Analog Digital Umiacs

This book explores the aesthetics, medial affordances, and cultural economics of monumental literary works of the digital age and offers a comparative and cross-cultural perspective on a wide range of contemporary writers. Using an international archive of hefty tomes by authors such as Mark Z. Danielewski, Roberto Bolaño, Elena Ferrante, Karl Ove Knausgård, George R.R. Martin, Jonathan Franzen, and William T. Vollmann, van de Ven investigates multiple strands of bigness that speak to the tenuous position of print literature in the present but also to the robust stature of literary discourse within our age of proliferating digital media. Her study makes a case for the cultural agency of the big book--as a material object and a discursive phenomenon, entangled in complex ways with questions of canonicity, materiality, gender, and power. Van de Ven takes us into a contested terrain beyond the 1,000-page mark, where issues of scale and reader comprehension clash with authorial aggrandizement and the pleasures of binge reading and serial consumption.

This synthesis lecture provides a survey of work on privacy in online social networks (OSNs). This work encompasses concerns of users as well as service providers and third parties. Our goal is to approach such concerns from a computer-science perspective, and building upon existing work on privacy, security, statistical modeling and databases to provide an overview of the technical and algorithmic issues related to privacy in OSNs. We start our survey by introducing a simple OSN data model and describe common statistical-inference techniques that can be used to infer potentially sensitive information. Next, we describe some privacy definitions and privacy mechanisms for data publishing. Finally, we describe a set of recent techniques for modeling, evaluating, and managing individual users' privacy risk within the context of OSNs. Table of Contents: Introduction / A Model for Online Social Networks / Types of Privacy Disclosure / Statistical Methods for Inferring Information in Networks / Anonymity and Differential Privacy / Attacks and Privacy-preserving Mechanisms / Models of Information Sharing / Users' Privacy Risk / Management of Privacy Settings

This book represents the culmination of a unique scholarly initiative located at the dynamic intersection of medical history and the digital humanities. It also represents an important outcome of the longstanding partnership between the National Endowment for the Humanities (NEH) and the National Library of Medicine (NLM) with Virginia Tech (VT) as a key collaborator.The specific initiative which led to this book-Viral Networks: An Advanced Workshop in Digital Humanities and Medical History-was a landmark moment in the NEH/NLM partnership dating from 2012when these agencies signed an agreement to "bring together scholars, scientists, librarians, archivists, curators, technical information specialists, healthcare professionals, cultural heritage professionals, and others in the humanities and biomedical communities in

order to share expertise and develop new research agendas representing the commitment of the NLM to supporting scholarship in medical history and digital humanities."Viral Networks represents true collaboration and commitment among a group of dedicated scholars, two federal agencies and their strategic partners, and one of America's most important public, land-grant, research universities. And this book represents such collaboration and commitment even more because it is available from VT Publishing in an open-access format, for all to appreciate as the studies therein engage undiscovered or underappreciated primary sources, push methodological boundaries to define and articulate new arguments, and chart new research trajectories. Indeed, this book defines the scholarly times in which its organizers conceived and published it as much as these times define the book itself.

The art and science of audiovisual preservation and access has evolved at breakneck speed in the digital age. The Joint Technical Symposium (JTS) is organized by the Coordinating Council of Audiovisual Archives Associations and brings experts from around the world to learn of technologies and developments in the technical issues affecting the long-term survival and accessibility of audiovisual collections. This collection of essays is derived from presentations made at the 2016 JTS held in Singapore and presents an overview of the latest audiovisual preservation methods and techniques, archival best practices in media storage, as well as analog-to-digital conversion challenges and their solutions.

The rapid development of digital technologies continues to have far reaching effects on our daily lives. This book explains how digital media—in providing the material and infrastructure for a host of practices and interactions—affect identities, bodies, social relations, artistic practices, and the environment. Theorizing Digital Cultures: Shows students the importance of theory for understanding digital cultures and presents key theories in an easy-to-understand way Considers the key topics of cybernetics, online identities, aesthetics and ecologies Explores the power relations between individuals and groups that are produced by digital technologies Enhances understanding through applied examples, including YouTube personalities, Facebook’s ‘like’ button and holographic performers Clearly structured and written in an accessible style, this is the book students need to get to grips with the key theoretical approaches in the field. It is essential reading for students and researchers of digital culture and digital society throughout the social sciences.

