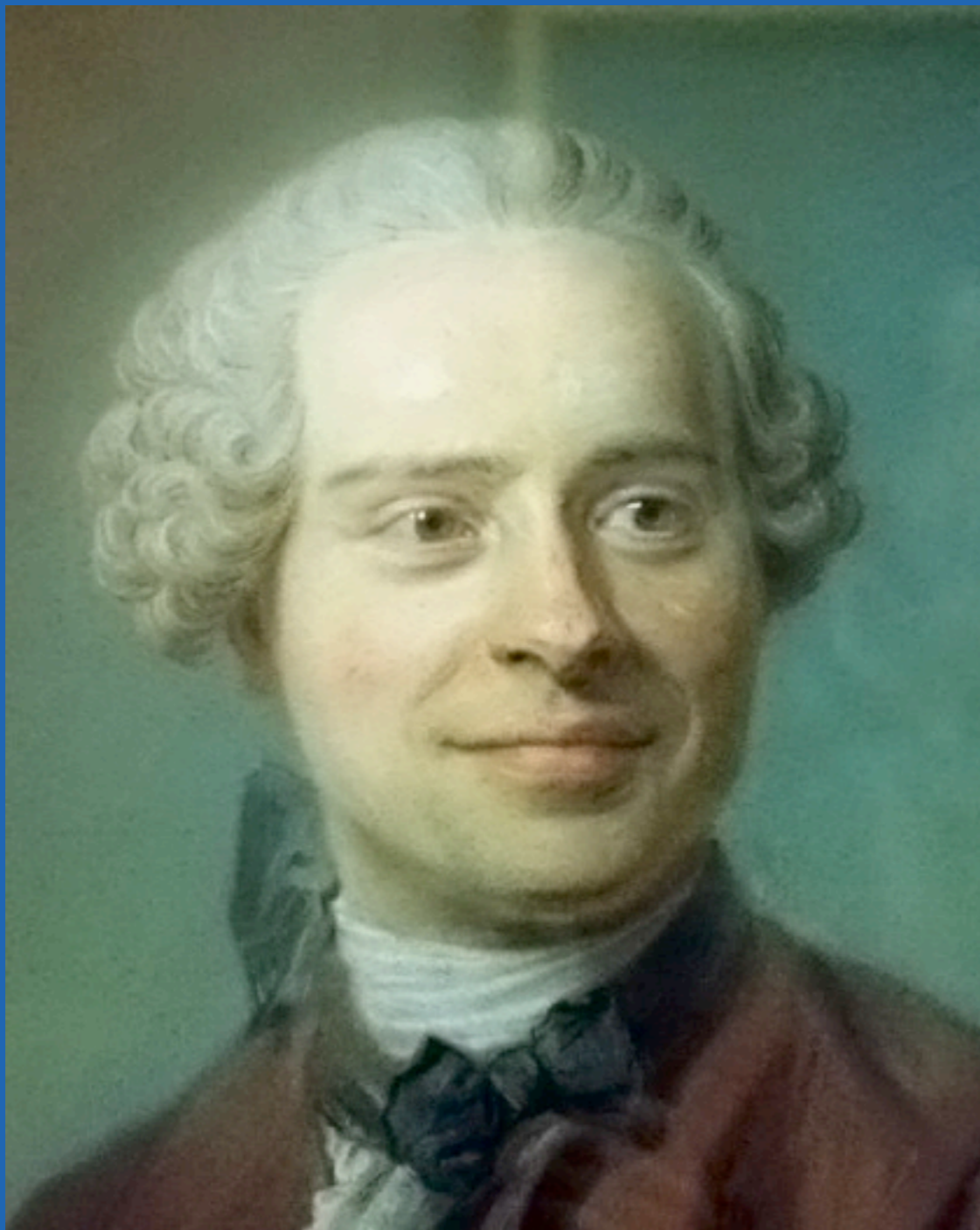
November 2010

▶ [http://ec.europa.eu/information_society/
activities/digital_libraries/comite_des_sages/
index_en.htm](http://ec.europa.eu/information_society/activities/digital_libraries/comite_des_sages/index_en.htm)

I. The New Enlightenment



- ▶ **Anatoly Lunacharsky**
- ▶ **Soviet Commissar of Enlightenment, 1917-1929**
- ▶ **Believed all people had the right to all knowledge**



ENCYCLOPÉDIE,
OU
DICTIONNAIRE RAISONNÉ
DES SCIENCES,
DES ARTS ET DES MÉTIERS,
PAR UNE SOCIÉTÉ DE GENS DE LETTRES.

Mis en ordre & publié par M. *DIDEROT*, de l'Académie Royale des Sciences & des Belles-Lettres de Prusse; & quant à la PARTIE MATHÉMATIQUE, par M. *D'ALEMBERT*, de l'Académie Royale des Sciences de Paris, de celle de Prusse, & de la Société Royale de Londres.

*Tantum series juncturaque pollet,
Tantum de medio fumpis accedit honoris!* HORAT.

TOME PREMIER.



