

Archiving as Artistic and Personal Practice: Tools, Methods, Examples, and Learning Resources

Image credits: <https://ebird.org/species/vogbow2>

27 May 2022

Diego Maranan, PhD

Faculty of Information and Communication Studies

University of the Philippines - Open University (fics.upou.edu.ph)

Space Ecologies Art and Design (www.seads.network)

dmaranan@upou.edu.ph



Examples

Tools

**(Please interrupt me
at any time)**

**Educational
Resources**


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attachEvent("onreadystatechange",H),e.attachE
boolean Number String Function Array Date RegE
_={};function F(e){var t=_[e]={};return b.ea
t[1])===!1&&e.stopOnFalse){r=!1;break}n=!1,u&
Po=u.length:r&&(s=t,c(r))}return this},remove
action(){return u=[],this},disable:function()
re:function(){return p.fireWith(this,argument
ending",r={state:function(){return n},always:
promise)?e.promise().done(n.resolve).fail(n.re
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=0,n=h.call(arguments),r=n.length,i=1!==r|e&
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yTagName("input")[0],r.style
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VALUE JUDGMENTS AND CREATIVE THINKING

Investigate the role of value based decision making in creative cognition. [\[more\]](#)



CREATIVITY IN DECEPTIVE COMMUNICATION

Compare the roles of creativity and visual imagery in honest and deceptive communication, using behavioural and cognitive neuroscience methods and paradigms. [\[more\]](#)



MODELLING CREATIVE DECISION MAKING

Investigate aesthetic pleasantness in the visual domain, in an inter-disciplinary manner. [\[more\]](#)



SHARED CREATIVITY IN DANCE

Exploring the roles of flow experience and metacognitive strategies, imagery and sense awareness in group creativity in dance improvisation. [\[more\]](#)



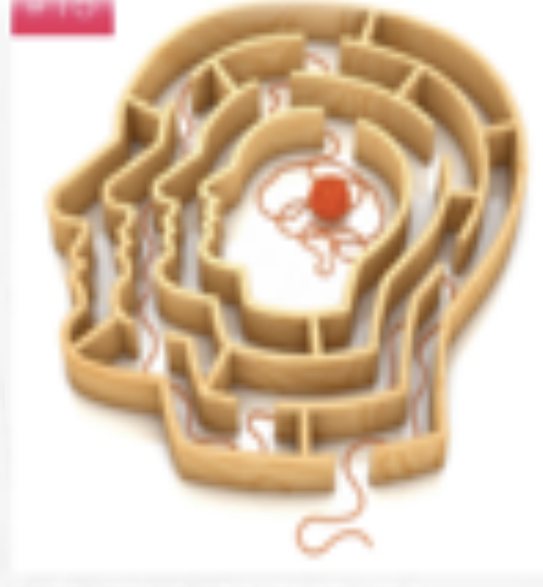
BODYSHAPING THE MIND

Designing technologies and aesthetic experiences to support embodied cognition. [\[more\]](#)



DESIGNING PLAYFUL SYSTEMS IN MIXED REALITY

Investigate the nature of play in a practice-based manner by designing and developing playful systems in mixed reality. [\[more\]](#)



PREDICTING CREATIVITY FROM SPATIAL ABILITY & PERSONALITY

Investigate the neurobiological basis for creativity, exploring how biological tendencies or temperament may shape the creative personality. [\[more\]](#)



UNCONSCIOUS CREATIVITY: THE EUREKA MOMENT

Investigate the 'Eureka' moment, using experimental observations of unconscious problem solving in architectural design. [\[more\]](#)



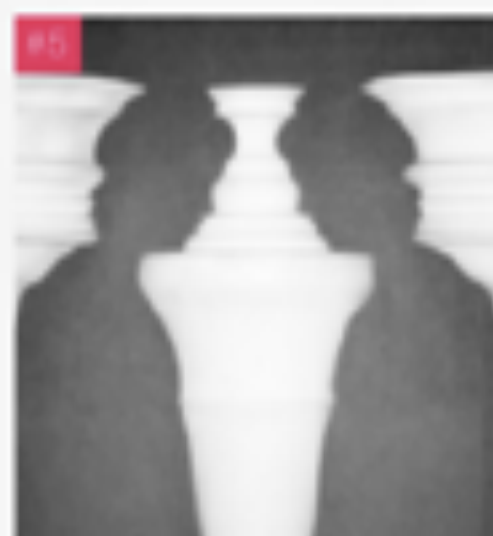
SCHEMATA AND THEIR APPLICATIONS

Build a neural system that learns a conceptual hierarchy of (sound-objects), autonomously searches the underlying conceptual space, and presents the retrieved associative concept-sequence audio-visually. [\[more\]](#)



NEURALLY INSPIRED ALGORITHMS OF HUMAN COGNITION AND PROBLEM SOLVING

Explore the neurophysiological basis of generative creative processes, using realistic neural models of cortical function and



INDIVIDUAL DIFFERENCES IN VISUAL AND AUDITORY DISTALITY

Investigate the relationships between switching rates in multistable perception, executive functions, creativity and personality in adults and children, and determine the



CREATIVITY THROUGH SOCIAL INTERACTION

Investigate how creative products emerge through interactions in collaborative teams, and how inter-individual and social abilities influence social creativity in adults and



EARLY CINEMA AND COGNITIVE CREATIVITY

Investigate the cognitive impact of analogue and digital cinematic film projection technologies. [\[more\]](#)



DEVELOPING CREATIVITY IN COGNITIVE ROBOTS

I aim to build robots capable of insight using Hierarchical Reinforcement Learning. [\[more\]](#)



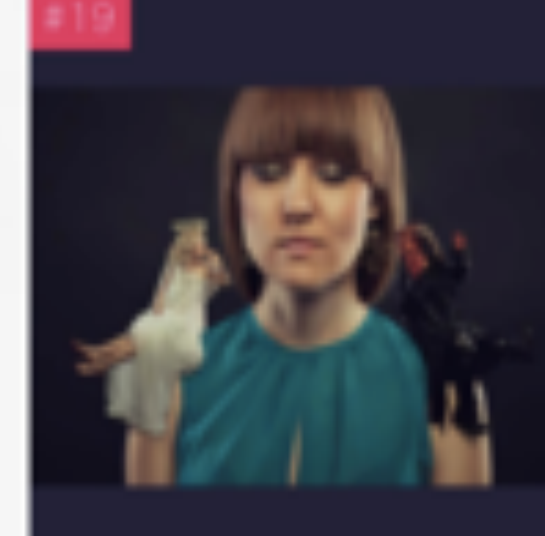
SIGNS OF ALARM FATIGUE

Investigates the cognitive-behavioural correlates of the subjective experience of 'alarm fatigue'. [\[more\]](#)



THE ROLE OF COUNTERFACTUAL THINKING IN DECEPTION

Investigate how people use alternatives to reality in order to deceive whilst also examining the mechanisms that underlie this



MORAL COGNITION: AN INTERDISCIPLINARY INVESTIGATION OF JUDGEMENT VERSUS ACTION

Investigating the role of personality traits and arousal factors on moral decision making and judgement disparity.



ATTENTION, ASSOCIATIVE LEARNING AND CREATIVITY

Exploring learning about non-informative cues and how this relates to measures of creative thinking. [\[more\]](#)

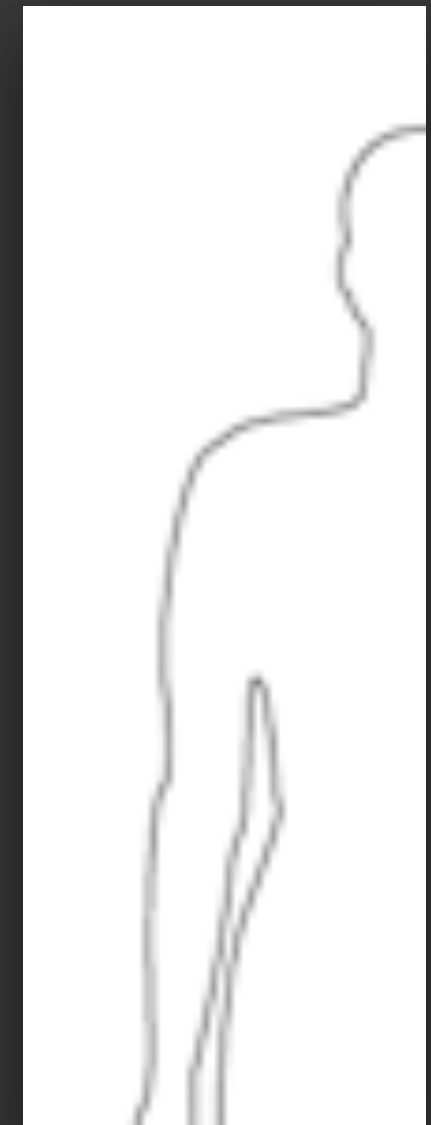
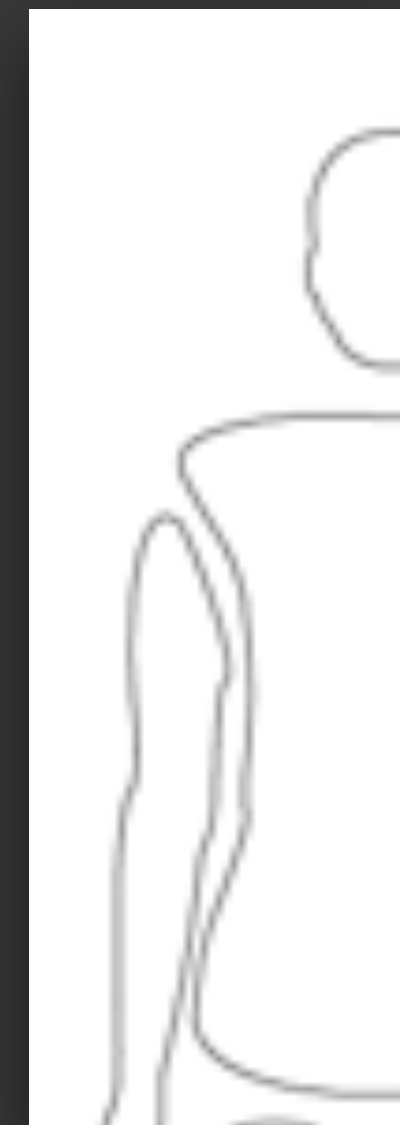
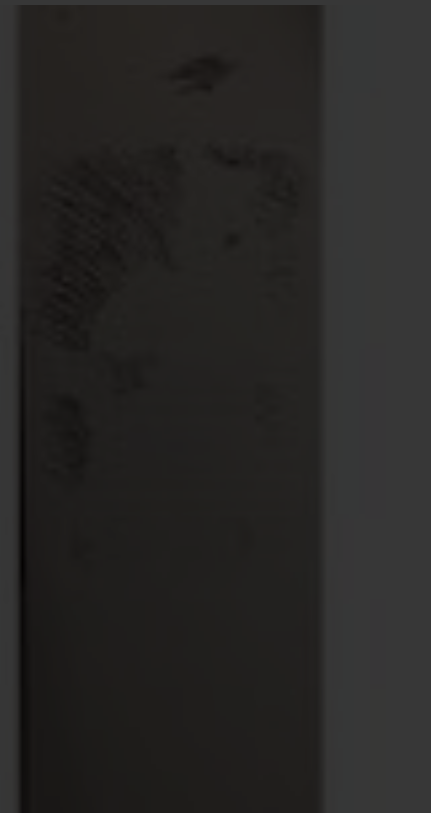
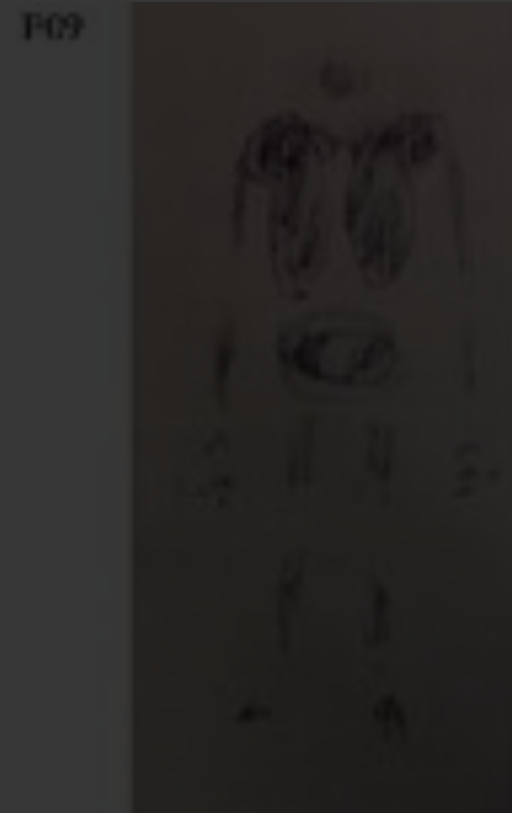
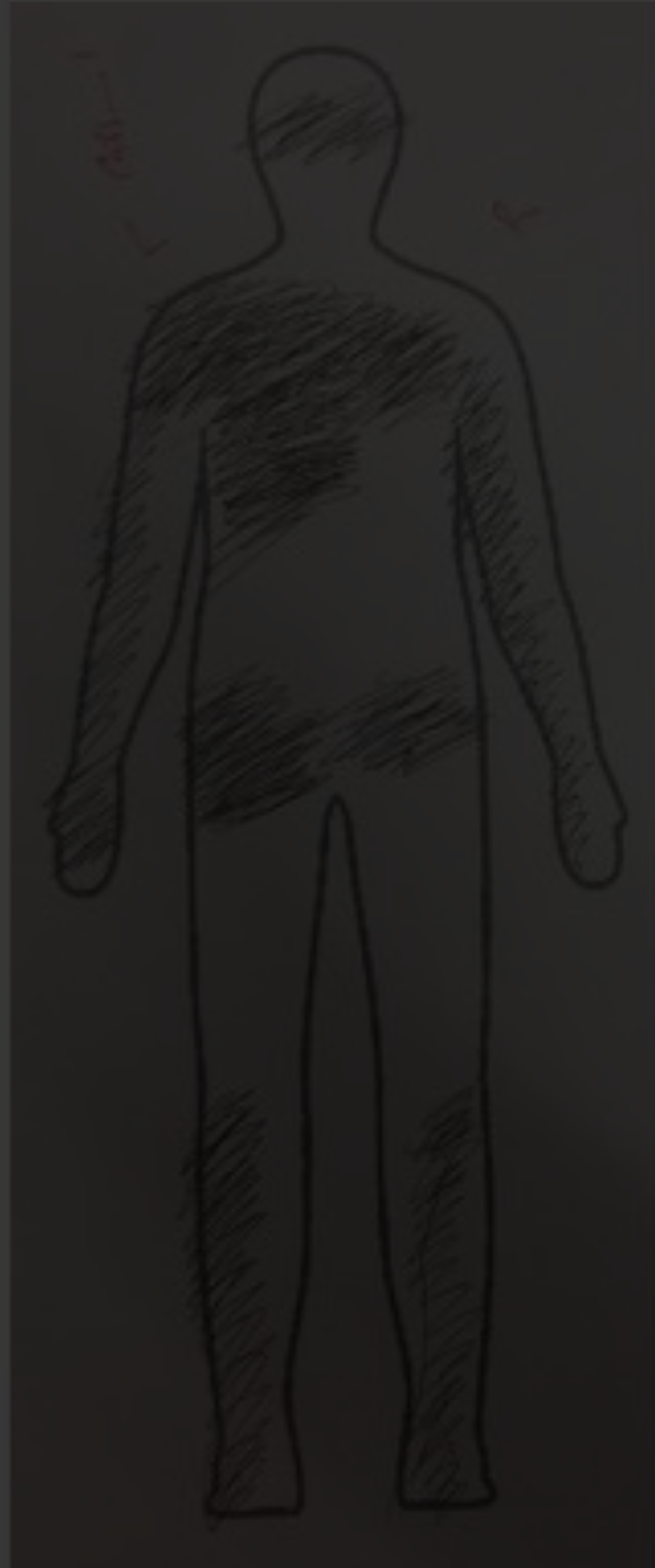
CHUANZE HE I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	ANNA HOOP I am a computational neuroscientist with a background in cognitive psychology. My research focuses on the neural basis of social decision making. I am currently working on a project about the neural basis of social decision making. [more]	JACQUELINE HWANG I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	FRANCISCO JIMENEZ I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	NEELAM KHATRI I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	DAVID BROWN I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	THOMAS A. COLLIN I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	GUY EDWARDS I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	EWA MARIA MILEWSKA I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	PAUL O'LEARY I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	AMY HILL, ZOHRA FERAZ I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]	EIRINN PHELAN I am interested in how people combine visual and cognitive information to make decisions in complex social situations. My research focuses on the neural basis of these and related cognitive functions. I am currently working on a project about the neural basis of social decision making. [more]
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UNIVERSITY OF PLYMOUTH

