



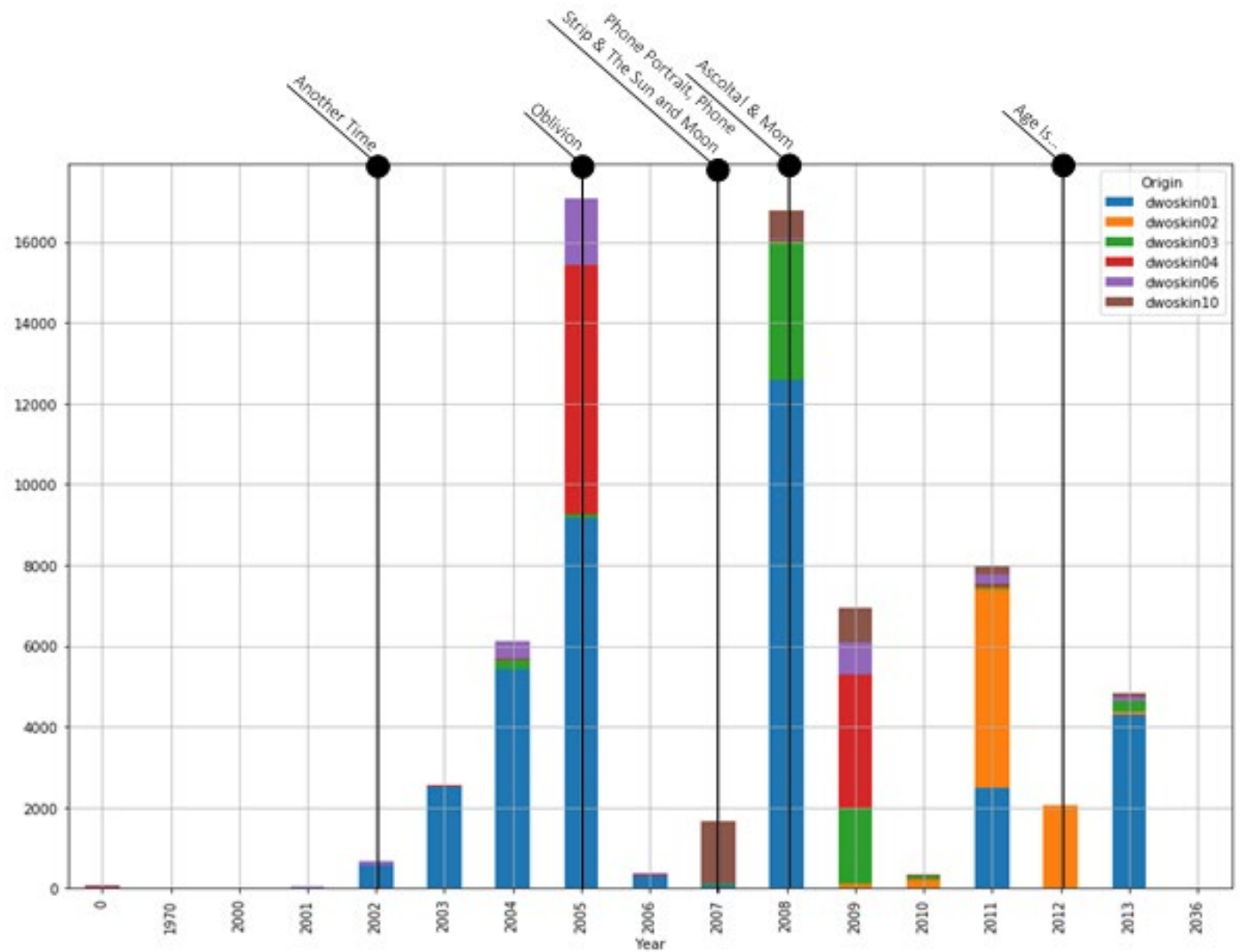
Stakeholders

- Researchers - film theory and history
- Creative Practitioners – artists and film makers
- “Archivists” – those responsible for curation and preservation
- Data Managers – those responsible for data created by researchers

Generating Datasets for Research

- Making sense of multimodal analogue and digital. Complex relationships between different types of materials:
 - Creative content
 - Personal content (letters, emails, autobiography, web activity)
 - Business content (invoices, purchases, promotional materials)
- Digital forensics is a digital humanities tool that allows reconstruction of events and influences. In particular, exploration of:
 - Artist's personal/professional history
 - Stages of creative processes
 - Technical environment
- Data exploration and visualisation as a digital humanities tool – already acknowledged.