A PARIS,

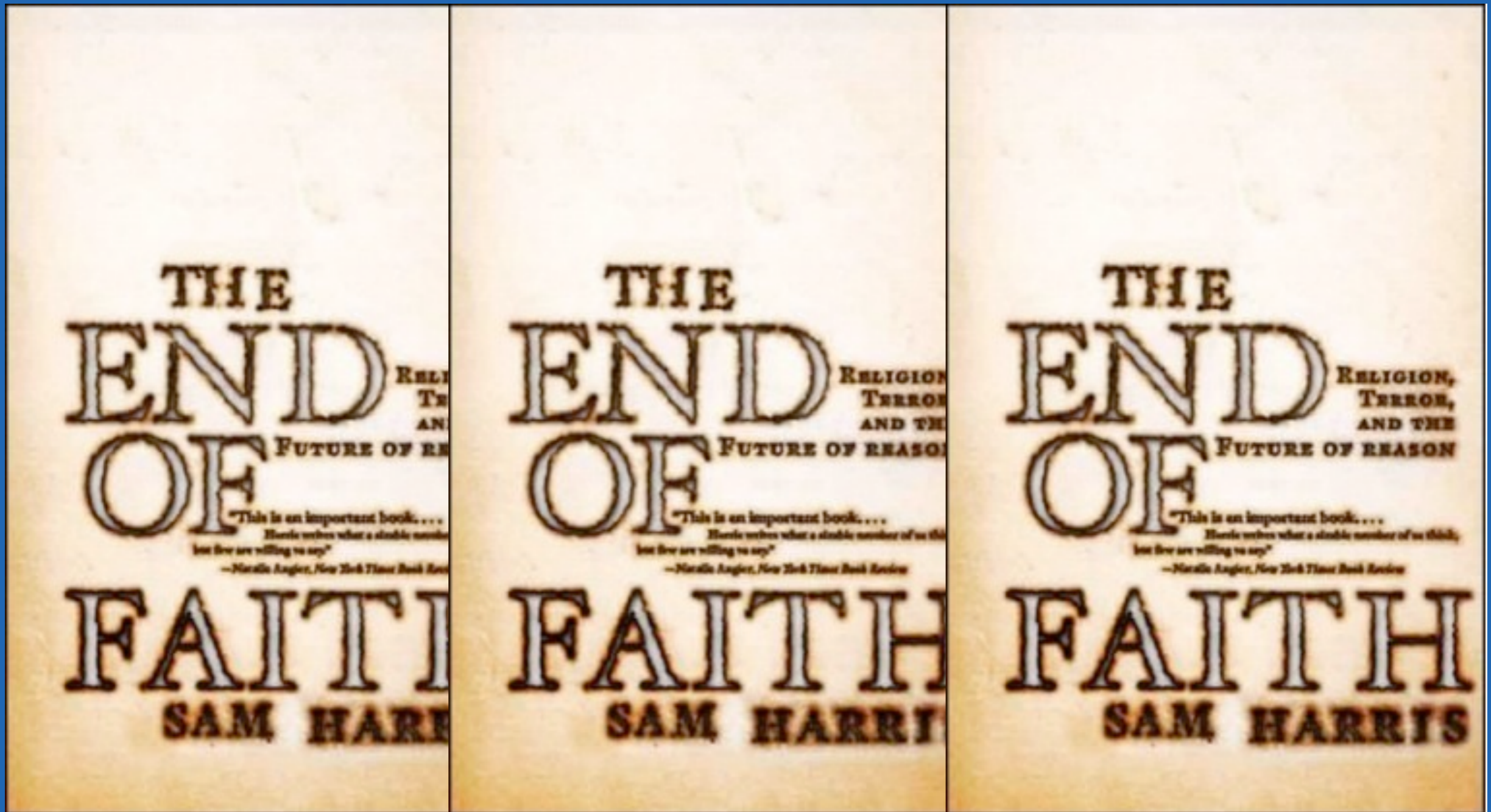
Chez { *BRIASSON, rue Saint Jacques, à la Science.*
DAVID l'aîné, rue Saint Jacques, à la Plume d'or.
LE BRETON, Imprimeur ordinaire du Roy, rue de la Harpe.
DURAND, rue Saint Jacques, à Saint Landry, & au Griffon.

M. D C C. L I.

AVEC APPROBATION ET PRIVILEGE DU ROY.

INT.