COGNOVO

MARIE CURIE ACTIONS



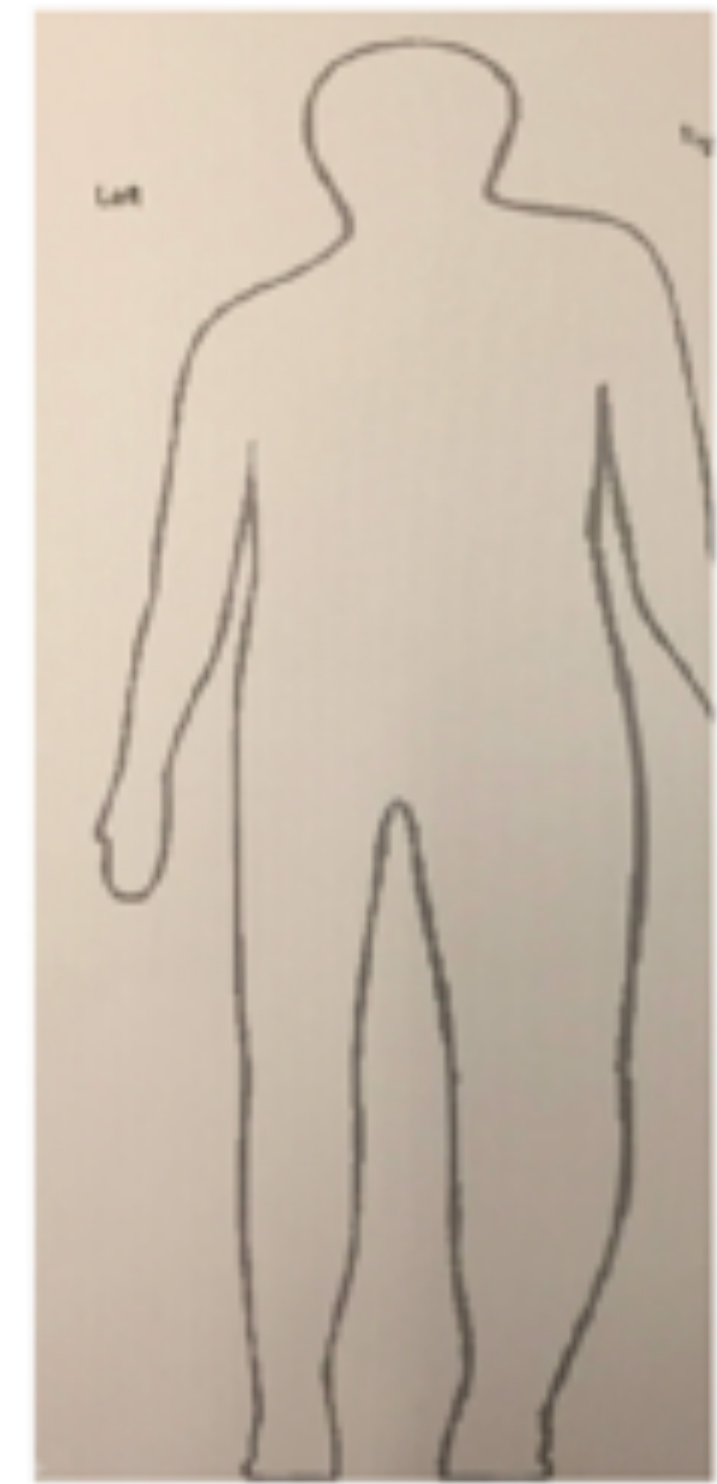
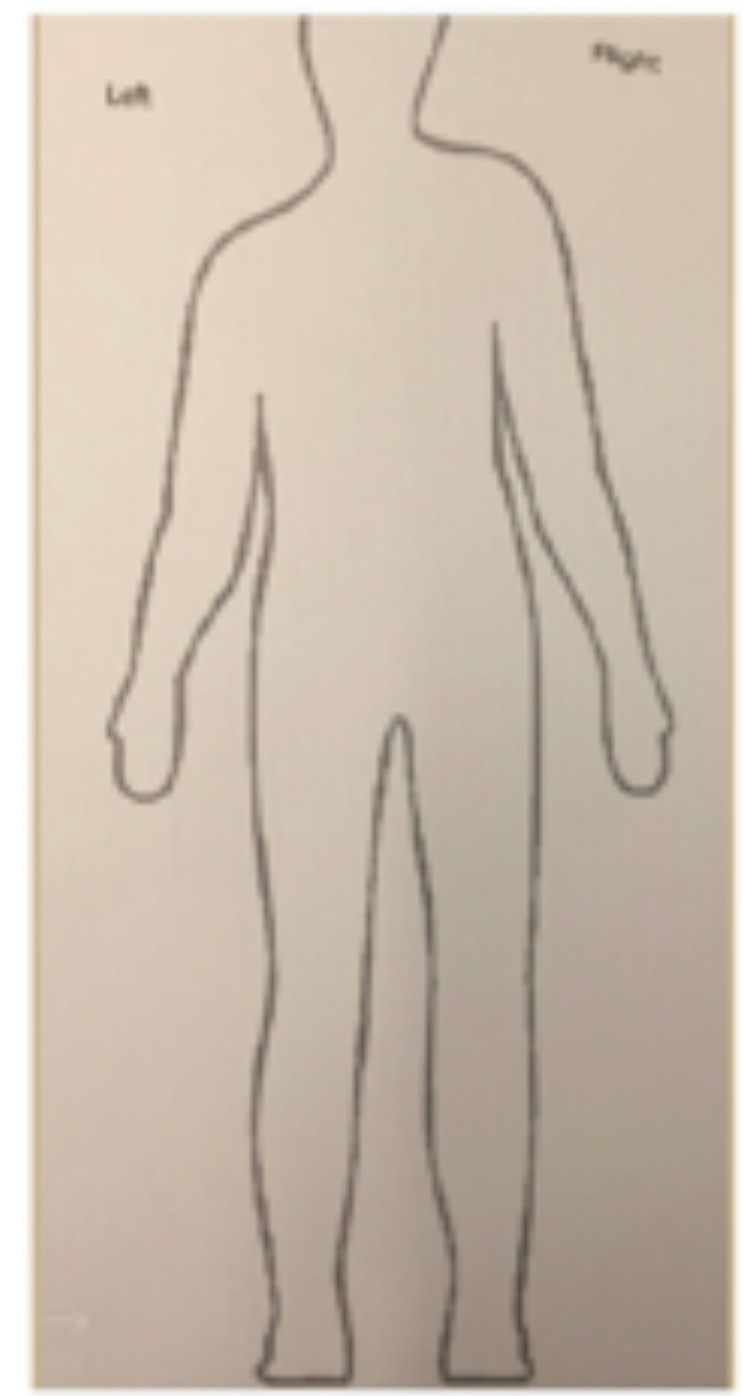