Sample visualisation of timeline activity



Case Study for Archival Descriptions, Arrangement and Access

- Working with archival processes
 - Role of data visualisation as description
 - Disk images as “original order” arrangement
 - Emulation as mode of access
- Undefined processes
 - Digital forensics reports – how far do you go and where do they fit in the archive?
 - Visualisation for planning vs visualisation for content analysis.
 - Managing “privacy”, “personal data”, and access – some disagreement.
- Archival content vs research data tension
 - Content extraction as archival process or as research process
 - Archive as content provider or as service provider
 - Researcher as participant in archiving vs passive consumer – closing the loop

Visualisation of hard drive content to support archival processes for personal digital archives

<https://asistdl.onlinelibrary.wiley.com/doi/10.1002/pr2.329>

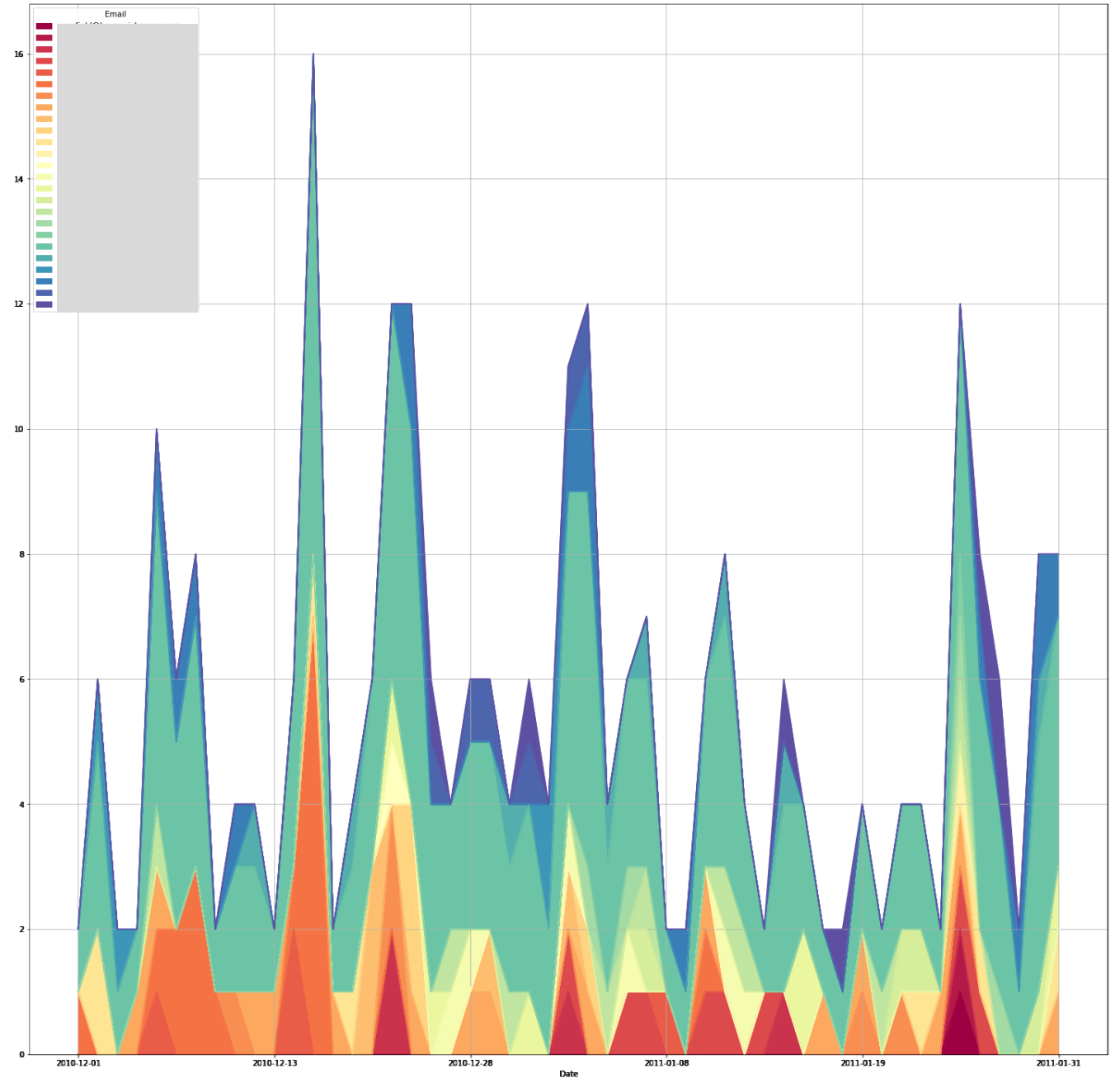
Conflicts: privacy and access in the 21st century