Introduction to digital filters. Finite impulse-response filters. Design of linear-phase finite impulse-response. Minimum-phas and complex approximation. Implementation of finite impulse-response filters. Properties of infinite impulse-response filters. Design of infinite impulse-response filters. Implementation of infinite impulse-response filters. Programs.

Jason Palmeri’s Remixing Composition: A History of Multimodal Writing Pedagogy challenges the longheld notion that the study and practice of composition has historically focused on words alone. Palmeri revisits many of the classic texts of composition theory from the 1960s, 1970s, and 1980s, closely examining how past compositionists responded to “new

media.” He reveals that long before the rise of personal computers and the graphic web, compositionists employed analog multimedia technologies in the teaching of composition. Palmeri discovers these early scholars anticipated many of our current interests in composing with visual, audio, and video texts. Using the concept of the remix, Palmeri outlines practical pedagogical suggestions for how writing teachers can build upon this heritage with digital activities, assignments, and curricula that meet the needs of contemporary students. He details a pluralist vision of composition pedagogy that explains the ways that writing teachers can synthesize expressivist, cognitive, and social-epistemic approaches. Palmeri reveals an expansive history of now forgotten multimodal approaches to composing moving images and sounds and demonstrates how current compositionists can productively remix these past pedagogies to address the challenges and possibilities of the contemporary digital era. A strikingly original take on the recent history of composition, Remixing Composition is an important work for the future of writing instruction in a digital age.

A group of young space travelers can't wait for their pizza party later, but how many hours away is dinner? What are hours anyway? Readers follow along as a loveable crew of kid astronauts and their Martain friends go about their daily routine, exploring the differences between seconds, minutes, and hours; what A.M. and P.M. mean; and how to tell time on both digital and analog clocks. Ten seconds to liftoff! Are you ready? Veteran children's nonfiction author David Adler incorporates math concepts, such as addition and subtraction, into this fun narrative with problem-solving exercises for readers to tackle at their own pace. Edward Miller's vibrant cartoon art depicts the happy group of friends embarking on space walks, working together on projects, and settling in for bed. The sixteenth book in Alder and Miller's math picture book series, this title is perfect for enthusiastic learners or kids who may need a little extra support in mastering this essential life skill. A glossary explains time zones, daylight savings time, and more. An out-of-this-world STEM book.

Paper Knowledge is a remarkable book about the mundane: the library card, the promissory note, the movie ticket, the PDF (Portable Document Format). It is a media history of the document. Drawing examples from the 1870s, the 1930s, the 1960s, and today, Lisa Gitelman thinks across the media that the document form has come to inhabit over the last 150 years, including letterpress printing, typing and carbon paper, mimeograph, microfilm, offset printing, photocopying, and scanning. Whether examining late nineteenth century commercial, or "job" printing, or the Xerox machine and the role of reproduction in our understanding of the document, Gitelman reveals a keen eye for vernacular uses of technology. She tells nuanced, anecdote-filled stories of the waning of old technologies and the emergence of new. Along the way, she discusses documentary matters such as the relation between twentieth-century technological innovation and the management of paper, and the interdependence of computer programming and documentation. Paper Knowledge is destined to set a new agenda for media studies.