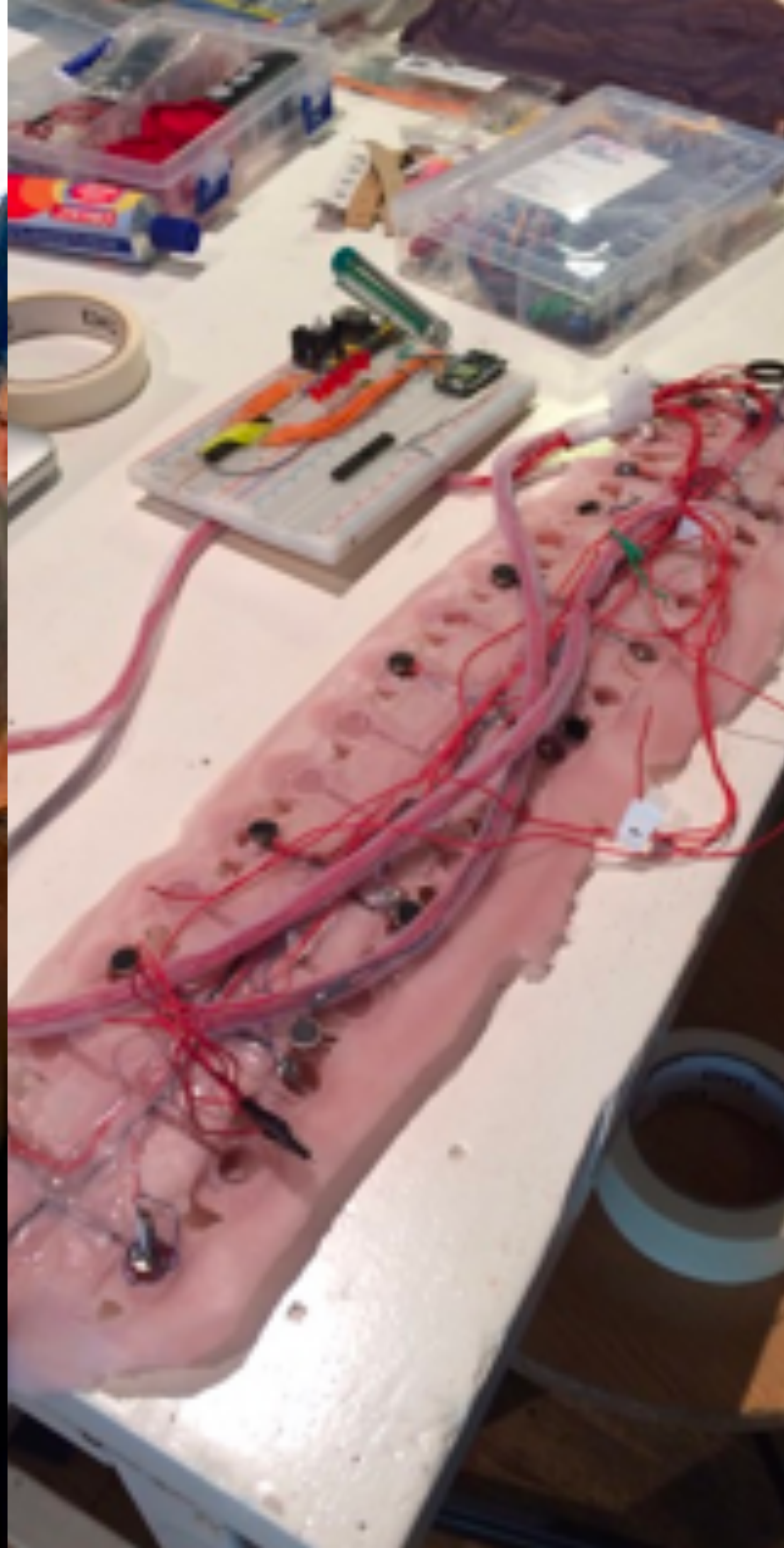


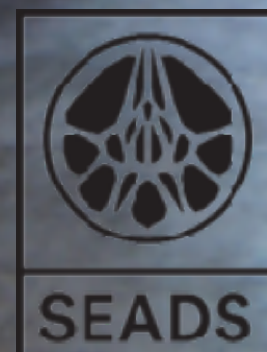
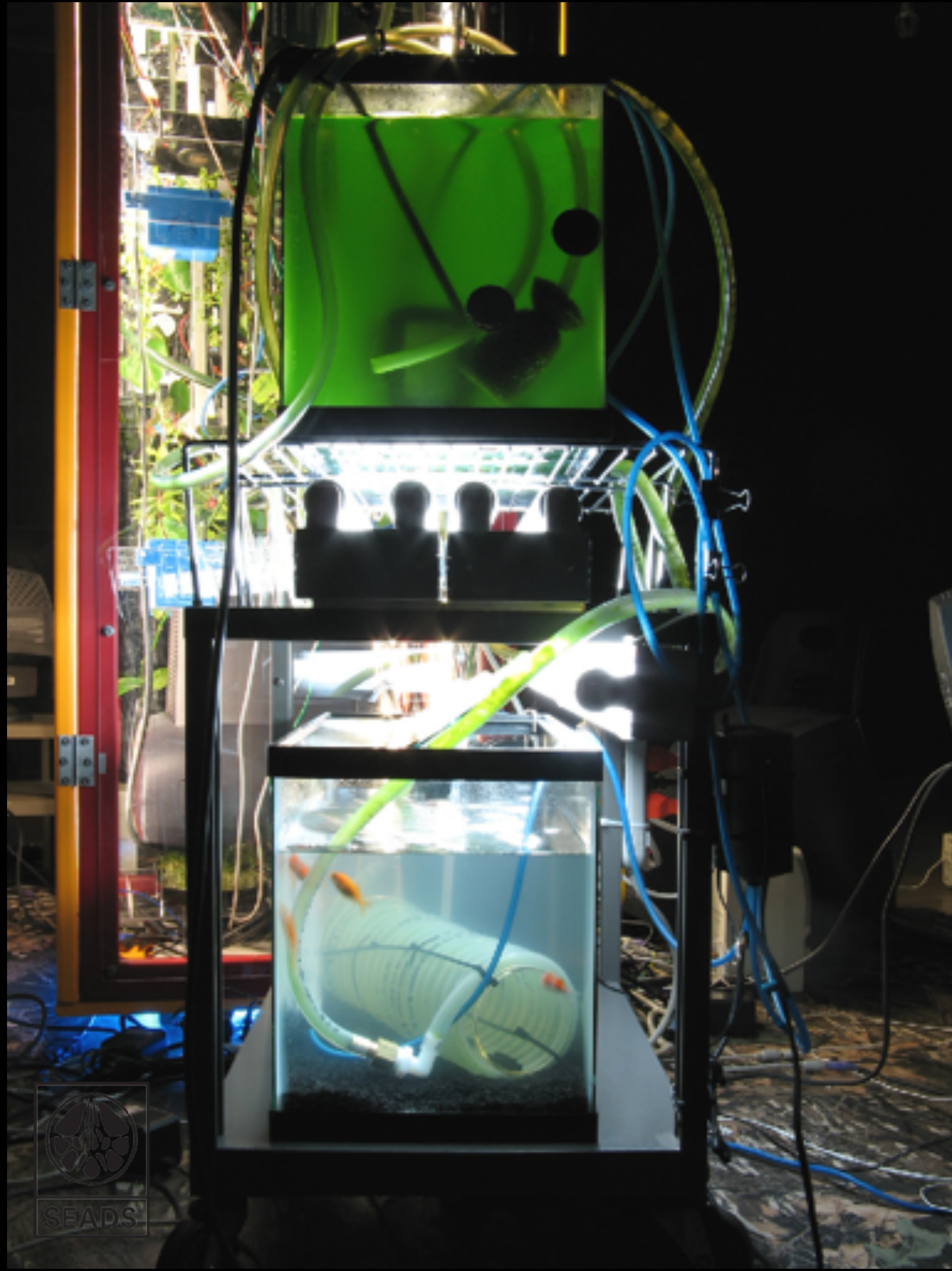
BRAVE

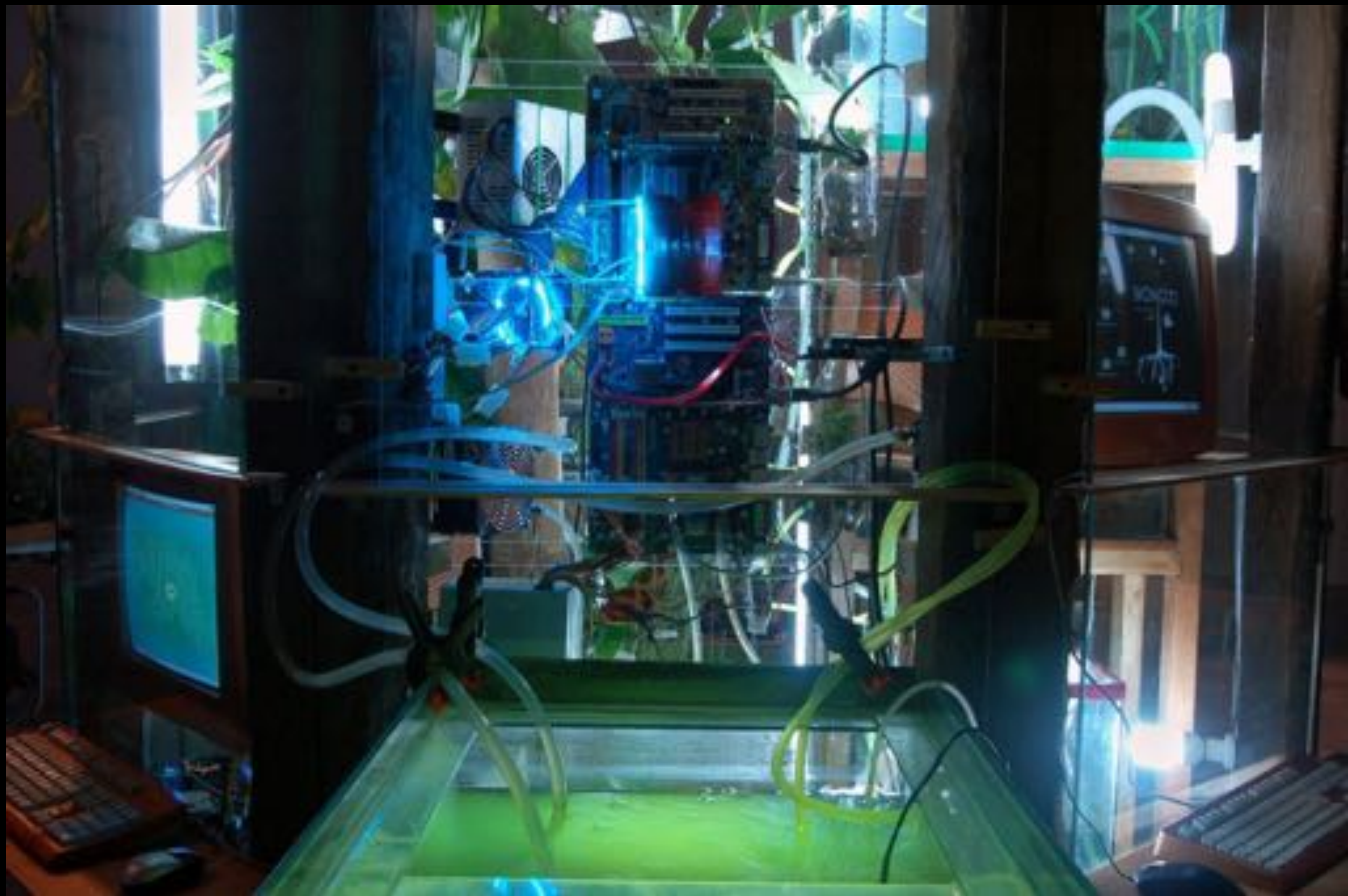


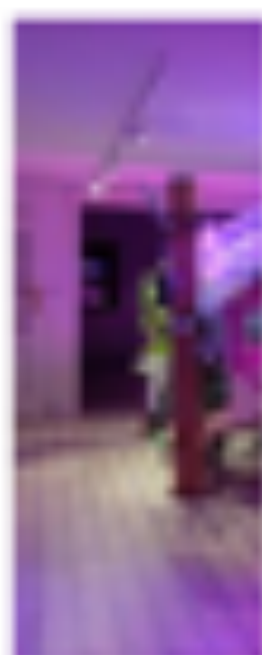
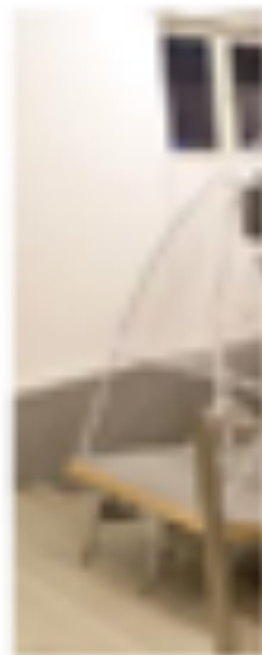
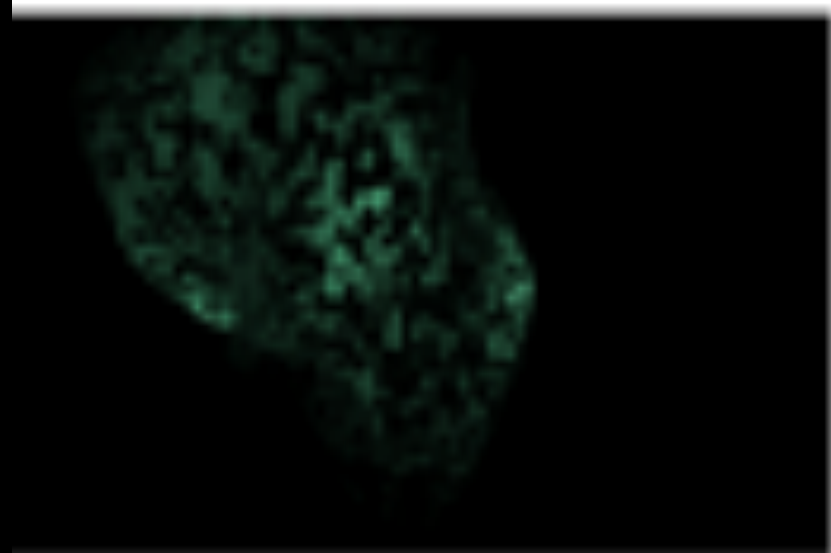
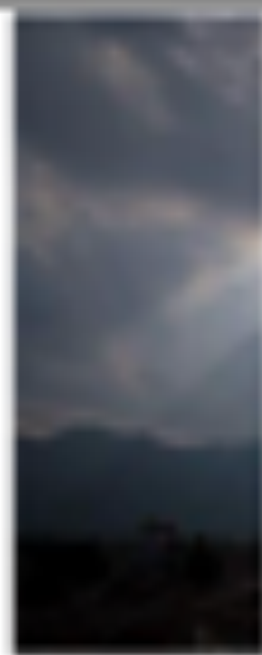
NOTICEABLE DIFFERENCE IN PERCEPTION OF SYMMETRY











SEADS (Space Ecologies Art and Design) is a transdisciplinary and cross-cultural collective of artists, scientists, engineers and activists. Its members come from all corners of the world, from places such as the Philippines, Malaysia, Kosovo, Belgium and the US. SEADS is actively engaged in deconstructing dominant paradigms about the future and develops alternative models through a combination of critical inquiry and hands-on experimentation.

MEET





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<https://fics.upou.edu.ph>

The Faculty of Information & Communication Studies (FICS) is committed to advancing scholarship in information and communication studies in Southeast Asia by spearheading the evolution of an integrated information and communication science; developing innovative information and communication programs; trail blazing in research exploring the social impact of information and communication technology; piloting innovative applications of information and

UP Open University (Faculty of Information and Communication Studies) is hiring!

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Open Positions

We are thrilled to announce openings for four tenure-track positions up to the rank of full Professor, eight contractual positions at the rank of Assistant Professor (renewable annually), and a Research Assistant. We are excited to field applications from candidates with a background in any the following fields and disciplines:

- Computing science (preferably but not necessarily with a specialization in artificial intelligence, data science, statistics, cybersecurity, network architecture, computing hardware, human-computer interaction, or user interface and user experience design)
- Creative arts, design, and humanities (preferably with a specialization or background in digital humanities, 3D modeling, extended reality application development, physical computing, wearable technology, immersive environments, performance and movement studies, speculative design, speculative design, or futures studies)
- Media studies and related areas (including but not limited to media anthropology, cultural studies, psychology, performance studies, and media sociology)
- Development communication (preferably but not necessarily with a specialization in science communication)

If your background does not fit any of the above, please still consider submitting an application if you have an interest in the FICS' teaching and research programs and have a background in any of (but not limited to) the following: library and information science, law, digital humanities, art studies, cultural studies, anthropology, cognitive science, psychology, sociology, philosophy, film, broadcast media, advertising, marketing, and design research.