- Challenges:
 - Freedom of Information Act 2000; Freedom of Information (Scotland) Act 2002.
 - General Data Protection Regulation 2016.
 - Social dimensions of data/information deluge: volume, variety, velocity, veracity.
- Emerging trends:
 - The rise of AI for research, creative industries, archives
 - Concerns of authenticity, integrity and reliability.
 - Strengthening strategies to address issues of trust, bias, and ethics.
- Handling privacy, sensitive information, personal information, and more broadly questions of ethics - one of the biggest challenges for researchers, creative practitioners, archives, and research data managers in the 21st century.
- Formalising and investigating the impact of different privacy measures for all stakeholders.

A survey on email visualisation research to address the conflict between privacy and access

<https://doi.org/10.1007/s10502-022-09387-2>

Sample visualisations of email data at different levels of privacy



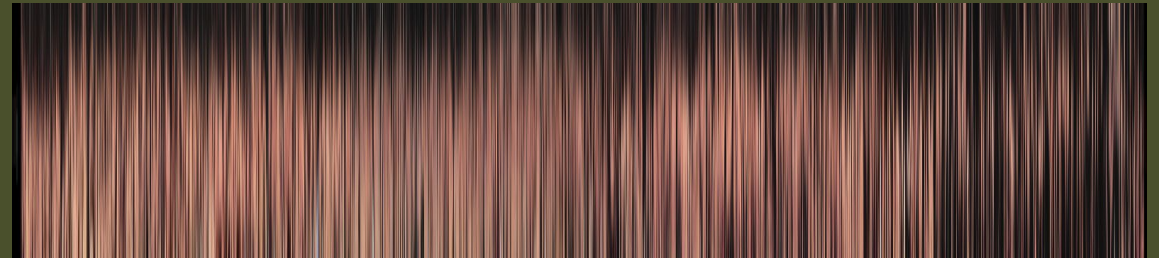
Providing visual overview of films

Barcode is created by stacking vertical strips against each other in sequence where **each strip represents the dominant colours of one movie frame**