A prominent German thinker argues that—contrary to “Twitter Revolution” cheerleading—digital communication is destroying political discourse and political action. The shitstorm represents an authentic phenomenon of digital communication. —from In the Swarm Digital communication and social media have taken over our lives. In this contrarian reflection on digitized life, Byung-Chul Han counters the cheerleaders for Twitter revolutions and Facebook activism by arguing that digital communication is in fact responsible for the disintegration of community and public space and is slowly eroding any possibility for real political action and meaningful political discourse. In the predigital, analog era, by the time an angry letter to the editor had been composed, mailed, and received, the immediate agitation had passed. Today, digital communication enables instantaneous, impulsive reaction, meant to express and stir up outrage on the spot. “The shitstorm,” writes Han, ”represents an authentic phenomenon of digital communication.” Meanwhile, the public, the senders and receivers of these communications have become a digital swarm—not a mass, or a crowd, or Negri and Hardt's antiquated notion of a “multitude,” but a set of isolated individuals incapable of forming a “we,” incapable of calling dominant power relations into question, incapable of formulating a future because of an obsession with the present. The digital swarm is a fragmented entity that can focus on individual persons only in order to make them an object of scandal. Han, one of the most widely read philosophers in Europe today, describes a society in which information has overrun thought, in which the same algorithms are employed by Facebook, the stock market, and the intelligence services. Democracy is under threat because digital communication has made freedom and control indistinguishable. Big Brother has been succeeded by Big Data.

This book presents 13 peer-reviewed papers as written results from the 2005 workshop "Topology-Based Methods in Visualization" that was initiated to enable additional stimulation in this field. It contains a survey of the state-of-the-art, as well original work by leading experts that has not been published before, spanning both theory and applications. It captures key concepts and novel ideas and serves as an overview of current trends in its subject.

A two-volume annotated guide to 26,670 listings of live and print sources of information designed to facilitate the start-up, development, and growth of specific small businesses, as well as 26,158 similar listings for general small business topics. An additional 11,167 entries are provided on a state-by-state basis; also included are 965 relevant U.S. federal government agencies and branch offices.

Everything is Relevant: Writings on Art and Life, 1991-2018 brings together texts by Canadian artist Ken Lum. They include diary entries, articles, catalogue essays, curatorial statements, a letter to an editor, and more. Along the way, the reader learns about late modern, postmodern, and contemporary art practices, as well as debates around issues such as race, class, and monumentality. Penetrating, insightful, and often moving, Lum's writings are essential for understanding

his varied practice, which has often been prescient of developments within contemporary art.

The Handbook of Neural Computation is a practical, hands-on guide to the design and implementation of neural networks used by scientists and engineers to tackle difficult and/or time-consuming problems. The handbook bridges an information pathway between scientists and engineers in different disciplines who apply neural networks to similar probl

As our culture begins to reckon with the limits of a digital world, it's time for the church to do the same. In our efforts to stay relevant in our digital age, have we begun to move away from transcendence? Pastor Jay Kim grapples with the ramifications of a digital church, from worship and Christian community to how we engage Scripture.

A single line of code offers a way to understand the cultural context of computing. This book takes a single line of code—the extremely concise BASIC program for the Commodore 64 inscribed in the title—and uses it as a lens through which to consider the phenomenon of creative computing and the way computer programs exist in culture. The authors of this collaboratively written book treat code not as merely functional but as a text—in the case of 10 PRINT, a text that appeared in many different printed sources—that yields a story about its making, its purpose, its assumptions, and more. They consider randomness and regularity in computing and art, the maze in culture, the popular BASIC programming language, and the highly influential Commodore 64 computer.

Conflict over information has become a central part of twenty-first century politics and culture. The sites of struggle are numerous, the actors beyond count. Currents of liberation and exploitation course through the debates about Snowden and surveillance; Anonymous and the 'Arab Spring'; search engines and social media. In Information Politics, Tim Jordan identifies all these issues in relation to a general understanding of the nature of an information politics that emerged with the rise of mass digital cultures and the internet. He also locates it within a field of rebellion and liberation that is populated by many interwoven social and political conflicts including gender, class and ecology. The exploitations both facilitated by, and contested through, increases in information flows; the embedding of information technologies in daily life; and the intersection of network and control protocols are all examined inInformation Politics. Anyone hoping to get to grips with the rapidly changing terrain of digital culture and conflict should start here.

Grammalepsy collects, reconfigures, and recontextualizes 20 years of formative writing from John Cayley, a pioneering practitioner, publisher, and researcher of digital literature.