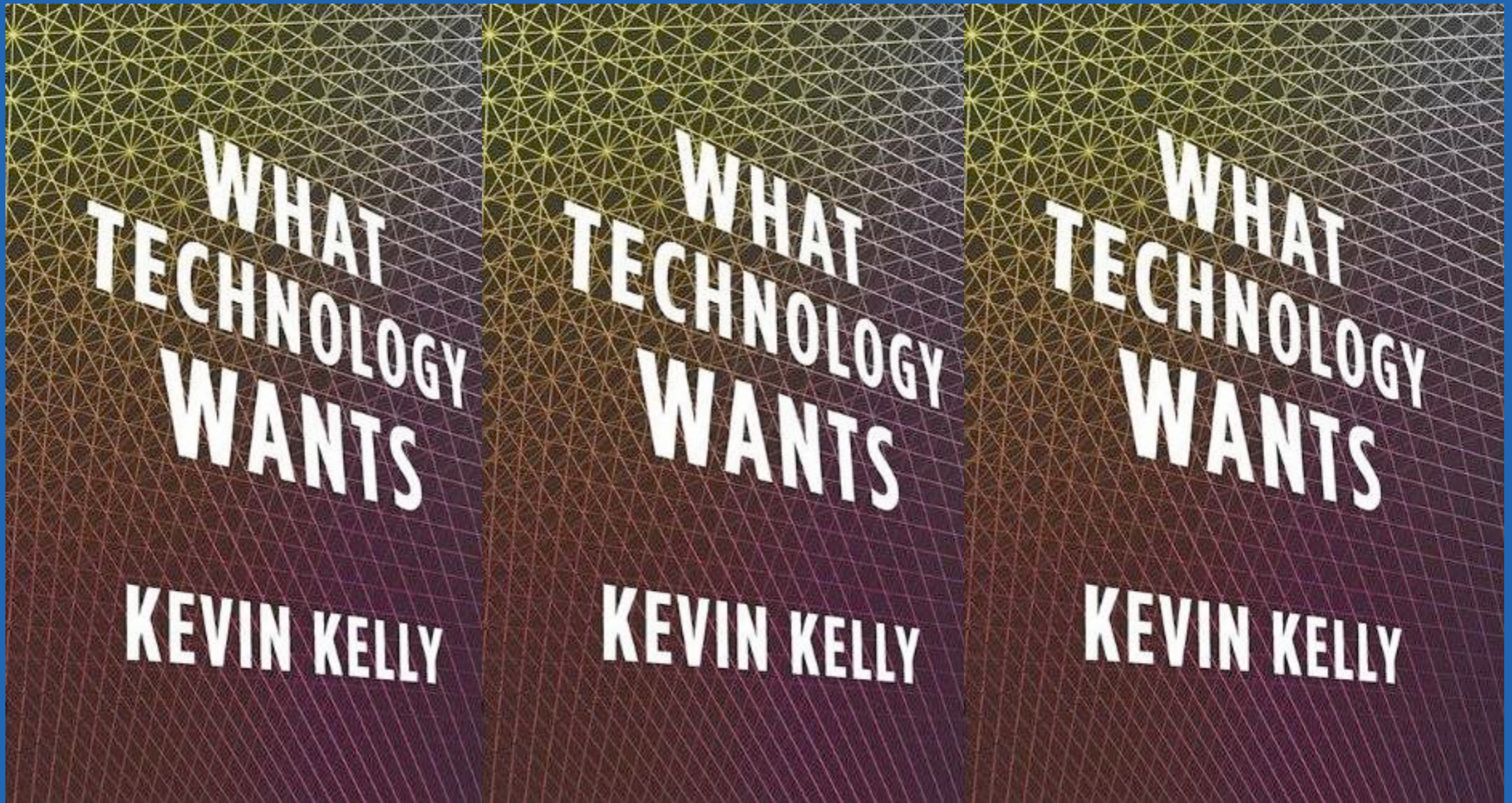
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▶ www.samharris.org

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► www.kk.org

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▶ “Avatar”

▶ James Cameron

▶ Twentieth Century Fox Film Corp., 2009

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Fork me on GitHub



Popcorn.js

The HTML5 Video Framework

Start the video to watch popcorn.js change your webpage!

Other Demos

Notre Poison Quotidien



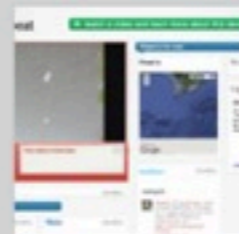
The french/german broadcaster Arte used Popcorn for the web version of their web series Notre Poison Quotidien.

Donald Duck



Rebellious Pixels used Popcorn to surface samples used in the satirical remix "Donald Duck Meets Glenn Beck"

Semantic Video



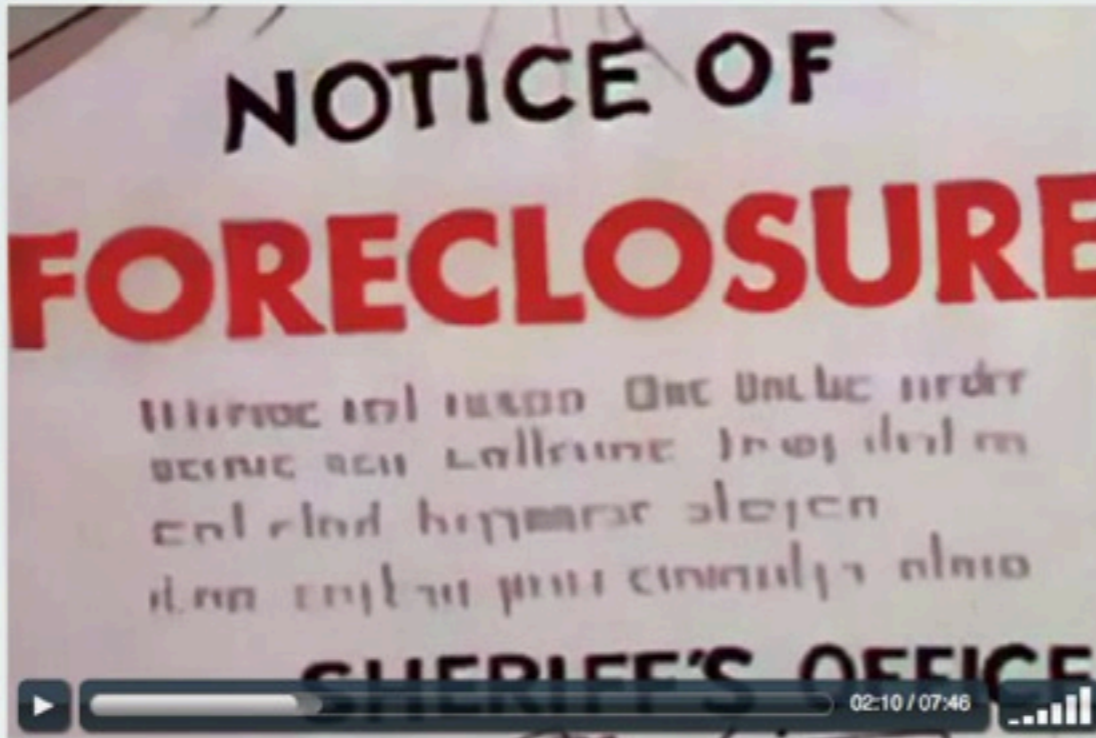
A demo that shows off the full nines of popcorn!