Dyn Amo



Face Anthea



Jesus Blood

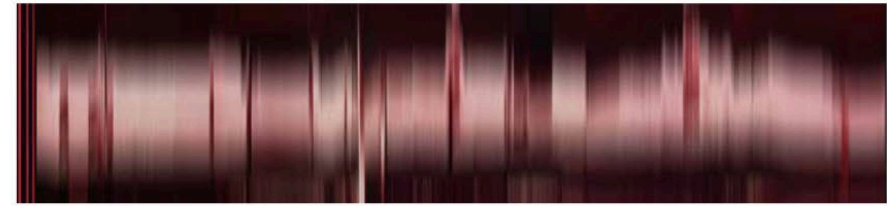


The Sun and the Moon



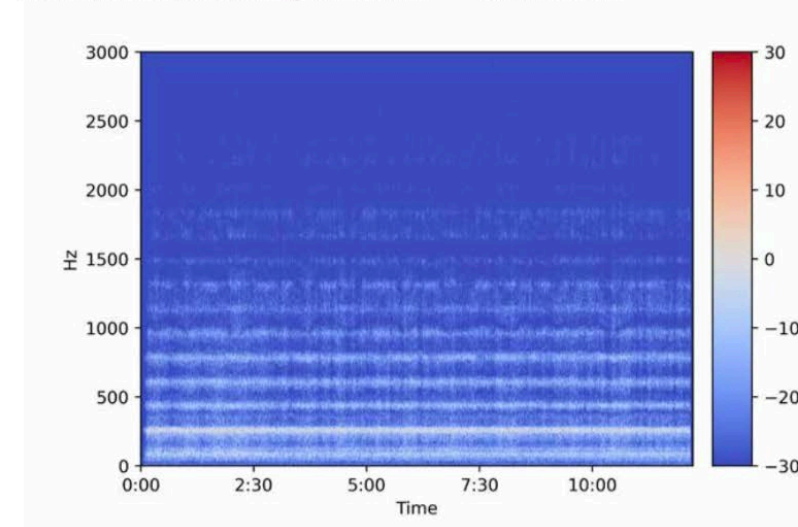


Except for its opening and closing titles, *Moment* consists of a single, fixed shot of a woman – Tina Fraser – in bed. The only movement comes from her, as represented by this visualization. Similarly, the soundtrack by Ron Geesin consists of a tape loop, as shown by this spectrogram.



It was at this time that I discovered what later was called by a few film critics 'the fourth look'. This 'look', which I happened upon as I proceeded to explore the intimate and personal nature of my filmmaking, was the shifting of the camera, as an extension of my self or my eye – basically me as a participant as person and camera – directly on to and with the subject or performer who, in turn, related and looked directly back towards me and, at the same time, the camera. I called it a 'dialogue' at the time, but it was fundamentally an acknowledgement of the presence of the camera and operator [me] as instrumental in the expression. Making a film for me was

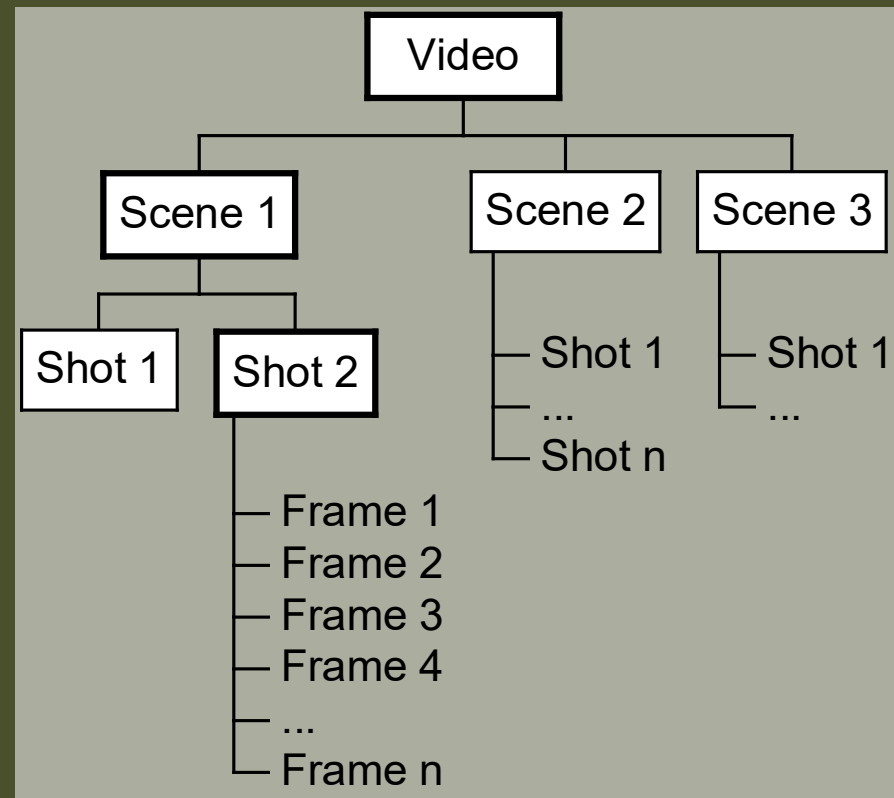
rather an improvised process starting with a fixed idea derived from a particular theme or personal narrative. To achieve much of this a spontaneous interaction occurred during the filming, producing a deeper and more immediate relationship between the film and the spectator. The camera becomes a performer in the film, and what is the point of view of the camera in filming becomes the point of view of the viewer in looking at the film when projected. This way of working produced an intimacy in my work I so dearly wanted to communicate in my work and here I found a way.
– Dwoskin, MeSteve