In From Grain to Pixel, Giovanna Fossati analyzes the transition from analog to digital film and its profound effects on filmmaking and film archiving. Reflecting on the theoretical conceptualization of the medium itself, Fossati poses significant questions about the status of physical film and the practice of its archival preservation, restoration, and presentation. From Grain to Pixel attempts to bridge the fields of film archiving and academic research by addressing the discourse on film's ontology and analyzing how different interpretations of what film is affect the role and practices of film archives. By proposing a novel theorization of film archival practice, Fossati aims to stimulate a renewed dialogue between film scholars and film archivists. Almost a decade after its first publication, this revised edition covers the latest developments in the field. Besides a new general introduction, a new conclusion, and extensive updates to each chapter, a novel theoretical framework and an additional case study have been included.

Buku ini merupakan sebuah tutorial untuk mulai memahami GIS dari sudut pandang perangkat lunak yang bernama ArcGIS. Sebuah perjalanan panjang ketika Penulis mengenal GIS di awal tahun 2000-an dengan perangkat lunak Arc/Info yang masih menggunakan perintah

seperti halnya DOS namun powerful, berlanjut ke ArcView yang menggunakan antar muka ramah pengguna, hingga ArcGIS yang menggabungkan kemampuan kedua pendahulunya. Antar muka ramah pengguna dan powerful dalam pemrosesan data yang kompleks dan membutuhkan kapasitas tinggi merupakan keunggulan dari ArcGIS. Perangkat lunak yang akan menjadi penerus ArcGIS adalah ArcGIS Pro. Antar muka penerus ArcGIS ini berbeda dengan para pendahulunya. Jika pengguna sudah mulai membiasakan diri dengan antar muka perangkat lunak ArcGIS dan berbagai istilah di dalamnya, Penulis yakin pengguna akan mampu menguasai perangkat lunak GIS lainnya walaupun memiliki antar muka yang berbeda.

A highly original approach to the philosophy of musical experience.

The report investigates "procedures to reformat sound on analog carriers to digital media or files. It summarizes discussions and recommendations emerging from a meeting of leading audio preservation engineers held January 29-30, 2004, to assess the present state of standards and best practices for capturing sound from analog discs and tapes"--Page v.

In Touch, Laura U. Marks develops a critical approach more tactile than visual, an intensely physical and sensuous engagement with works of media art that enriches our understanding and experience of these works and of art itself. These critical, theoretical, and personal essays serve as a guide to developments in nonmainstream media art during the past ten years -- sexual representation debates, documentary ethics, the shift from analog to digital media, a new social obsession with smell. Marks takes up well-known artists like experimental filmmaker Ken Jacobs and mysterious animators the Brothers Quay, and introduces groundbreaking, lesser-known film, video, and digital artists. From this emerges a materialist theory -- an embodied, erotic relationship to art and to the world. Marks's approach leads to an appreciation of the works' mortal bodies: film's volatile emulsion, video's fragile magnetic base, crash-prone Net art; it also offers a productive alternative to the popular understanding of digital media as "virtual" and immaterial. Weaving a continuous fabric from philosophy, fiction, science, dreams, and intimate experience, Touch opens a new world of art media to readers.

Poetry. Art. Collaboration. An unlikely marriage of print and digital, BETWEEN PAGE AND SCREEN chronicles a love affair between two characters, P and S. The book has no words, only inscrutable black and white geometric patterns that, when coupled with a webcam, conjure the written word. Reflected on screen, the reader sees him or herself with open book in hand, language springing alive and shape- shifting with each turn of the page. The story unfolds through a playful and cryptic exchange of letters between P and S as they struggle to define their relationship. Rich with innuendo, anagrams, etymological and sonic affinities between words, BETWEEN PAGE AND SCREEN revels in language and the act of reading.

This book offers a practical understanding of issues involved in improving data quality through editing, imputation, and record linkage. The first part of the book deals with methods and models, focusing on the Fellegi-Holt edit-imputation model, the Little-Rubin multiple-imputation scheme, and the Fellegi-Sunter record linkage model. The second part presents case studies in which these techniques are applied in a variety of areas, including mortgage guarantee insurance, medical, biomedical, highway safety, and social insurance as well as the construction of list frames and administrative lists. This book offers a mixture of practical advice, mathematical rigor, management insight and philosophy.