PBS News Hour



PBS News Hour collaborated with the popcorn community on a sprint to annotate the State of The Union Address on the night of the broadcast.

► <http://popcornjs.org/>

**VIDEO SOURCE**

MODIFIED: Moving Day (1936)
Mickey Mouse cartoon

AUDIO SOURCE

Same as video

WIKIPEDIA**2010 United States foreclosure crisis**

The 2010 United States foreclosure crisis, sometimes referred to as foreclosure-gate, is an ongoing and unresolved issue in the United States and refers to an apparently widespread epidemic of improper foreclosures initiated by large banks and other ...

FOOTNOTES

In the original cartoon Pete is serving a notice of "dispossession" to both Donald and Mickey Mouse. It was necessary to modify the notice frame-by-frame to read "foreclosure" for the new narrative. [\[See original scene\]](#)

[Donald Duck Meets Glenn Beck](#) is a fair use remix created by [Jonathan McIntosh](#). Please leave comments, ask questions or download demo files [on my blog](#).

- ▶ <http://popcornjs.org/>
- ▶ <http://www.rebelliouspixels.com/semanticremix/>

**II. Five recommendations
(plus 1 free bonus!)**

JISC

Film & Sound | Think Tank

Film and Sound in Higher and Further Education

A progress report with ten strategic recommendations

Full report at <http://filmandsoundthinktank.jisc.ac.uk>

Paul Gerhardt and Peter B Kaufman

Summary

Our new educational imperative

Media permeates modern life: video, audio, images, tweets, posts, feeds, and apps cascade across our screens, lenses, and speakers. By 2014, according to Cisco, video will exceed 91% of global consumer traffic on the internet. Google's engineers predict that by 2020 or so all of the media ever created in the history of mankind will be able to be stored and played on a device the size of an iPhone.

For those of us involved in culture and education, a growing challenge is how to make the traditional worlds of teaching and learning – and audiovisual production – relevant for students who come to class in many cases already media-literate. The typical education consumer is changing from someone who was satisfied by text and rote learning perhaps ten years ago into someone who now looks to learn from and produce with the gamut of rich media available in his or her daily life.

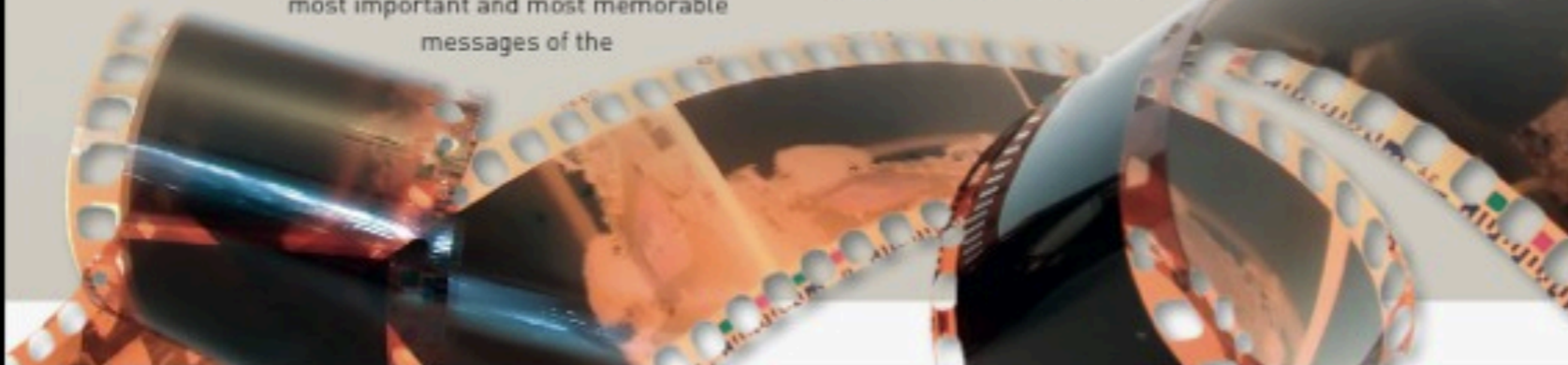
This new media literacy, online behaviour, and the prevalence of new technologies of communication present new challenges for funders, producers, and practitioners of education in the 2010s. The engines of our screen culture – film, television, and radio – were the dominant media of the 20th century, and many of the most important and most memorable messages of the

20th and 21st centuries have been expressed in moving images and sound. Yet education has far to go still to incorporate them systematically in teaching and learning.

The challenge

For starters, our audiovisual heritage needs to be digitised. The BBC Archive has digitised and put online less than 5% of its holdings, for example. ITN Source has processed less than 1% of its news and documentary resources (over a million hours). Likewise the British Film Institute has moved less than 1% of its authoritative films catalogue online. And this is to say nothing of the analogue collections at the Library of Congress, the US National Archives, or the programme libraries and movie catalogues from the leading television networks and film studios around the globe.

At the same time, educators and culture professionals require systematic support in teaching and reaching publics with film and sound resources. Institutions need to become screen- and speaker-equipped. Audiovisual productions – most of which are still operating according to old broadcast rules – need to fit with the requirements of the digital



Recommendation 1:

Engage our publics!

Develop sophisticated marketing strategies for our audiovisual collections and investments.



- ▶ **“Mnemosyne,”** directed by John Okomfrah (2010)
- ▶ **UK Arts Council film archives**

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Adam Curtis_The Medium and the Message

SADAT'S DAT

Post categories: [Back Stories](#)

Adam Curtis | 15:15 UK time, Monday, 21 February 2011

[Comments \(14\)](#)

Very few people in the west saw the present revolutions in the Arab world coming.

