IU Libris and More
Tablet Publications for Marketing, Teaching and Research

Greg Polit, Director, Informational and Emerging Technologies, IU Public Affairs
Bob Flynn, Manager, IT Community Partnerships, UITS
Digital Publishing Suite @ IU

• First DPS publications created in 2010
• IU Libris launched May 2011
• IU/Adobe Higher Education pilot Aug – Nov 2011
Why DPS tablet publications?

• IU’s sustainability initiative
• Ability to create rich multimedia experience for tablet users
• Tablet publishing platform leveraging IU’s preferred desktop publishing tool
• Extend the reach of print publications
• Analytics
IU Libris

demo

Greg Polit
Future of IU Libris

• Personalized publications
• Support for multiple formats (DPS, PDF, Epub)
• Support for Android and other OSes
• Browse by campus/school or topic
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Why DPS?

- Richer Experience
- Available on tablet devices
- Central online distribution
- Familiar workflow and authoring tools for print designers
- Reduced printing costs
- Ease of updating and revision
Why *not* DPS?

- Learning curve
- Distribution
- Pricing
- Not well suited for all publications
- Multiple versions for different devices
WHO?
where?
WHAT?
WHEN?
Why?
Education Case Studies and Early Adoption

- Higher Education
  - Indiana University
  - Case Western Reserve University
  - University of Oregon
  - School of Visual Arts
- K - 12
  - Victory Productions - Early Jamestown (first e-Textbook on DPS platform)
  - Saint John’s Baptist
Institutional Benefits

- Creating impactful and engaging communications
- Reliance on publishers or vendors to create and distribute campus publications
- Reaching students and faculty with a wide variety of tablet devices
- Understanding what messages and pathways are most effective
- Showcasing research and scholarly pubs in a visually engaging and impactful way
DPS as Subject Matter

- Prepare students with competitive workforces skills
- Create and test content on multiple tablets
- Enable students to reach the widest audience
- Learn to use analytics to better understand audience interest and behaviors
- Efficiently author publications using familiar Adobe Creative Suite® 5.5 components
DPS in teaching and learning

- Make intuitive connections or just grab attention with interactive syllabi and lesson content
- Challenge students to explore a richer medium for project deliverables
- Engaging way to chronicle student achievement
- Bring rich media content into the classroom independent of fixed infrastructure.
- Leverage other tablet applications and features
DPS in Academia

demo

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September 29, 2011

Abstract

Chondroitinase-ABC (CHABC) was applied to a cervical level spinal cord to degrade the local accumulation of inhibitory chondroitin sulfate proteoglycans. The intent was to enhance the extent of regeneration from the distal end of a peripheral nerve (PN) graft back to the spinal cord, having bypassed a hemisection lesion at C3. CHABC-treated rats showed (1) gradual improvement in the range of forelimb movement during locomotion, with some animals progressing to the point of raising their forelimb above the rope, (2) an enhanced ability to use the forelimb in a cylinder test, and (3) improvements in balance and weight bearing on a horizontal rope. Transaction of the PN graft, which cuts through regenerating axons, greatly diminished these functional improvements. Axonal regrowth from the PN graft correlated well with the behavioral assessments. Thus, many more axons extended for much larger distances into the cord and CHABC treatment and bridge insertion compared with the control groups, in which axons regenerating into the PN graft but growth back into the spinal cord was extremely limited. These results demonstrate, for the first time, that modulation of extracellular matrix components after spinal cord injury promotes significant axonal regeneration beyond the distal end of a PN bridge back into the spinal cord and that regenerating axons can mediate the return of useful function of the affected limb.
Crowdsourcing and Copyright

Crowdsourcing and derivative works

Interactive Web 2.0 technologies have enabled people to come together and jointly engage in projects across the globe. Joint online projects are often referred to as crowdsourcing. One of the most high profile and large scale crowd-sourced digital works is the online encyclopedia, Wikipedia, where anyone can add or revise an online entry. However, crowdsourcing presented digital technologies. For example, the Oxford English Dictionary is a very well known example of an early crowdsourced project. Its creation, involving contributions from a variety of writers, is chronicled in Simon Winchester’s book, The Professor and the Madman. While crowdsourcing is not new to the digital age, Web 2.0 technologies have vastly expanded the scope, scale, and global reach of crowdsourced projects.