The first book on the philosophy and aesthetics of digital preservation examines the challenge posed by new media to our long-term social memory. How will our increasingly digital civilization persist beyond our lifetimes? Audio and videotapes demagnetize; CDs delaminate; Internet art links to websites that no longer exist; Amiga software doesn't run on iMacs. In Re-collection, Richard Rinehart and Jon Ippolito

argue that the vulnerability of new media art illustrates a larger crisis for social memory. They describe a variable media approach to rescuing new media, distributed across producers and consumers who can choose appropriate strategies for each endangered work. New media art poses novel preservation and conservation dilemmas. Given the ephemerality of their mediums, software art, installation art, and interactive games may be heading to obsolescence and oblivion. Rinehart and Ippolito, both museum professionals, examine the preservation of new media art from both practical and theoretical perspectives, offering concrete examples that range from Nam June Paik to Danger Mouse. They investigate three threats to twenty-first-century creativity: technology, because much new media art depends on rapidly changing software or hardware; institutions, which may rely on preservation methods developed for older mediums; and law, which complicates access with intellectual property constraints such as copyright and licensing. Technology, institutions, and law, however, can be enlisted as allies rather than enemies of ephemeral artifacts and their preservation. The variable media approach that Rinehart and Ippolito propose asks to what extent works to be preserved might be medium-independent, translatable into new mediums when their original formats are obsolete.

Writing History in the Digital Age began as a “what-if” experiment by posing a question: How have Internet technologies influenced how historians think, teach, author, and publish? To illustrate their answer, the contributors agreed to share the stages of their book-in-progress as it was constructed on the public web. To facilitate this innovative volume, editors Jack Dougherty and Kristen Nawrotzki designed a born-digital, open-access, and open peer review process to capture commentary from appointed experts and general readers. A customized WordPress plug-in allowed audiences to add page- and paragraph-level comments to the manuscript, transforming it into a socially networked text. The initial six-week proposal phase generated over 250 comments, and the subsequent eight-week public review of full drafts drew 942 additional comments from readers across different parts of the globe. The finished product now presents 20 essays from a wide array of notable scholars, each examining (and then breaking apart and reexamining) if and how digital and emergent technologies have changed the historical profession.

Smart phones, tablets, Facebook, Twitter, and wireless Internet connections are the latest technologies to have become entrenched in our culture. Although traditionalists have argued that computer-mediated communication and cyberspace are incongruent with the study of folklore, Trevor J. Blank sees the digital world as fully capable of generating, transmitting, performing, and archiving vernacular culture. Folklore in the Digital Age documents the emergent cultural scenes and expressive folkloric communications made possible by digital “new media” technologies. New media is changing the ways in which people learn, share, participate, and engage with others as they adopt technologies to complement and supplement traditional means of vernacular expression. But behavioral and structural overlap in many folkloric forms exists between on- and offline, and emerging patterns in digital rhetoric mimic the dynamics of previously documented folkloric forms, invoking familiar social or behavior customs, linguistic inflections, and symbolic gestures. Folklore in the Digital Age provides insights and perspectives on the myriad ways in which folk culture manifests in the digital age and contributes to our greater understanding of vernacular expression in our ever-changing technological world.

For years, pundits have trumpeted the earthshattering changes that big data and smart networks will soon bring to our cities. But what if cities have long been built for intelligence, maybe for millennia? In Code and Clay, Data and Dirt Shannon Mattern advances the provocative argument that our urban spaces have been “smart” and mediated for thousands of years. Offering powerful new ways of thinking about our cities, Code and Clay, Data and Dirt goes far

beyond the standard historical concepts of origins, development, revolutions, and the accomplishments of an elite few. Mattern shows that in their architecture, laws, street layouts, and civic knowledge—and through technologies including the telephone, telegraph, radio, printing, writing, and even the human voice—cities have long negotiated a rich exchange between analog and digital, code and clay, data and dirt, ether and ore. Mattern's vivid prose takes readers through a historically and geographically broad range of stories, scenes, and locations, synthesizing a new narrative for our urban spaces. Taking media archaeology to the city's streets, Code and Clay, Data and Dirt reveals new ways to write our urban, media, and cultural histories.