I think one of the main reasons is that we are still locked into a simplified way of looking at the Arab countries - above all Egypt - that began in the 1970s.

I wanted to go back and look at the roots of that powerful but distorted vision.

It dates back to the moment in 1977 when Anwar Sadat went to Israel to open the way to a peace treaty - that was then signed in Washington in 1979.



[Jump to more content from this blog ▾](#)

About this blog

The stories

[Kabul: City Number One
How Much Do You Know?
Election](#)

[Kinshasa: City Number Two
It Felt Like A Kiss
Back Stories](#)

Adam Curtis is a documentary film maker, whose work includes [The Power of Nightmares](#), [The Century of the Self](#), [The Mayfair Set](#), [Pandora's Box](#), [The Trap](#) and [The Living Dead](#).

Adam writes: "This is a website expressing my personal views – through a selection of opinionated observations and arguments. I'll be including stories I like, ideas I find fascinating, work in progress and a selection of material from the BBC archives."

Recommendation 2:

Engage with technology!

Make our content completely discoverable.



▶ New partners



Musical Attributes

Level of vibrato in Lead Vocal

Lead Vocal sound: Nasal

Lead Vocal sound: Thickness

Prominence of Percussion

Prominence of Horn Section

Use of Woodwinds (Saxes etc..)

Prominence of vocal harmony

Vocal Backups gender male -to- female

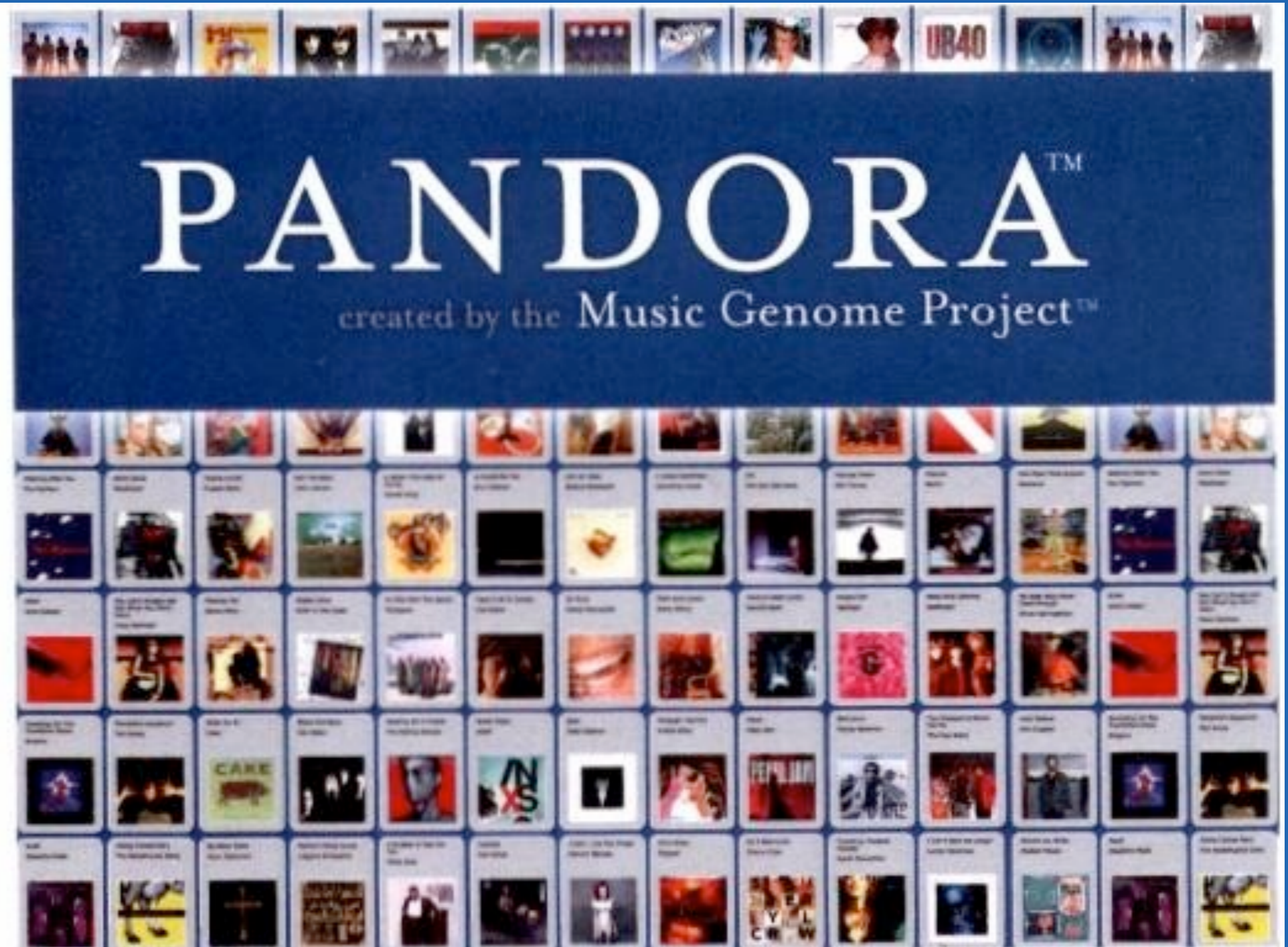
Use of Vocal call-and-response harmony

Amount of distortion on the electric guitar

Prominence of Electric Piano

Song form: Number of distinct sections

Amount of rhythmic syncopation



► The “Music Genome Project”