The exponential rise of digital crowdsourcing has created new challenges for copyright law, particularly with respect to derivative works. A derivative work is a work based substantially on one or more pre-existing works. Under American law, the owner of a copyright work holds the exclusive right to prepare derivative works based on her original work. That generally the holder of a copyright in a book or movie has the right to control prequel sequel and arguably also some fan fiction that contains the characters and ideas from the original work. There have been several high profile cases in the pre-digital world where copyright holders have sued publishers or distributors of unauthorized sequels. American copyright law also prevents the creator of a derivative work from asserting her own copyright in the new work to the extent that she made unauthorized use of the original source work. Thus, the creator of a derivative work might not be legally entitled to assert any rights in her own work if her creation is sufficiently closely related to another person’s character or storylines.

The most obvious legal recourse against copyright infringement in the case of a derivative work is the fair use defense. However, the application of fair use at least in American law tends to be unpredictable in practice. It is very difficult to know upfront whether the defense would succeed in any given case. As a result, many people probably avoid making derivative works in the first place for fear of being sued.

It is possible to obtain a license from a copyright holder to use an original work as part of a derivative work. However, copyright holders will not always be prepared to grant licenses, or may not want to grant licenses on terms that are satisfactory or affordable to the potential licensor. A copyright holder may be prepared to grant a license that only allows the licensor to make certain specified uses of the work, or may seek prohibitive licensing fees. If a potential licensor either cannot afford a license or wants to use the original work in a manner inconsistent with the preferred license terms, she does so at her own risk. She has the option of not using the work at all, or of using the work and either hoping she isn’t sued or hoping that, if she is sued, she can mount an effective fair use defense.

“Fair use, a limitation and exception to the exclusive right granted by copyright law to the author of a creative work, is a doctrine in United States copyright law that allows limited use of copyrighted material without acquiring permission from the right holders. Examples of fair use include commentary, criticism, news reporting, research, teaching, library archiving and scholarship. It provides for the legal, non-licensed citation or incorporation of copyrighted material in another author’s work under a four-factor balancing test.” - Wikipedia

Case Western Reserve University

Crowdsourcing and Copyright

Jacqueline Lipton, Ph.D.
Professor of Law and Associate Dean for Faculty Development and Research, Case Western Reserve University School of Law
July 2011

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September 29, 2011

Customize footer: View menu/Header and Footer

Case Western Reserve University
Star Wars: Uncut

To examine the issue of Web 2.0 enabled filmmaking works in context, consider Star Wars Uncut. This is a broadsided fan based project where individual amateur film makers were invited to select a 15 minute segment of the original Star Wars movies (Episode IV, A New Hope) and film their own version of that segment. The segments were then edited together into a new film which ultimately won an Emmy award. To date, Lucasfilm (the owner of the copyright in the Star Wars movies) appears not to have taken a formal position on the project. Technically, the company could claim copyright infringement against Casey Pugh, the organizer of the project, as well as potentially many of the amateur film makers involved. If Lucasfilm did sue Pugh or the individual film makers, it is not clear whether a fair use defense would be effective.


This short clip from Star Wars: Uncut contains reproductions not only of scenes from A New Hope, but also a brief cameo appearance of a copyrighted character from The Simpsons. Any reproduction of a protected work is technically a copyright infringement, even if the absence of a license or a viable defense. Thus, even this short snippet of film could possibly have infringed Lucasfilm’s rights in its Star Wars characters and/or Fox Television’s rights in its Simpsons characters. The question is whether a fair use defense is available here.
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Oregon University

We are the university of planners and poets, runners and researchers, independent thinkers, neuroscientists and brainiacs, people of all flavors and hues, environmental masterminds, architects and accountants, teachers and learners, native peoples and newcomers, coaches of life and sport, indispensable partners, dancers and astronomers.

University of Oregon
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Wide range of interactivity & formats

- Pan & Zoom
- Web Content
- Hyperlinks
- Audio
- Video
- Slideshow
- Image Sequence
- Panorama
Digital Publishing Formats

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Reference Links

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Subscribe to iu_libris-l@indiana.edu

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Thank you!

Greg Polit
Director, Informational and Emerging Technologies
IU Public Affairs
gpolit@iu.edu

Bob Flynn
Manager, IT Community Partnerships
UI TS
reflynn@iu.edu