[Apply for a faculty position](#)

[Apply for a research assistant position](#)



<https://fics.upou.edu.ph>

Examples

institutional + immediate +
pragmatic



personal + speculative +
artistic

UPOU Institutional Repository

BAMS Helpdesk System

COVID-19 Tech Database

Ed Maranan Digital Archive

OpenSourceDance.org

ApologyGrove.org

I'm Sorry Because It's Useful

Omnia Mutantur

Ēngines of Ēternity



Communities & Collections Browse ▾ Statistics

UPLOAD

UPLOAD is the University of the Philippines Open University's open access database of scholarly outputs. As UPOU's institutional repository, it includes pre- and post-refereed journal articles, conference proceedings, theses and dissertations, working reports, and datasets.

Search the repository ...

Communities in the Repository

Select a community to browse its collections.

Now showing 1 - 4 of 4

Faculty of Education

Faculty of Information and Communication Studies

Faculty of Management and Development Studies

University Scholarly Community

Google Scholar

Articles

About 74 results (0.62 sec)

Any time

Since 2022

Since 2021

Since 2018

Custom range...

Sort by relevance

Sort by date

Any type

Review articles

Include patents

Include citations

Create alert

Ambahan ni Ambo: A Digital Experience

RJ Dival - 2021 - repository.upou.edu.ph

Ambahan ni Ambo: A Digital Experience is an initiative to adapt one of Ed M into a digital platform that focuses on the experiences of each character and

☆ Save ⓘ Cite ⓘ

Ivatan Memories: A Collection of Historical Photos of Bata

K/J Adami - 2021 - repository.upou.edu.ph

This report lays out in detail the making and analysis of Ivatan Memories. It is a project that aims to collect and showcase old photographs of Iatanes

☆ Save ⓘ Cite ⓘ

Biodiversity assessment of avifauna in the pine forests of reservation, Baguio City, Philippines

ACT Salinas - 2007 - repository.upou.edu.ph

The main objective of the study was to assess the present status of avifauna pine (Pinus kesiya) forest of Camp John Hay (CJH) Forest Reservation, Baguio

☆ Save ⓘ Cite Cited by 1 Related articles All 2 versions ⓘ

ECONOMIC VALUATION OF MANGROVES IN TAWI-TAWI SOUTHERN PHILIPPINES: A MARKET PRICE AND CONTOUR APPROACH

RB Roldan - 2022 - repository.upou.edu.ph

This study focused on the economic valuation of mangroves in the province of Southern Philippines. Mangroves are recognized as a provider of a variety of

☆ Save ⓘ Cite All 2 versions ⓘ

UPLOAD:
UPOU institutional
repository



BAMS Student Support Portal and Knowledgeable (2019; ongoing)

The screenshot shows a web interface for the BAMS Student Support Portal. At the top, there is a navigation bar with three tabs: "Home", "Solutions", and "Tickets". Below the navigation bar is a search bar with the placeholder text "Enter your search term here...". To the right of the search bar is a button labeled "+ New Support Ticket" with a dropdown arrow. The main content area is titled "Knowledge base" and includes a sub-header "For current BAMS students". The content is organized into four columns of articles, each with a list of article titles and a "View all" link.

Home Solutions Tickets

Enter your search term here... + New Support Ticket

Knowledge base

For current BAMS students

Getting started (23)

- The BAMS Program Handbook
- How do I use this site to get help regarding t...
- How do I file a ticket?
- What software and hardware would I need a...
- Do I have to take examinations?

[View all 23](#)

General articles (37)

- How long will it take me to finish the BAMS p...
- When will courses be offered?
- I previously took a new MMS course when it ...
- About the new BAMS curriculum
- [NEW CURRICULUM] Are there other courses ...

[View all 37](#)

Questions from Students (43)

- Do I have to retake a course because I got a 4...
- When do I need to register for MMS 200? Wh...

The BAMS Planner (5)

- Removing warnings and errors in your Plann...
- Using the Planner to generate your Plan of S...



SEADS DATABASE OF COVID-19 TECHNOLOGIES



In response to the COVID-19 pandemic, many groups and individuals (from established university research laboratories, to concerned designers and hackers) have been developing a broad range of technologies to address the many crises surrounding the pandemic, such as the unavailability of PPEs in many countries. The SEADS collective has put together this directory to help you identify tech projects that might make a difference in your community.

While we pick which projects to list in this directory, we are neither offering medical advice through this directory nor evaluating these interventions in detail.

We strongly recommend that you refer to organisations that systematically evaluate evidence, such as the [Oxford COVID-19 Evidence Service](#), [Evidence Aid](#), [Cochrane Resources](#) and [COVID-Evidence](#) before making decisions on how to make use of these projects. As a lot of these DIY equipment are recently developed, not all of them have gone through strict regulatory procedures and therefore needs to be used under appropriate protocols and policies and evaluated for continuous use. If you would like us to list your project in this directory, or if you would like us to amend your listing, please email covid19@seads.network.

This project was realised with the support of [the University of the Philippines](#).

Select a tag

TAGS	
ALL	^
TYPES OF TECHNOLOGY	^
● PERSONAL PROTECTIVE EQUIPMENT (PPE)	
● SANITATION EQUIPMENT	
● PHYSICAL & SOCIAL DISTANCING HACKS	
● OTHER INNOVATIONS TO PREVENT THE SPREAD OF COVID-19	
● INFRASTRUCTURAL SOLUTIONS, (E.G., ISOLATION TENTS)	
● PATIENT TREATMENT DEVICES (E.G., VENTILATORS)	
● 3D-PRINTED SOLUTIONS	
WHAT DO YOU NEED?	^
● TECHNICAL SKILLS	

Found

	Improvised face mask
	Key Workers: Decorative Face Mask
	Origami Face Mask
	Pooi Station
	ApolloBvM
	Cloth Face Coverings from the CDC

✕



CORONA CONTAINER
by [Ilumia](#)

A low-cost open source plan aiming to test 300,000 people in



The Edgardo B. Maranan Digital Archive

The Edgardo B. Maranan Digital Archive contains digitized copies of literary works, personal artifacts of, and other cultural items related to Filipino writer **Edgardo B. Maranan** (1946-2018).

This archive is continually updated and managed by his heirs on a voluntary basis. Many of the entries here need to be updated, tagged, and transcribed. If you are looking for a specific entry; need more information about this archive or any of its entries; or if you are interested in helping preserve the legacy of Ed Maranan by volunteering your time and skills in updating and maintaining the contents of the archive, please contact Diego S. Maranan at initiatives@edmaranan.info.

Featured Content

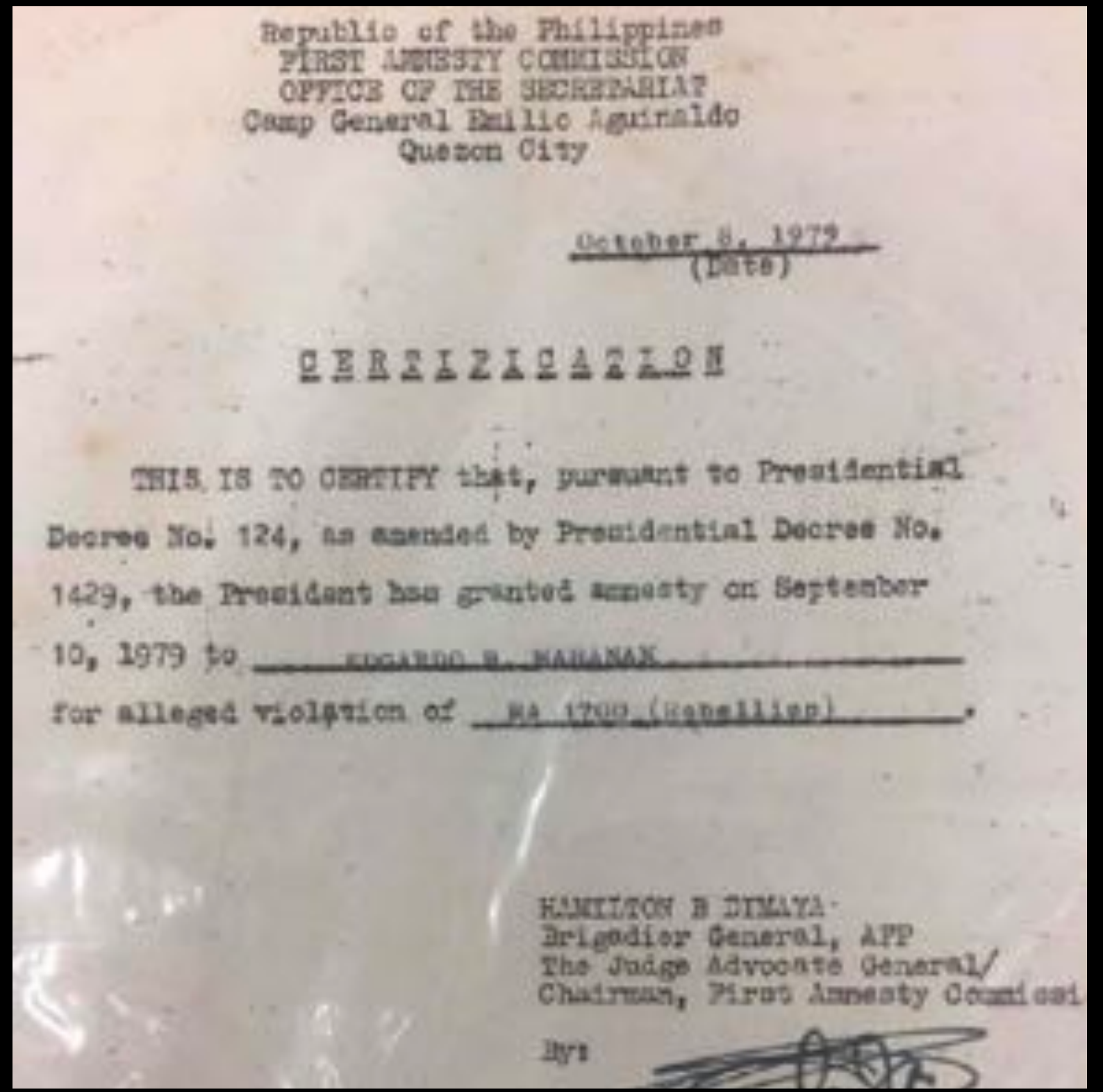
[VIEW CONTENT >](#)

*Dear James,
The ending you reached with my Ed Maranan about
me, with my convictions, reactions, and activities. Despite of
my conviction, he did a beautiful job.*

[VIEW CONTENT >](#)

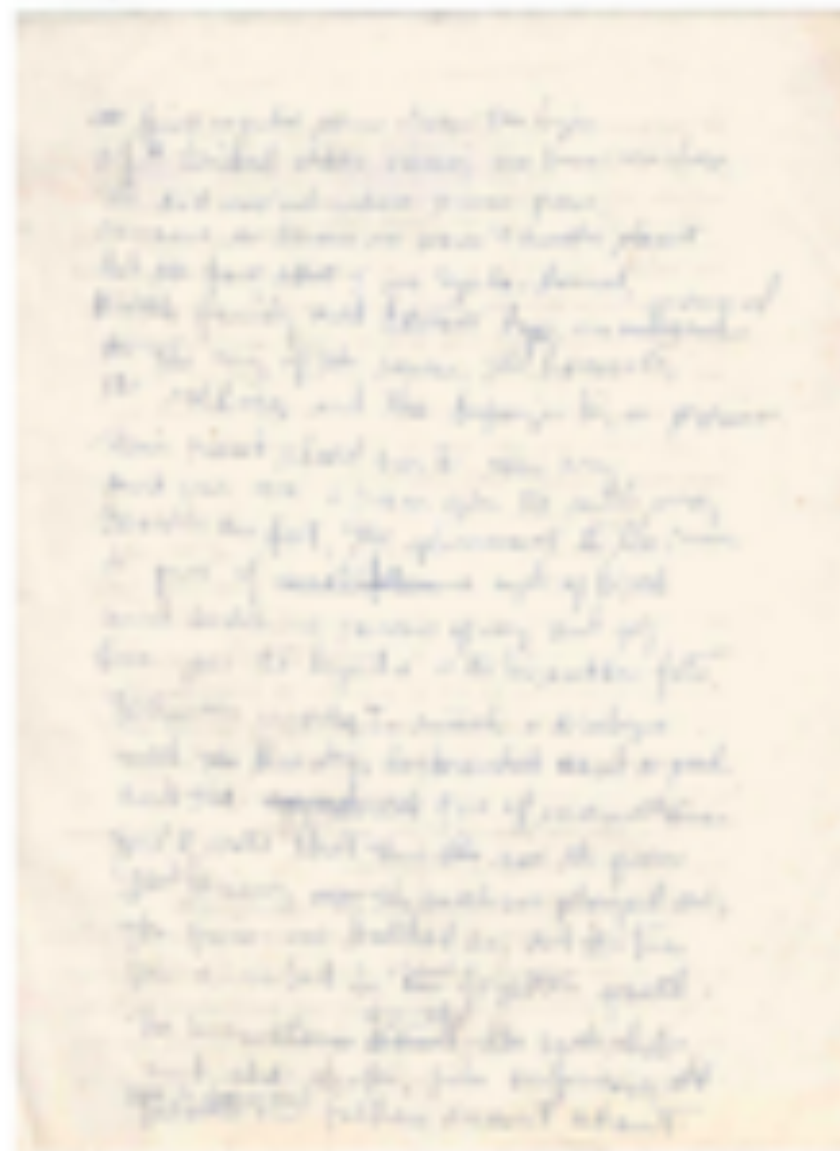
The Times They Were A-Changin'

In my second year in University of the Philippines - Diliman in the early 20s, I was elected to the UP Student Council as University College councilor to represent the...