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Find results

related to **all** of the words

related to the **exact phrase**

related to **any** of the words

not related to the words

Content types

Return images that contain

any content news content faces photo co

Size

Return images that are

Any size

Exact size

Return images exactly the size

Width: Height:

[Use my desktop si](#)

Aspect ratio

Return images with an aspect ratio that is

Any aspect ratio

Filetypes

Return only image files formatted as

any filetype

Coloration

Return only images in

any colors

Domain

Return images from the site or domain

Usage Rights

Return images that are

not filtered by license [More info](#)

SafeSearch

No filtering Use moderate filtering Use strict filtering

- not filtered by license
- labeled for reuse
- labeled for commercial reuse
- labeled for reuse with modification
- labeled for commercial reuse with modification



WIKIMEDIA
COMMONS

Main Page

Welcome

Community portal

Village pump

Participate

Upload file

Recent changes

Latest files

Random file

Help

Contact us

Donate

Toolbox

Project page

Discussion

View

Edit

View history

Se

Commons:Flickr batch uploading

Commons Flickr Batch Uploading is a project to centralize the uploading of freely licensed sets flickr. The files would be assigned to a bot operator who would use *Flickrripper* to fulfill the request. *For batch uploads not related to flickr check out Commons:Batch uploading*

Create your Upload request:

1. Replace "Name" with your Upload's name in the box below and click the button.
2. Add a description on the resulting page and save it.

Create your Flickr Batch upload request

Add your Upload request under one of the following sections:

1. [Edit the following Request List](#), adding the following text to the *top* of the appropriate section (replacing "Name" with your Request's name):

```
{{Commons:Flickr batch uploading/Name}}
```

Contents [\[hide\]](#)

- 1 Participants
- 2 Requests
 - 2.1 Saeima
 - 2.1.1 Opinions
 - 2.2 LAC-BAC
 - 2.2.1 Opinions
 - 2.3 Lukjonis' photostream
 - 2.3.1 Opinions
 - 2.4 Images by Flickr User *trialsanderrors*
 - 2.4.1 Opinions
 - 2.4.2 Tasks
 - 2.4.3 Collections, Categories and PD-Tags
 - 2.4.3.1 No known restrictions, can be batch-processed
 - 2.4.3.2 Potential restrictions, individual processing necessary
 - 2.5 FaceMePLS
 - 2.5.1 Opinions
 - 2.6 Thai Government
 - 2.6.1 Opinions



WIKIMEDIA
COMMONS

Main Page
Welcome
Community portal
Village pump

Language select

English

Select

Participate
Upload file
Recent changes
Latest files
Random file
Help
Contact us
Donate

Toolbox

Project page **Discussion**

View Edit View history

Search

Commons:Wikipedia Video and Education

The **Wikipedia Video and Education Working Group** is a proposed partnership to help coordinate the contributions of cultural and educational institutions to Wikipedia, Wikimedia Commons, and the open web.

Principal investigators:

- [Intelligent Television](#)
- [Open Video Alliance](#)
- [Wikimedia NYC](#)

Primary resources

[edit]

- [Video for Wikipedia and the Open Web: A Guide to Best Practices for Cultural and Educational Institutions](#)
- [Let's Get Video on Wikipedia](#)
- [WikiProject Lights Camera Wiki](#)

Examples of video content outreach

[edit]

- [MIT OCW videos by Walter Lewin](#)
- [Wildlife videos by Earth-Touch](#)
- [Treasures of the New York Public Library: Mapping the World](#)
- [World Monuments Fund \(being processed\)](#)

Category: Commons partnerships



Opening up the archives of educational video.

This page was last modified on 9 March 2011, at 01:18.

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[Privacy policy](#) [About Wikimedia Commons](#) [Disclaimers](#)