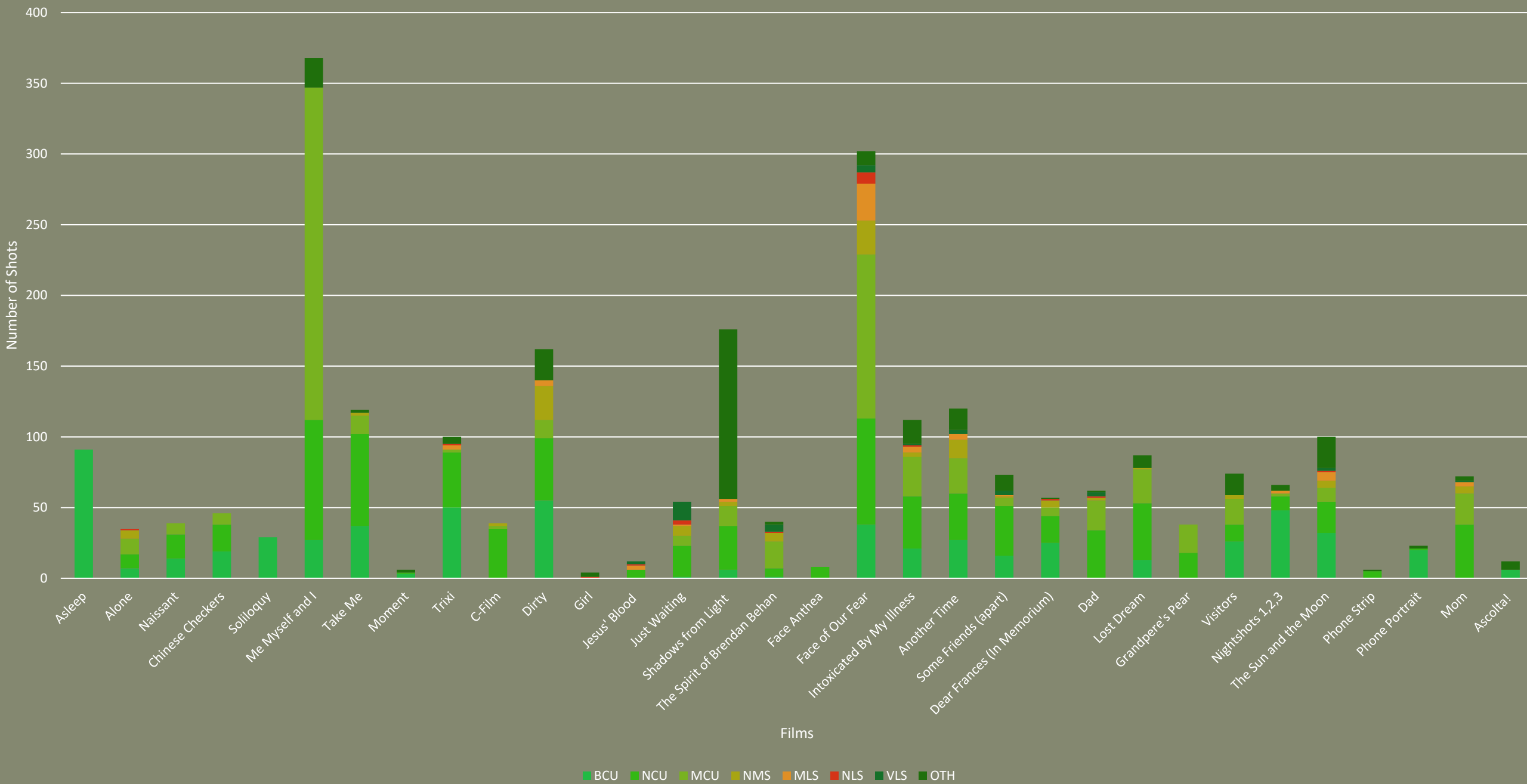
Next Spread: About the time of The Other Cinema's inaugural festival, which included films by Co-op-affiliated filmmakers as well as others harder to place such as James Scott and Peter Whitehead, Dwoskin collaborated with Peter Gidal on a pair of mutual appraisals in a short-lived magazine, *Independent Cinema*.

Cinematic

- Inspired by the works of Barry Salt on movie metrics, focusing on shot analysis



Shot Types



Questions?



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