SN-0016 Support for Morphing of Audio-visual Assets

Support for Morphing of Audio-visual Assets

Please fill in the following metadata about this narrative (and delete this line when finished!):

Collection Date:
Scholar #1 Info: (if more than one scholar's process is described, copy this set for each scholar)

- Name: David Greetham
- Email: david.greetham@gmail.com
- Title: Professor of English
- Institution/Organization: CUNY, The Graduate Center
- Field of Study/Creative Endeavor:

Collector Info (can be the same as "Scholar" above):

- Name: Same as above
- Email:
- Title:
- Institution/Organization:

Notes on Methodology:

Please briefly describe the collection methods used (eg. "self report", "questionnaire", "ethnographic interview")

Scope

The scope section is provided by the collector, with input from the scholar(s), and attempts to estimate the scope of the group that performs the processes described: How broadly do the practices described in this narrative apply to others in same field, in related fields, etc?

1. In the opinion of the scholar, who participates in the process the story describes? (e.g. "just this scholar", "many people in the scholar’s field of inquiry", "all academics", etc.)
2. What is this process intended to accomplish for the scholar?
3. Who is the intended audience of the processes described?
4. Is this the only process the scholar uses to accomplish his/her goals?
5. What "shared services" would help transform the story into something of more benefit for the scholar or his/her audience? What process or processes in the story could be automated?

WHAT: The compilation of a series of digital morphs illustrating the problem of the ontology of a text, its relation with precedent and subsequent texts, and the blurring of the boundaries of the “work”. The compilation/database is primarily of visual materials (from paintings to video games to cartoons to architecture), but also incorporates audio files. The morphing project has been the subject of several lectures at "digital resources" conferences, is used in my textual/critical courses, and has been the subject of a number of published (and to be published essays). An example of a mid-point in a low-resolution morph constructed from two different video games is attached.

HOW: The following is a caption to an illustration from the compilation; it sets out the procedures in a general way image not included due to limitations of Project Bamboo wiki

Complex Morph storyboard, showing selection of key points and keylines in a two-sequence morph on three states. Note that once a keypoint has been selected in the opening frame of each level of a storyboard, the morphist must then make a subjective decision on what will be the appropriate analogous keypoint on the closing frame of that level (i.e. the initial digital pairing of the two keypoints is based purely on the positions of individual pixels in the graphic frame, and it is the morphist who must then drag the corresponding keypoint to the pixel that best represents the formal or ontological equivalence in the morph narrative being constructed). Other technical and critical decisions made by the morphist that will have direct effects on every frame of the total morph movie include the setting of time codes, the image resolution (in dpi), the image resizing, the chroma-keying (adjustment of colour wheel), the zoom ratio, the setting of interpolation points (transformation-control points along each keyline), degrees of rotation, the selection of crossfade protocols, the compression ratio, the relation between quality of animation-image and animation motion (in inverse proportion), the frames per second (8 is standard low-end for computer animations, 30 for NTSC US and 25 European video), and the pixel depth (i.e. the number of colours in the transition image), which will depend on the technical capacities of the playback device (8-bit, 24-bit). All of this demonstrates that, while the resulting morph may look like "free play" or "feminist fluidity", it is in fact the construct of a very complex series of technical and critical decisions made by the morphist.

HELPS: Graphics and audio editing programs that can accomplish the steps laid out above.

NEED: As above, with more sophisticated morphing software and display.

Sections below have not been completed

Keywords

Please provide some keywords that will allow us to group or cluster related stories—or aspects of stories.
1. Was this story collected for a particular Bamboo working group? If so, please include, as keywords, the appropriate group(s).

- Education
- Institutional Support
- Scholarly Networking
- Shared Services
- Scholarly Narratives
- Tools and Content Partners

2. Suggested keywords: Does this narrative contain elements that could be mapped to these keywords? If so, please indicate which ones and briefly describe the mapping. Add any additional keywords in #3. (These are global keywords from this page keywords)

- Aggregate
- Annotate
- Consider
- Discover
- Engage
- Interact
- Publish
- Preserve
- Share

3. Please list additional keywords here:

Narrative

Please include the text, documents, media, or other material which comprise this narrative

Other Comments:

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