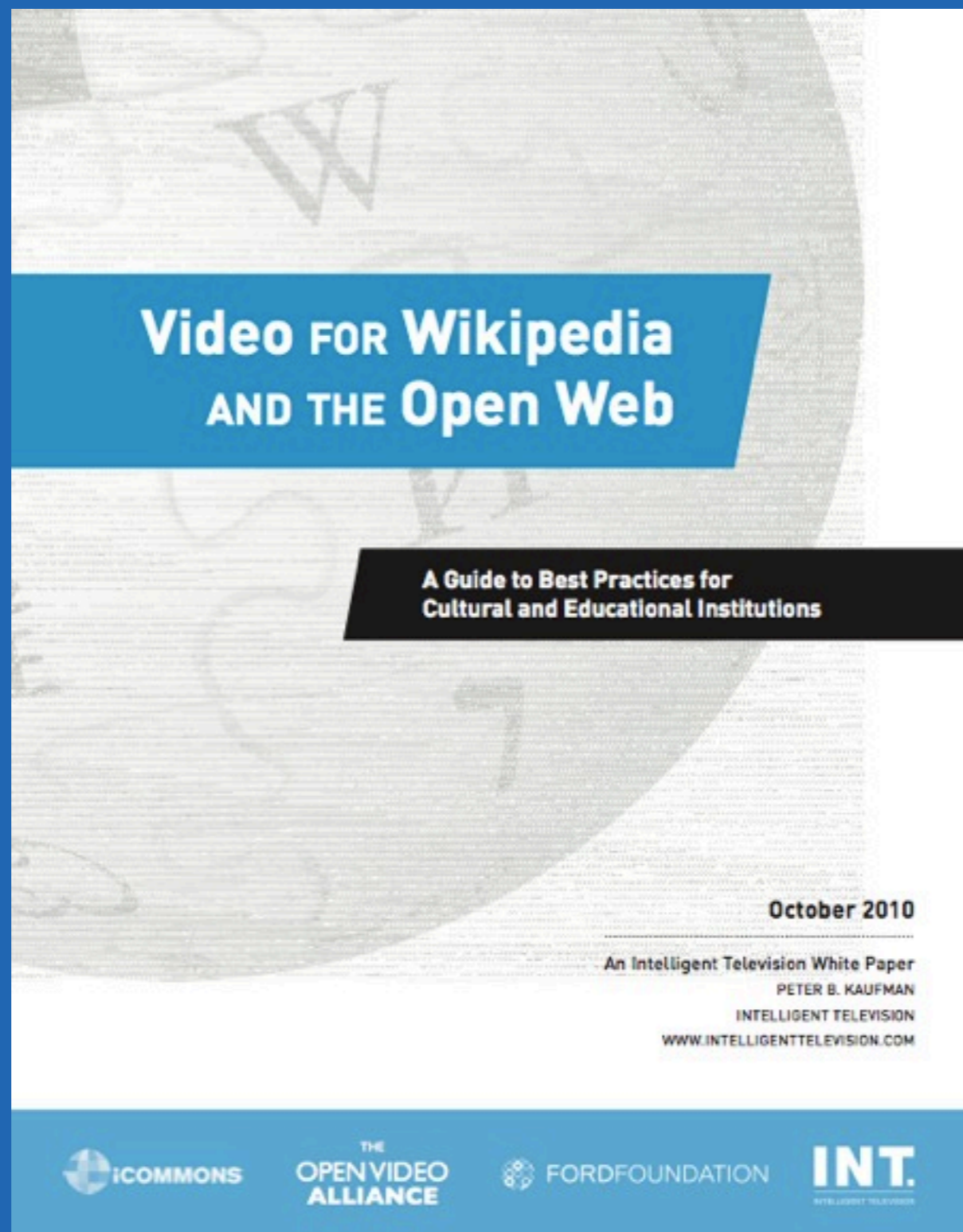


► <http://commons.wikimedia.org/wiki/>

[Commons:Wikipedia Video and Education](#)

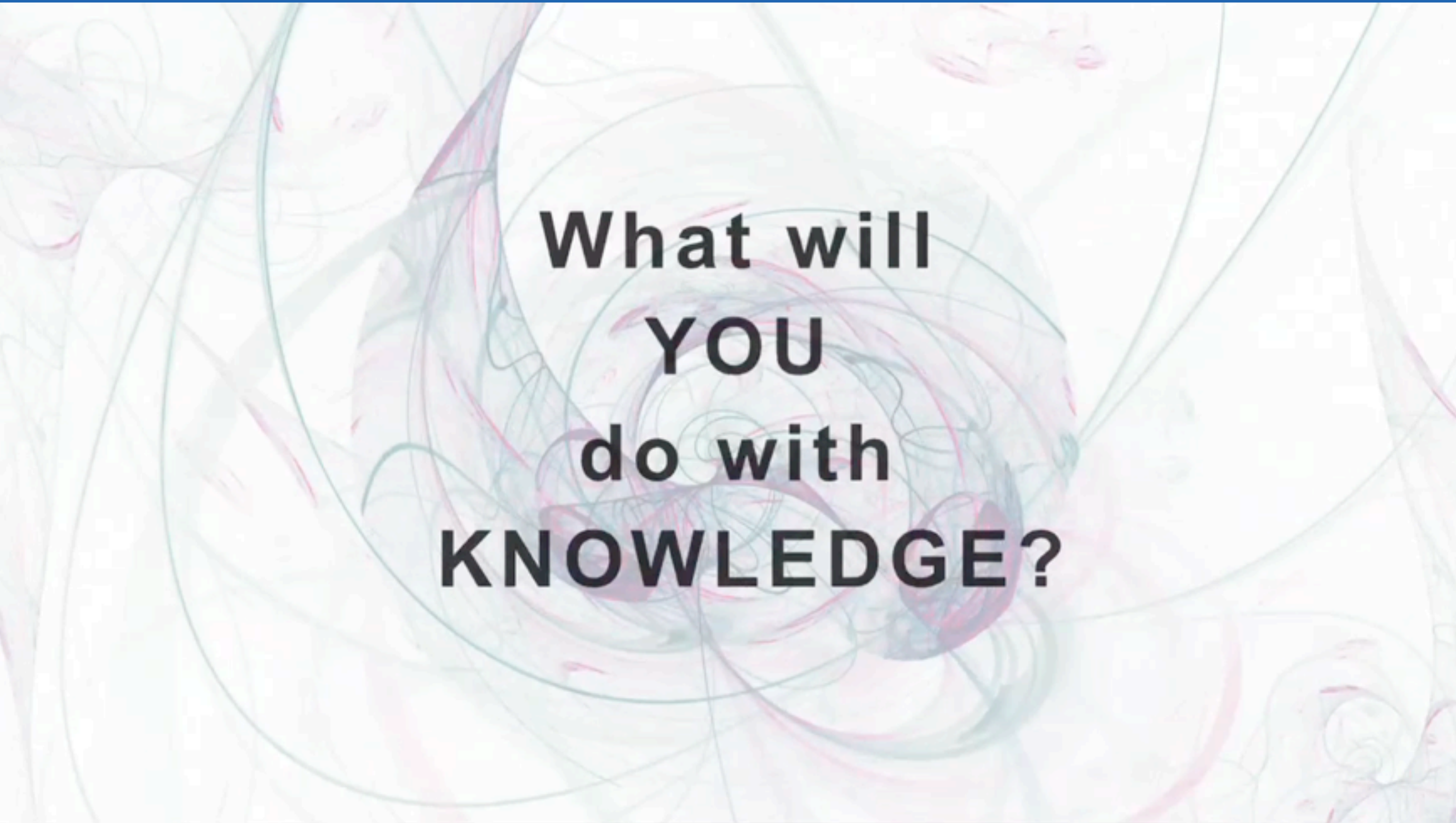
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► <http://outreach.wikimedia.org/wiki/Bookshelf>

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The background of the slide is a white rectangular area filled with a complex, abstract pattern of thin, overlapping lines in various colors including green, red, and blue. These lines form a dense, chaotic web of shapes, resembling a tangled ball of string or a complex network diagram. The overall effect is one of dynamic energy and interconnectedness.