Ed Maranan Digital Archive (2020; ongoing)





"first words came from the lips"

Digital Heritage

Postscript: My Life Before And After The First Quarter Storm

Ed Maranan

Excerpt from *Passage through the Storm*, a chapter in a forthcoming book of essays

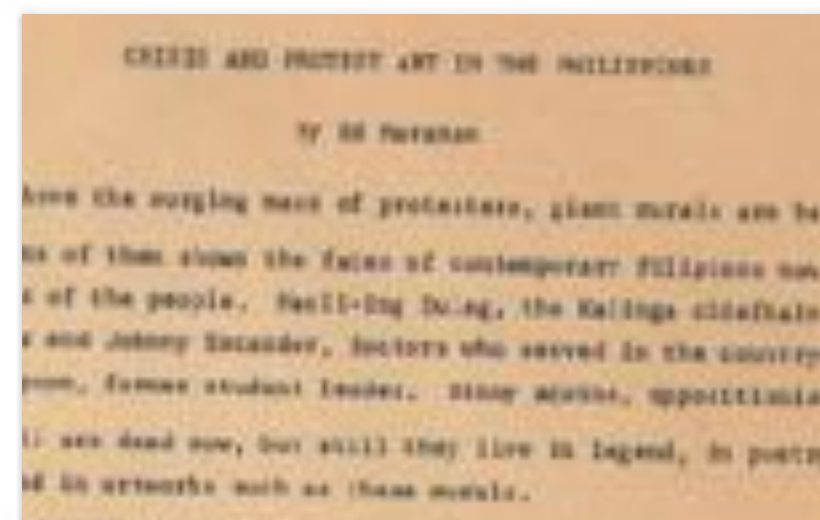
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I was second year in University of the Philippines - Diliman in the early 1960's. I was elected to the UP Student Council as University College councilor to represent the freshmen and sophomores. Our council figured in a number of memorable events, such as leading a boycott of the UP Ikot jeepneys, to keep the 5-centavo fare instead of the proposed 10 centavos, and spearheading a rally in front of the US embassy to protest American intervention in Vietnam. At the same time, I was also involved in various extracurricular activities: as a catechist of the UP Student Action and a cadet officer of the UPROTC.



Postscript: My Life Before and After the First Quarter Storm

Digital Heritage



Crisis and Protest in Philippine Art (1984 November 12) by Philippines News and Features (PNF)

IN THIS COLLECTION

Ed Maranan Collection

- **Life and Literature: Writing English**
 - Poetry
 - Short Stories
 - Essays
 - Fiction
 - Children's Literature
 - Newspaper Columns
 - Politics and Philosophy
 - Correspondences
 - Publications
 - Song and Lyrics
 - Art Things
- Personal Papers, Records, and Ephemera
- Special Collections
 - The Martial Law Collection
 - The Pomeroy Collection
- **Buhay at Pantik: Mga Sulat sa Filipino**
 - At Iba Pa
 - Dula
 - Tula
 - Maikling Kuwento
 - Sanaysay

VIEW CONTENT ▶

(Excerpts from *Passage through the Storm*, a chapter in a forthcoming book of essays)

The Times They Were A-Changin'

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COLLECTION

The Martial Law Collection ▶

Documents written during or refer to the Martial Law period in the Philippines (1972-1981)

Ed Maranan Digital Archive (2020; ongoing)



A Real-World Battle Over Dancing Avatars: Did Fortnite Steal the Floss?

Give this article



<https://www.nytimes.com/2019/01/11/arts/fortnite-floss-dance-lawsuits.html>

The copyright buzz from the 'Electric Slide'

Richard Silver explains what all the fuss was about over online videos of the 1970s line dance he created.



Daniel Terdiman

June 4, 2007 10:04 a.m. PT

7 min read



The "Electric Slide" now has a Creative Commons license. Just how the iconic line dance came to be governed by that Internet-friendly license starts with a video of a software engineer and his friends having a go at the '70s moves. In February, Richard Silver, the creator of the dance, persuaded YouTube to remove the video, which the San Francisco engineer shot at a recent convention.

Shocked by the takedown notice by Silver--which was based on a Digital Millennium Copyright Act claim--the engineer, Kyle Machulis,

<https://www.cnet.com/culture/the-copyright-buzz-from-the-electric-slide/>

Open source dance



OpenSourceDance.org
(ca. 2006-2007)

How It Works (1 of 5)

I am performing Solo X by Ramya Wong. I just did thirty-two fouettés. Now I am in a stall. Later, I will cha cha. It's VERY postmodern.



Choreographer Ramya Wong creates a dance piece, Solo X, on her friend and has it performed in public.



How It Works (2 of 5)

Hey, everyone! Just to let you know, the choreography for Solo X is registered under a Creative Commons license. Check out www.opensourcedance.org/soloX for more details. Thanks for coming to tonight's performance, and give it up for our dancer!



I don't feel so good after those fouettés...

Ramya announces through a public statement (on her website, in the program notes, right before the piece, etc.) that she is inviting other dance artists to build upon Solo X, and gives them a link that will explain to people how they can do so.



How It Works (3 of 5)

Open Source Dance - Solo X by Ramya Wong

http://www.opensourcedance.org

http://www.opensourcedance.org

http://www.opensourcedance.org

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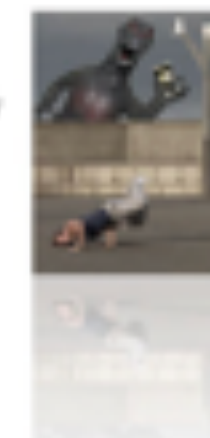
http://www.opensourcedance.org

Ramya posts Solo X on OpenSourceDance.org by uploading files related to the choreography (such as her choreographic notes and a video of the piece) and information about herself and the piece. She chooses a Creative Commons Attribution-ShareAlike 3.0 License for her work.



How It Works (4 of 5)

According to the licensing conditions set by the choreographer of Solo X, I can use the choreography for my dance film as long as I release the film under the same sort of license. Cool.



That bit where it ends in a stall would be soooo perfect for the scene when Godella pours coconut milk on the city!

Tadahiko McDonald is a dance-for-video artist looking for new movement vocabulary for his upcoming dance film, *Dances With Godella*. A few days after Ramya posts her work on OpenSourceDance.org, Tadahiko comes across Solo X while browsing through choreographies registered on the site. He really likes what Ramya has done with the movement. Because of the type of license Ramya has used, he is able to use entire sections of choreography from Solo X in *Dances With Godella*.



How It Works (5 of 5)

Open Source Dance - Dances With Godella

http://www.opensourcedance.org

http://www.opensourcedance.org

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http://www.opensourcedance.org

After finishing the production of *Dances With Godella*, Tadahiko has the option of registering his video with OpenSourceDance.org. When he does, he can indicate he used Solo X in his film. By doing so, he helps build a "genealogy of dances", a historical trail that maps the influences of each work registered on OpenSourceDance.org.





START ÜBER UNS | WORKSHOPS | PARTITUREN | FORSCHUNG | DOCUMENTATION

MOTION
BANK

UNTERSTÜTZUNG DER PRAXIS IN
ZEITEN VON CORONA

DEBORAH HAY

JONATHAN BURROWS &
MATTEO FARGION

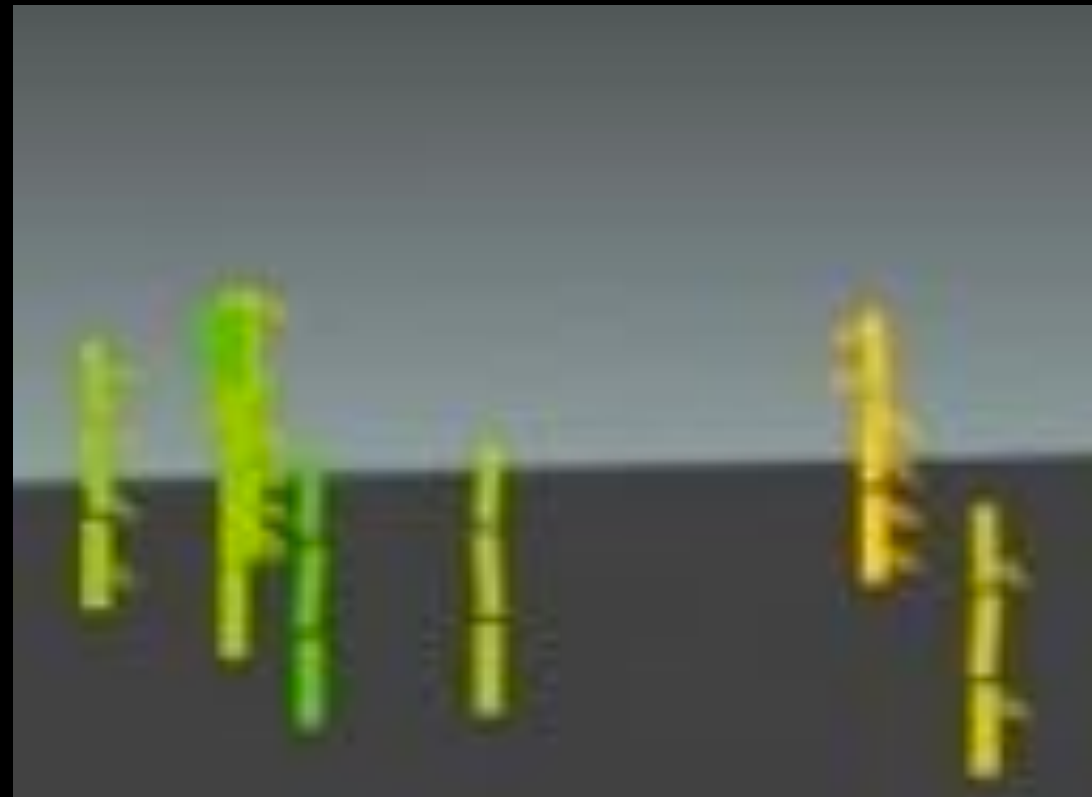
TWO: BEBE MILLER,
THOMAS HAUERT

ÜBER UNS

ONLINE SCORE

TRAILER MOTION BANK

<https://www.motionbank.org>



The Apology Grove [BETA]
The Forgiveness Grove
Make an apology
View and witness public apologies
More about this project
Contact/Feedback
Privacy & disclaimers

[f](#) [t](#) [g+](#) [v](#) [m](#) [e](#) [r](#)

Make an apology

Fields marked with a * are required

*Your name

*Your email address

Remain anonymous; don't let the person I'm apologizing to know who I am

Why do you need my contact details? [Answer]
What happens if I remain anonymous? [Answer]

*To (email address)

Why do you need the email address of the person I want to apologize to? [Answer]

*What do you want to say to them

Need ideas? [Answer]