How countercultural communities have made the Internet meet their needs, subverting established norms of digital technology use. Whether by accidental keystroke or deliberate tinkering, technology is often used in ways that are unintended and unimagined by its designers and inventors. In this book, Jessa Lingel offers an account of digital technology use that looks beyond Silicon Valley and college dropouts-turned-entrepreneurs. Instead, Lingel tells stories from the margins of countercultural communities that have made the Internet meet their needs, subverting established norms of how digital technologies should be used. Lingel presents three case studies that contrast the imagined uses of the web to its lived and often messy practicalities. She examines a social media platform (developed long before Facebook) for body modification enthusiasts, with early web experiments in blogging, community, wikis, online dating, and podcasts; a network of communication technologies (both analog and digital) developed by a local community of punk rockers to manage information about underground shows; and the use of Facebook and Instagram for both promotional and community purposes by Brooklyn drag queens. Drawing on years of fieldwork, Lingel explores issues of alterity and community, inclusivity and exclusivity, secrecy and surveillance, and anonymity and self-promotion. By examining online life in terms of countercultural communities, Lingel argues that looking at outsider experiences helps us to imagine new uses and possibilities for the tools and platforms we use in everyday life.

Digital information and networks challenge the core practices of libraries, archives, and all organizations with intensive information management needs in many respectsâ€"not only in terms of accommodating digital information and technology, but also through the need to develop new economic and organizational models for managing information. LC21: A Digital Strategy for the Library of Congress discusses these challenges and provides recommendations for moving forward at the Library of Congress, the world's largest library. Topics covered in LC21 include digital collections, digital preservation, digital cataloging (metadata), strategic planning, human resources, and general management and budgetary issues. The book identifies and elaborates upon a clear theme for the Library of Congress that is applicable more generally: the digital age calls for much more collaboration and cooperation than in the past. LC21 demonstrates

that information-intensive organizations will have to change in fundamental ways to survive and prosper in the digital age.
This book presents advances in matrix and tensor data processing in the domain of signal, image and information processing. The theoretical mathematical approaches are discusses in the context of potential applications in sensor and cognitive systems engineering. The topics and application include Information Geometry, Differential Geometry of structured Matrix, Positive Definite Matrix, Covariance Matrix, Sensors (Electromagnetic Fields, Acoustic sensors) and Applications in Cognitive systems, in particular Data Mining.
The four-volume set LNCS 8925, 8926, 8927 and 8928 comprises the thoroughly refereed post-workshop proceedings of the Workshops that took place in conjunction with the 13th European Conference on Computer Vision, ECCV 2014, held in Zurich, Switzerland, in September 2014. The 203 workshop papers were carefully reviewed and selected for inclusion in the proceedings. They where presented at workshops with the following themes: where computer vision meets art; computer vision in vehicle technology; spontaneous facial behavior analysis; consumer depth cameras for computer vision; "chalearn" looking at people: pose, recovery, action/interaction, gesture recognition; video event categorization, tagging and retrieval towards big data; computer vision with local binary pattern variants; visual object tracking challenge; computer vision + ontology applies cross-disciplinary technologies; visual perception of affordance and functional visual primitives for scene analysis; graphical models in computer vision; light fields for computer vision; computer vision for road scene understanding and autonomous driving; soft biometrics; transferring and adapting source knowledge in computer vision; surveillance and re-identification; color and photometry in computer vision; assistive computer vision and robotics; computer vision problems in plant phenotyping; and non-rigid shape analysis and deformable image alignment. Additionally, a panel discussion on video segmentation is included.
Concluding with a detailed agenda for action, The Great Upheaval is aimed at policy makers, college administrators, faculty, trustees, and students, as well as general readers and people who work for nonprofits facing the same big changes.