**What will
YOU
do with
KNOWLEDGE?**

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Recommendation 3:

Facilitate use, and clear rights:

Lead this charge: collaborate with current owners and their lawyers!



**For any given clip of professional film and television--
any minute of public media, any documentary,
variety show, or children's entertainment program,
there are dozens if not hundreds of rightsholders
and stakeholders, ranging from the writers of the script
and writers and composers and publishers of the
music and the songs, to the musicians and actors,
narrators and puppeteers, all the way to the directors,
producers, investors, and underwriters.**

▶ **“The Anatomy of a Video Clip” (2010)**

There often are unions and guilds who represent the talent in programs.



And there are companies who have the rights to third-party material—music publishers and owners of stock footage and photos—that may have been licensed to produce the show.

UNIONS

GUILDS

THIRD PARTY

American Federation of
Television and Radio Artists (AFTRA)

Directors Guild of America (DGA)

Electric & Musical Industries (EMI)

Writers Guild of America (WGA)

American Federation of Musicians (AFM)

▶ “The Anatomy of a Video Clip” (2010)

Recommendation 4:

Partner with producers - where archives began!

Build guidelines to modern productions from an archival point of view!



Producing for PBS

A HOW TO MANUAL FOR PRODUCERS



THE PBS MISSION



CONTENT PRIORITIES



PROPOSAL PROCESS



FUNDING



NAMES & FACES



PRODUCER PAGES

Welcome

Welcome to the site developed exclusively for content producers like you. The links above provide an overview of key PBS priorities and processes that we hope will open the gate to exciting new proposals from a fresh pool of creative talent. Dive in and explore the possibilities.

News

- [What's going on at PBS](#)
- [CPB/PBS Producers Academy Awards Announcement](#)
- [CPB/PBS Diversity and Innovation Fund RFP Status Report](#)

Greenlighting Process

- [Please take a moment to familiarize yourself with PBS' program/proposal review process.](#)

Production Tools

- [PBS Editorial and Production Guidelines](#)
Review funding standards, practices and guidelines for PBS broadcast programs.
- [The Red Book](#)
Review packaging, deliverable, promotion, technical and legal guidelines for PBS broadcast programs.
- [PBS Technical Operating Specifications](#) (PDF; [Adobe Reader](#) required)
The [Submission TOS](#) is intended for producers, editors and engineers who are submitting programs for PBS broadcast. The [Satellite Transmission](#) and [Distribution From PBS](#) documents may also be referenced as applicable.
- [PBS Kids Producer Guidelines](#) (PDF; [Adobe Reader](#) required)
Review all producer guidelines for programs and Internet content designed solely for children.
- [Web Production Manual](#)
This manual is intended for producers, writers, designers, technologists and other team members involved in developing Web sites for pbs.org.

Recommendation 5:

Work with business!

Collectively determine best practices for public-private partnerships in audiovisual cultural heritage.



▶ Chiquitaleaks - INT - 2011

ORLANDO



01:11:28



Meta

Good Terms - Improving Commercial-Noncommercial Partnerships for Mass Digitization

A Report Prepared by Intelligent Television
for RLG Programs, OCLC Programs and Research

[Peter B. Kaufman](#) and [Jeff Ubois](#)
Intelligent Television

Executive Summary

In 2007, OCLC Programs and Research engaged Intelligent Television to study the partnership agreements between cultural institutions and for-profit companies for the mass digitization of books and other media. This report presents the findings of that study.

Libraries have been digitizing portions of their collections for more than twenty years, but recent opportunities to work with private partners, such as Google, Microsoft, and others, on mass digitization has opened up possibilities that were unimaginable just a few years ago. Private funding, commercially developed technology, and market-oriented sensibilities together may generate larger aggregations of digitized books far sooner than the library community had dreamed possible. There are many efforts underway to assess various aspects of these partnerships; this paper focuses on the terms in mass digitization agreements that affect research-community-centered outcomes.

The libraries and other cultural institutions that private companies first approached saw significant potential in these overtures; they were diligent in seeing that near-term local needs were met. Only when it became clear that a significant number of these partnerships were underway did the library community as a whole begin to think about the overall impact of these business relationships on the future of scholarship.

When we fantasize about that future, we imagine a single way to search all digitized books, journals, and other media; a combined index of all the full texts that will enable research that is otherwise impossible; a variety of tools to facilitate working with these materials; and the ability to create personal subsets of materials for deeper investigation. These goals cannot be realized if each commercial partner puts a fence around the materials that it digitizes and requires its institutional partners to fence in their copies as well.

This report is no substitute for sound legal advice. Attorneys are key players in these negotiations. The institutions they represent will want to inform their counselors of what they hope to get out of their partnerships (and what they hope to avoid), so that the attorneys can negotiate toward those ends. If, before they begin these discussions, institutions define certain desired outcomes, think through the effect of any likely compromises, and come on the walls every night, there is

Bonus Recommendation # 6:

Work with Americans!!!



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