Privacy options

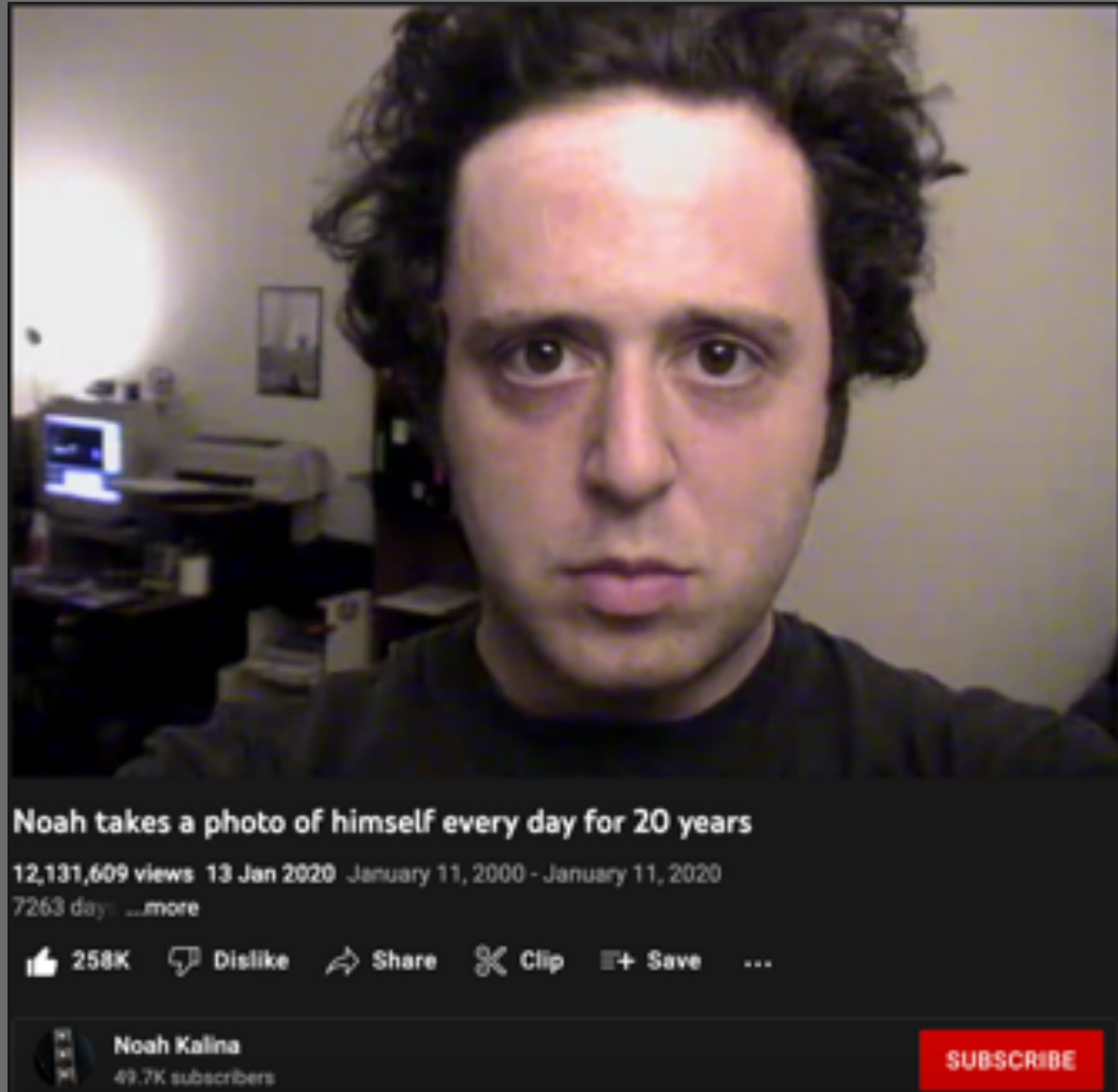
- This is a public apology; people can witness my apology
- This is a private apology; don't display the contents of this apology on the website

What's the difference? What happens if I want this to be a public apology? [Answer]

ApologyGrove.org
(ca. 2009-2010)



I'm Sorry Because It's Useful (2011)



<https://www.youtube.com/watch?v=wAlZ36GI4p8>

MOV



Omnia Mutantur (ca.
2006-2009)

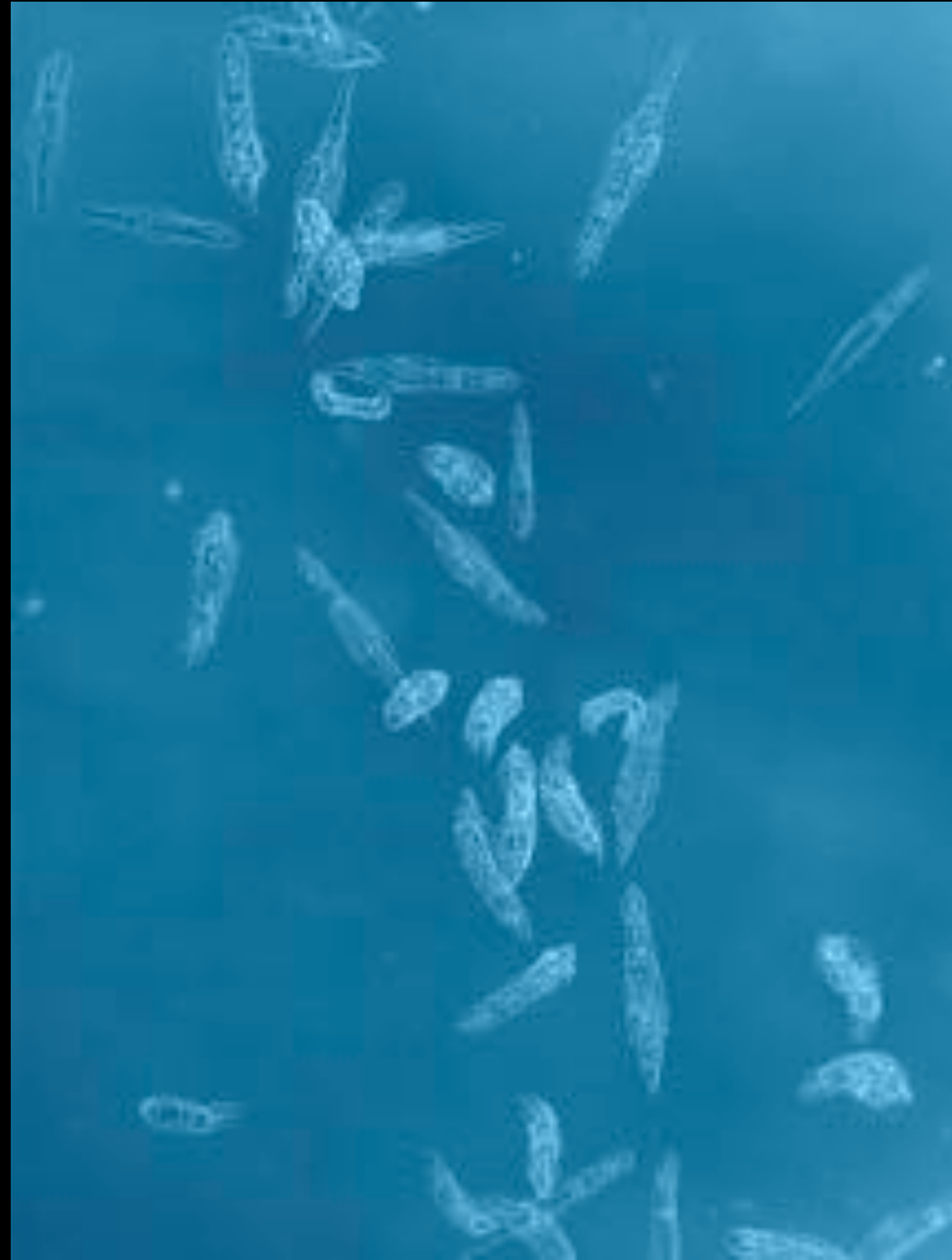




tracking_id	GC1002250_count	GC1002250_count_variance	GC1002250_count_uncertainty_var	GC1002250_count_dispersion_var	GC1002250_count_dispersion_var	GC1002252_status	GC1002252_status	GC1002256_count	GC1002256_count
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GC1002257_count_uncertainty_var	GC1002257_count_dispersion_var	GC1002257_status	GC1002257_status	GC1002257_status	GC1002257_status	GC1002257_status	GC1002257_count	GC1002257_count	GC1002257_count
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933.649	OK	78.0159	834	0	833.197	OK	OK	80.45	80.45
876	0	875.394	OK	68.267	689.75	0	673.4	673.4	673.4
OK	130.977	1932.21	0	1865.64	OK	OK	70.3308	742.8	742.8
706.18	OK	70.015	735.14	0	698.839	OK	OK	94.28	94.28
1145.43	0	1121.12	OK	85.07	954	0	953.2	953.2	953.2
OK	102.837	1373.9	0	1283.5	OK	OK	85.1805	956	956
955.251	OK	103.817	1398.58	0	1302.53	OK	OK	105.9	105.9
1347	0	1346.31	OK	74.2904	833.996	0	770.0	770.0	770.0
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123958	OK	1126.24	79663	0	79662.6	OK	OK	2701.	2701.
509017	0	509017	OK	1663.77	178118	0	17811	17811	17811
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240251	OK	1197.46	90192	0	90191.6	OK	OK	1074.	1074.
72584	0	72583.5	OK	1224.12	94402	0	94401	94401	94401
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155126	OK								
XLOC_000003	87.1493	1049.62	0	993.997	OK	OK	86.857	984.0	984.0
986.782	OK	81.9167	923.409	0	897.82	OK	OK	77.03	77.03
820.013	0	814.101	OK	92.5197	1182.7	0	1089.	1089.	1089.
OK	107.507	1395.92	0	1375	OK	OK	84.2854	914.5	914.5
939.389	OK	63.3469	595.752	0	597.526	OK	OK	119.0	119.0
1640.74	0	1608.62	OK	107.973	1388.69	0	1384.	1384.	1384.
OK	72.9809	764.402	0	746.812	OK	OK	94.4729	1243.	1243.
1124.57	OK	75.3743	827.397	0	786.328	OK	OK	85.65	85.65
919.53	0	963.663	OK	82.9911					

Engines of Eternity (ongoing)

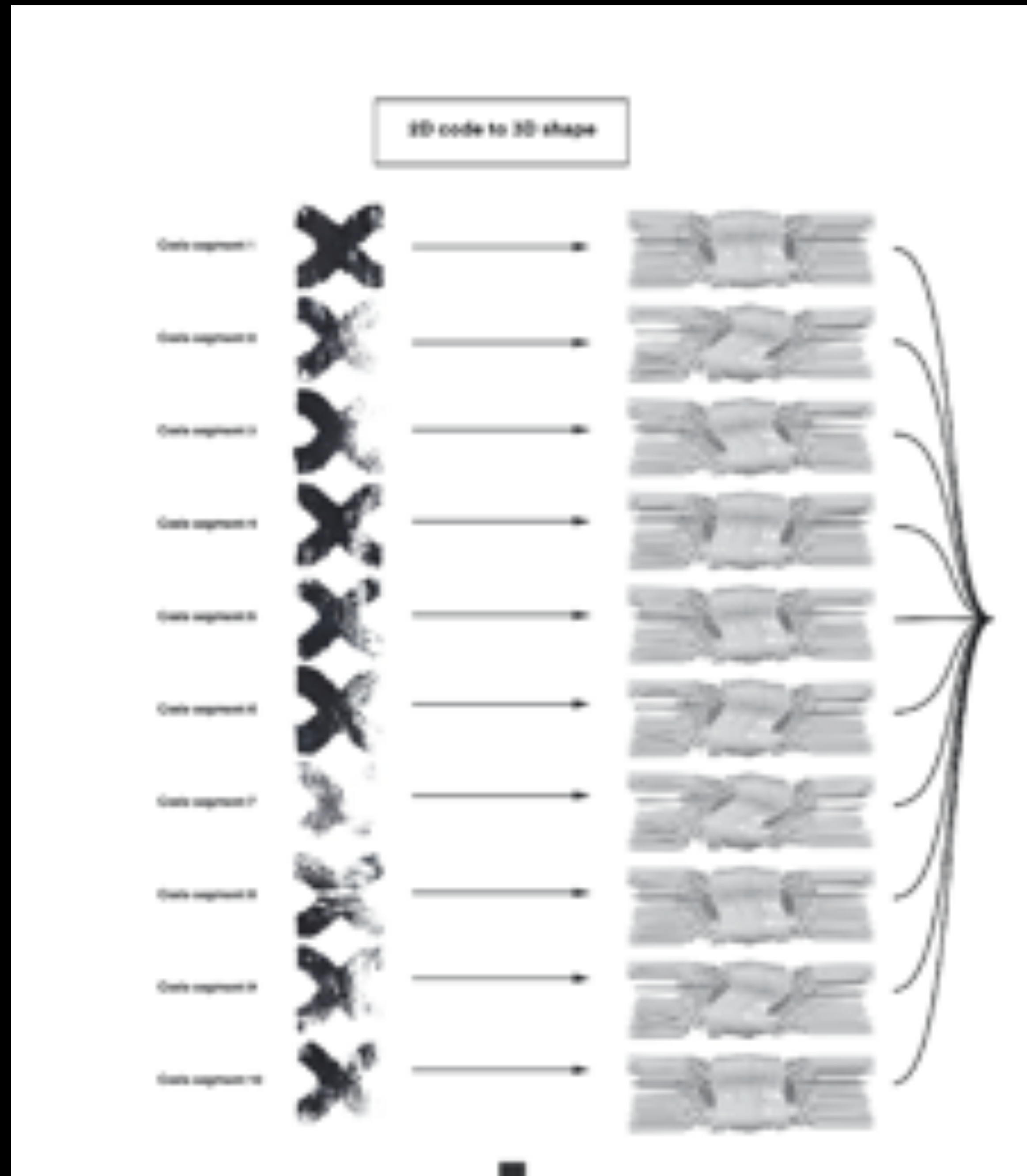
Transdisciplinary project that takes the biological phenomena of cloning and DNA repair as metaphorical departure points for an art installation about humanity's enthrallment with cultural immortality.



Engines of Eternity
(ongoing)



Engines of Eternity
(ongoing)





Engines of Eternity
(ongoing)

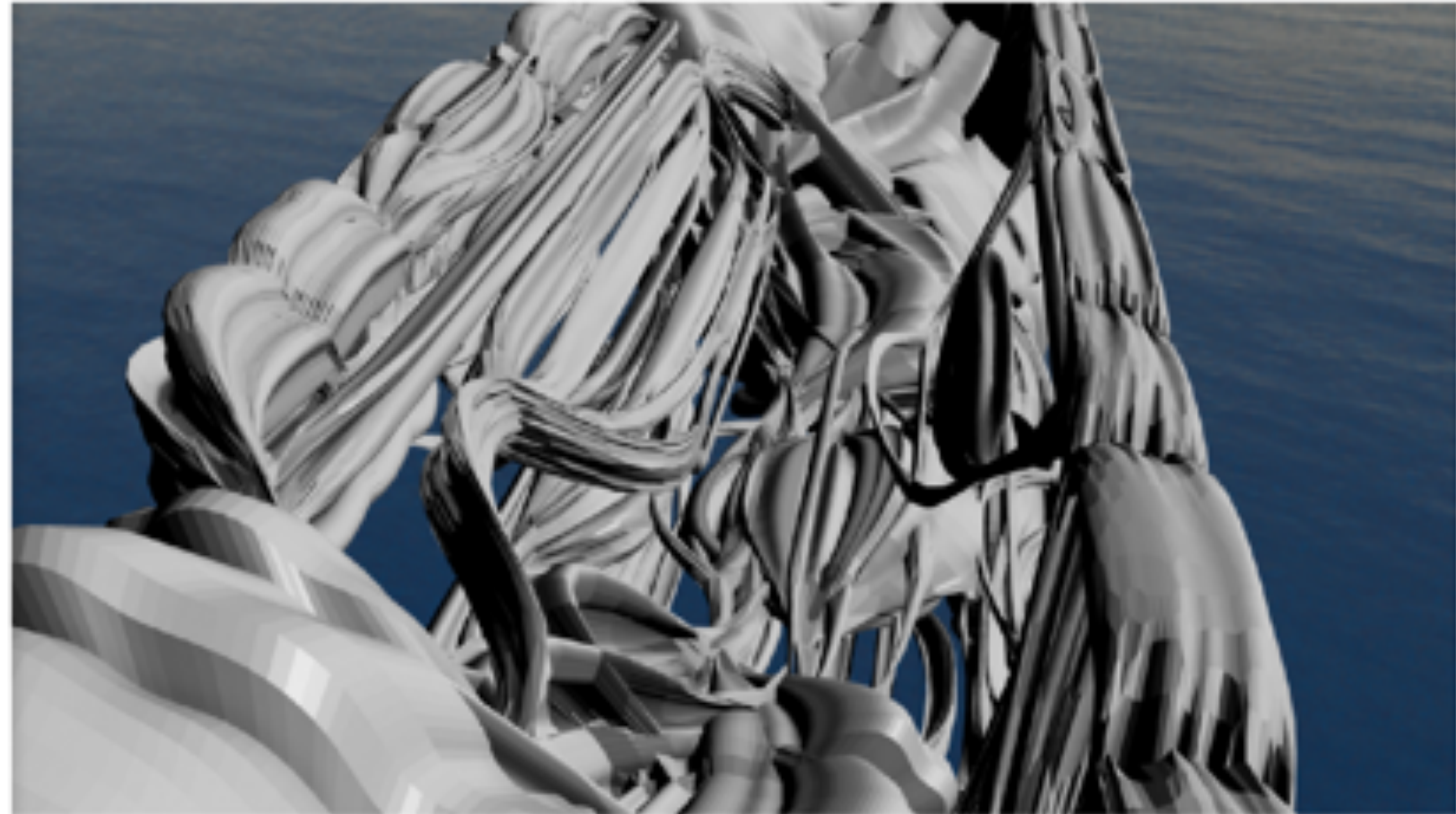




Engines of Eternity
(ongoing)



ĒNGINES OF ĒTERNITY: PERFORMANCE



Ēngines of Ēternity
(ongoing)

③ PILAR : Information and

The SEADS collective brings an audiovisual live performance based on their Ēngines of Ēternity art installation. Different members of the collective jointly mine and remix the vast archive of visuals and research materials of the project. The collective employs an improvisation and live coding approach, spawning ever-shifting meaning, in line with the conceptual themes of the Ēngines of Ēternity project.



ĒNGINES OF ĒTERNITY: EAGERNESS FOR THE ALIEN



Ēngines of Ēternity: Eagerness for the Alien, written and directed by SEADS, is a video essay that takes the unusual biological characteristics of rotifers as the start of a meditation on ideological conflict, cultural exceptionalism, and contested visions of human civilization in space. *Eagerness for the Alien* reflects on the competing impulses for stability and change, and how this tension might subsequently shape the future of human societies.



Ēngines of Ēternity
(ongoing)

Tools

Airtable

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Evernote + Postach.io

DSpace

Zenodo

Mukurtu

sanity.io

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- Gallery +
- Kanban +
- Tim... +
- Gantt +
- Section +

Help the UPOU Library create ...

NOTES

To this day, the UPOU Library focuses on acquiring physical books. Given that we are a virtual university, it would make more sense that we limit or eve...

THUMBNAIL

POTENTIAL STARTING POINTS AND SOU...

- <https://journals.ala.org/index.php/article/viewFile/13284/567>
- <https://openlibrary.org/authors/bo/008->

HOW MANY STUDENTS CAN WORK ON T...

1 or more students can work on thi...

CAN THIS PROJECT BE TAKEN ON COLL...

Help grow the Martial Law Col...

NOTES

The Edgardo B. Maranan Digital Archive contains digitized copies of literary works by, personal artifacts of, and other cultural items related to ...

THUMBNAIL

POTENTIAL STARTING POINTS AND SOU...

- <http://archives.edmaranan.info/col/lection/martial-law-collection>
- <http://www.edmaranan.info>

HOW MANY STUDENTS CAN WORK ON T...

Only 1

CAN THIS PROJECT BE TAKEN ON COLL...

Design a UPOU-wide eportfol...

NOTES

One of the big gaps in BAMS is the absence of a one-stop-showcase of exemplary student work. In this project, you will use a user-centered process ...

THUMBNAIL

POTENTIAL STARTING POINTS AND SOU...

- <https://seeds.network>
- <http://lexile.org/open-portfolio-website.com/showcase-portfolio.html>

HOW MANY STUDENTS CAN WORK ON T...

1 or more students can work on thi...

CAN THIS PROJECT BE TAKEN ON COLL...

Interactive Children's Bo

NOTES

In this project, you will create an interactive experience for children based on children's books written by Palanca Hall-of-Famer Edgard...

THUMBNAIL

POTENTIAL STARTING POINTS AND SOU...

- <https://www.edmaranan.info>
- <https://repository.uoou.edu/m/9030bb73-af03-4ec1-1310-afec7d>

HOW MANY STUDENTS CAN WORK ON T...

1 or more students can work...

CAN THIS PROJECT BE TAKEN ON COLL...

AirTable
www.airtable.com

Notion
(www.notion.so)

FICS Dean Shared Workspace
@manan@up.edu.ph

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- Bukas Lab

SHARED

- HUM 40: Tools and Methods in Digital...
- Units and Modules
- Graded Activities
- Non-graded activities
- Readings, Resources, and Examples

PRIVATE

- (old) ArtSciPH
- (@up.edu.ph) UPOU Swag
- (@up.edu.ph) FICS Stuff
- Applying DEL to FICS
- Shared FICS Content

HUM 40: Tools and Methods in Digi...

The course covers the following topics:

Full view

Units and Modules

Part of	Module	After working on this module, you should be able to
Unit 1. Development of Digital Humanities	1.1. Defining the digital humanities	Define the digital humanities
Unit 1. Development of Digital Humanities	1.2. History of digital humanities	Trace the historical development of digital humanities
Unit 1. Development of Digital Humanities	1.3. Varieties of digital humanities	Describe varieties of digital humanities.
Unit 2. Digital humanities methods and genres	2.1. Methods, activities, and processes	Describe digital humanities projects applying various methods and processes.
Unit 2. Digital humanities methods and genres	2.2. Tools for authoring digital humanities projects	Identify and use a range of authoring tools for digital humanities projects.
Unit 2. Digital humanities methods and genres	2.3. Genres	
Unit 3. Future directions for Digital Humanities	3.1. Trends and directions	

New

Course Requirements

You will be asked to do a selection of graded and non-graded activities.

Table

Graded Activities

Assessment Activity	Weight	Expected completion date	*EXTENDED* Deadline	MyPortal Link
Quiz 1 (Unit 1 exam)	5%	March 12, 2022 11:59 PM	March 12, 2022 11:59 PM	https://myportal.upou.edu.ph
End-of-Semester Evaluation - Final	5%	April 5, 2022 11:59 PM	April 5, 2022 11:59 PM	https://myportal.upou.edu.ph

NOTES

199 notes

1 GETTING STARTED

Up next: Create your first note

Philippine Episodes (Unp... 5/19/21

This novel is one of two unpublished literary works by William "BB" Estessoz, each of them written by hand in manuscript to Ed Maranan before BB's death. The other, *The Darkness and the Light*, is also available in this digital notebook archive.

Darkness and the Light (... 5/19/21

This novel is one of two unpublished literary works by William "BB" Estessoz, each of them written by hand in manuscript to Ed Maranan before BB's death. The other, *Philippine Episodes*, is also available in this digital notebook archive.

Images of Manila (1985 J... 5/19/21

PUBLISHED VERSION: THALANDRA

EDM with Elmer Ordoñez ... 5/17/21

Given to Diego Maranan. Note on the back of the photo seems to say May, 1955, but accompanying...

PHILIPPINE EPISODES

Download the PDF file (190 kb)

Evernote
www.evernote.com

+

Postach.io
www.postachio.io

(OLD VERSION) THE ED B. MARANAN DIGITAL ARCHIVE

Obituary in Agung, Official...

Darkness and the Light (Unpublished)

Philippine Episodes (Unpublished)

Program notes from a meeting of the...

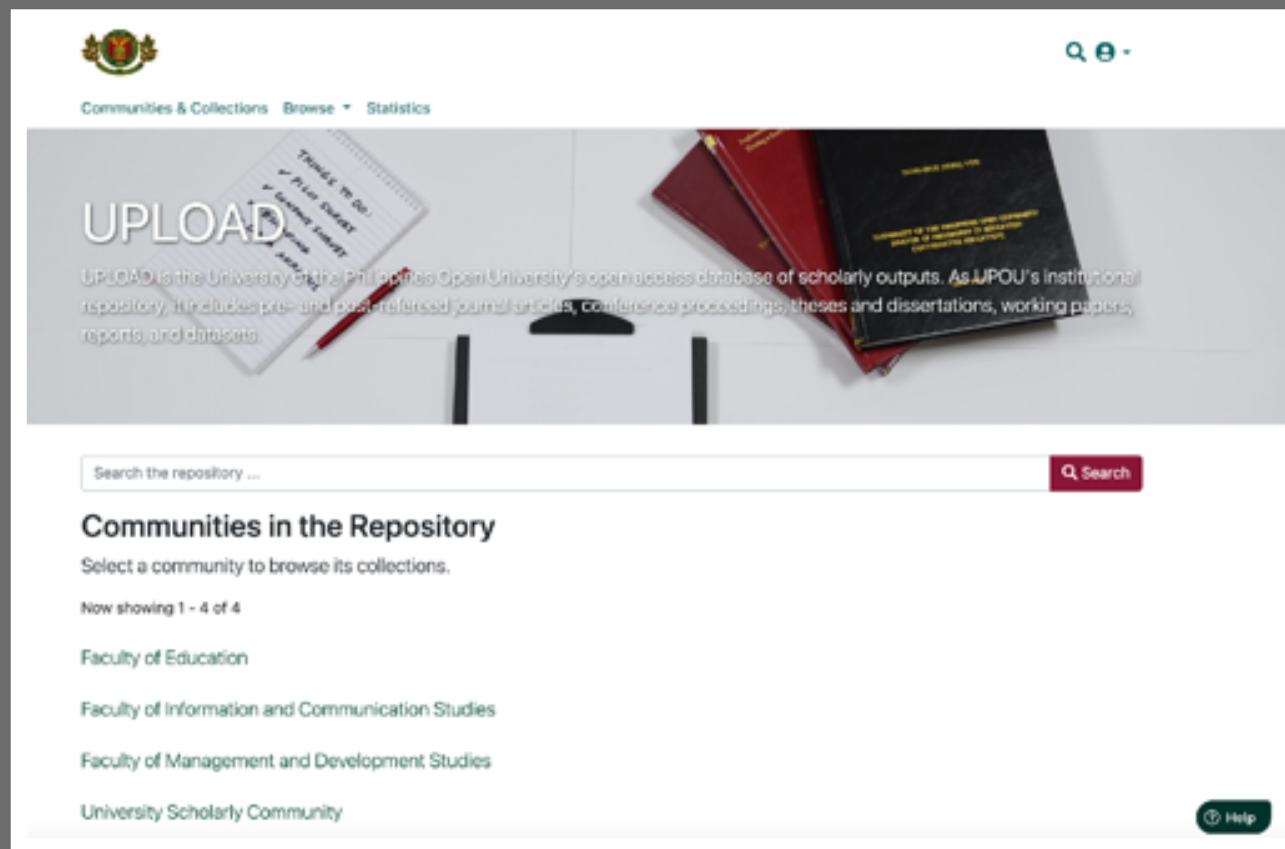
Postscript: My Life Before and After...

Sibol and Gunaw program (2012...)

(Old version) The Ed B. Maranan Digital Archive

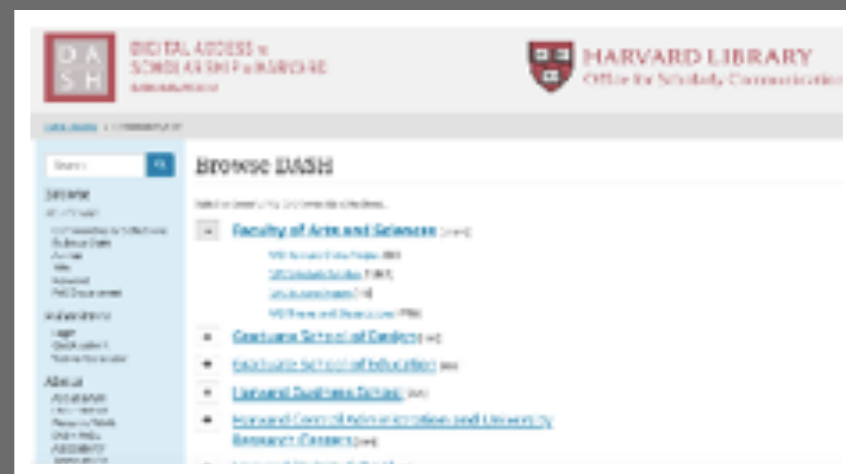
This is an old version of the digital archive of publications by and documents in the possession of the late Ed B. Maranan. Please visit archives.edmaranan.info for the new version of the archive.





DSpace (www.duraspace.org)

- Endorsed by UP Diliman's School of Library and Information Sciences)
- Complies with many self-archiving requirements in legal agreements with reputable journal publishers
- Indexable by Google Scholar
- Can create custom categories, hierarchies, of outputs
- Support non-traditional formats
- Granular rights-based management (admin, submitters, curators, etc.)
- Embargo management
- Institutional branding; stamp of authority
- Support for student research outputs
- Provides DOI-like stable reference (Handle system)
- Lots of documentation and community support
- Very low-cost



WeDpro (Women's Educational, Development, Productivity, and Research Organization)

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March 9, 2022 (v1) Report Open Access

View

Philippines: Fish Right Activity - Climate Risk Management Case Study

USAID

The USAID Fish Right Activity1 (March 2016 – 2025) improves marine biodiversity and fisheries management in the Philippines by reducing overfishing, destructive and illegal fishing, and degradation of marine ecosystems. Fish Right strengthens the capacity of local governments, non-governmental

Uploaded on March 9, 2022

December 28, 2018 (v1) Working paper Open Access

View

Looking In: The SIBOL Framework Paper on Women's Reproductive Health and Rights, Sexuality and Violence Against Women

Santos-Maranan, Aida; Espelo, Marilyn T.; Francisco, Josefa S.; Hoffman, Cecilia T.; Anclin, Andrea Luisa T.; Daguno, Irene F.

Published for Sama-samang Inisyatiba ng Kababaihan sa Pagbabago ng Batas at Lipunan (SIBOL), an organization based in the Philippines, and supported by the UNFPA.

Uploaded on November 5, 2018

December 21, 2005 (v1) Book Open Access

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Halfway Through the Circle: The Lives of 8 Filipino Survivors of Prostitution and Sex Trafficking

Amilbangsa, Louie C.; Anclin, Andrea C.; Espelo, Marilyn T.

New upload

Community



WeDpro (Women's Educational, Development, Productivity, and Research Organization)

WeDpro (www.wedprophilis.org) is a nonprofit collective in the Philippines that protects human rights by defending the rights of women, youth and their communities through gender responsive development programs, projects and activities. Founded in 1989, we build partnerships with government institutions, civil society organizations and the private sector.

Curated by:

dsomaranan

Curation policy:

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Zenodo
(www.zenodo.org)

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The Edgardo B. Maranan Digital Archive

The Edgardo B. Maranan Digital Archive contains digitized copies of literary, personal artifacts of, and other cultural items related to Filipino writer **Edgardo B. Maranan** (1946-2018).

This archive is continually updated and managed by his heirs on a voluntary basis. Many of the entries here need to be updated, tagged, and transcribed. If you are looking for a specific entry; need more information about this archive or any other entries; or if you are interested in helping preserve the legacy of Ed Maranan, please contact Diego S. Maranan at initiatives@edmaranan.info.

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The free, mobile, and open source platform built with Indigenous communities to manage and share digital cultural heritage.

Mukurtu
www.mukurtu.org

<h3>TK Labels</h3> <p>Mukurtu CMS makes it possible for you to share your digital cultural heritage using a set of Traditional Knowledge (TK) Labels. TK Labels allow Indigenous communities to label third party owned or public domain materials with added information about access, use, circulation and attribution. See the TK Labels FAQ for more information.</p>	<h3>Cultural Protocols</h3> <p>Cultural protocols are the core of Mukurtu CMS. Protocols allow you to determine fine-grained levels of access to your digital heritage materials based on your community needs and values. Protocols make it possible to define a range of access levels for digital heritage objects and collections from completely open to strictly controlled and it is easy to change a protocol with just a few clicks. Protocols change with you.</p>	<h3>Community Records</h3> <p>There is rarely just one story, one set of information, or one way of knowing cultural heritage materials. We've made it easy for you to add multiple records to any digital heritage item. Community records provide space for multiple cultural narratives, traditional knowledge, and diverse sets of protocols ensuring that you can tell your stories and your history, your way.</p>	<h3>Roundtrip</h3> <p>Maintaining the integrity of your files and data is of the utmost importance. Mukurtu CMS Roundtrip feature allows for media and data collections to be brought into Mukurtu and exported again without risk of losing meaning or protocols. Read, enrich, enhance, or update the metadata inside of the CMS, and then export them again for use in other platforms with the original metadata intact. For the provenance-keepers out there, the exported files even pass an MD5 hash check!</p>
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Mukurtu: Warumungu (Australian indigenous people) word meaning 'dilly bag' or a safe keeping place for sacred materials

The screenshot displays the Sanity CMS interface with a dark theme. The left sidebar contains navigation options: Settings, Community, Projects (selected), Knowledge Base, Meta, Current project, and Event. The main workspace is divided into three vertical panes. The first pane shows a 'Projects' list with 'Project' selected. The second pane shows a list of projects, with 'RITCS Winter School 2022: Climate Change and the new Space Race' highlighted. The third pane is the editor for this project, showing a rich text editor with the following content:

Include Images
Images to be rendered in text including description

+ Add item

participants

RITCS participants: Ade Bormans, Alice Dhondt, Bram Spooren, Brecht Mertens, Damar Goes, Elena Brea Sandin, Felix Maesschak, Fiona Desmet, Isaac Roeland, Laura De Baudringhien, Leon Decock, Luna Glowacki, Mike Neyens, Pauline Augustyn, Suzanne Versels, Wanda Tolles

Cover
Cover image

Earth - view from space

Resources
Related resources (links, images)

- Documentation of SEADS Workshop for Winter S...
- RITCS Winter School 2022
- RITCS Winter School 2019

At the bottom right, there is a 'Publish' button.

Educational resources



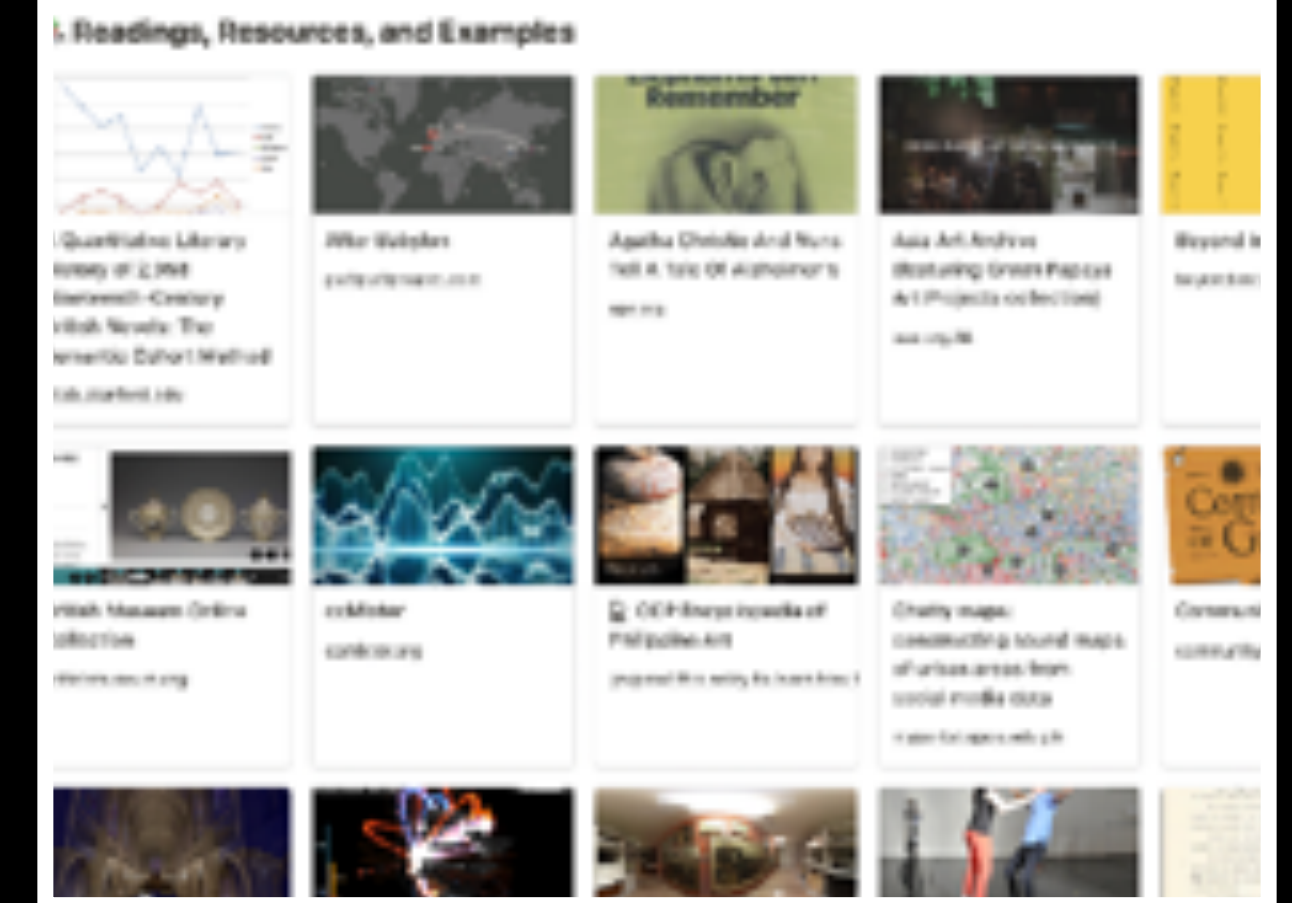
HUM 40: Tools and Methods in Digital Humanities

Welcome to HUM 40 - Tools and Methods in Digital Humanities! The practice of the humanities in the digital age requires knowledge and skills in the use of digital technologies to address humanistic questions. This is apparent in digital humanities projects, which reflect interdisciplinary approaches and multimedia formats. This course provides an overview of technologies, media, and computational methods that students need for digital humanities projects.

Course Objectives

At the end of the course, you should be able to:

1. Discuss the use of digital technologies in the humanities;
2. Describe the varieties of digital humanities;
3. Explain the methods of digital humanities, including the tools used; and
4. Undertake a digital humanities project.



<https://tinyurl.com/UPOU-HUM40>

Browse through all of the sections below, and then dig deeper into the ones relevant to your project

As we get closer towards the second half of the course, it's time for you to put what you've learned into practice. Over the past five modules we have been taking a broad perspective of DH. To prepare for your final project, don't try to become an expert in all of the DH genres! See under which genre(x) your idea falls, and dig deeper there together with your group. Expand the titles listed below to see resources (theory, methods, examples, tools, and commentary) I've compiled related to each genre. You will find that you will have previously encountered many (though not all) of these resources.

- ▶ Text-centric digital publishing and archiving
- ▶ Digital visualization, modelling, and mapping
- ▶ Oral, local, and community histories
- ▶ Text mining and analysis
- ▶ Audio/video projects
- ▶ Predominantly image-based projects
- ▶ Creative and experimental projects



<https://tinyurl.com/UPOU-HUM40>

▾ Digital visualization, modelling, and mapping

This genre combines quite a number of different kinds of projects that are typically authored with different kinds of authoring tools (recall Module [2.2](#), Tools for authoring digital humanities projects):

- GIS + mapping + spatial tools
- Digital visualization and modelling tools
- Network analysis and social media analysis tools

The reason for this is that these techniques tend to create compelling, interactive, dynamic, visual representations of humanities data. Authors of such projects tend to have substantial computer programming or statistical analysis skills, or collaborate with specialists (e.g., creative coders) who do. However, there are some tools that allow you to create simple visualization, modelling, and mapping projects.

Before presenting you with the list of readings, resources, and examples, I wanted to highlight one particular resource, which is the video I recorded for this class in which I give my own take on what data visualization is and when it is useful. I'm embedding it below.



<https://tinyurl.com/UPOU-HUM40>

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- Creative arts, design, and humanities (preferably with a specialization or background in digital humanities, 3D modeling, extended reality application development, physical computing, wearable technology, immersive environments, performance and movement studies, speculative design, speculative design, or futures studies)
- Media studies and related areas (including but not limited to media anthropology, cultural studies, psychology, performance studies, and media sociology)
- Development communication (preferably but not necessarily with a specialization in science communication)

If your background does not fit any of the above, please still consider submitting an application if you have an interest in the FICS' teaching and research programs and have a background in any of (but not limited to) the following: library and information science, law, digital humanities, art studies, cultural studies, anthropology, cognitive science, psychology, sociology, philosophy, film, broadcast media, advertising, marketing, and design research.

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Thanks. Questions?

Image credits: <https://ebird.org/species/vogbow2>

Diego Maranan, PhD
Faculty of Information and Communication Studies
University of the Philippines - Open University (fics.upou.edu.ph)
Space Ecologies Art and Design (www.seads.network)
dmaranan@upou.edu.ph

