

**Summer 2007 Fellowship Call for Proposals**  
***Vectors: Journal of Culture and Technology in a Dynamic Vernacular***

The University of Southern California's Institute for Multimedia Literacy is pleased to announce the fourth annual Fellowship Program for summer 2007 to foster innovative multimedia research for its digital publishing venture, *Vectors: Journal of Culture and Technology in a Dynamic Vernacular*.

First launched in 2005, *Vectors* is an international electronic journal dedicated to expanding the potentials of academic publication via emergent and transitional media. Moving well beyond the text-with-pictures format of much electronic scholarly publishing, *Vectors* brings together visionary scholars with cutting-edge designers and technologists to propose a thorough rethinking of the dynamic relationship of form to content in academic research, focusing on the ways technology shapes, transforms, and reconfigures social and cultural relations.

*Vectors* adheres to the highest standards of quality with a strenuous review process integrated into the production cycle. The journal is edited by Tara McPherson and Steve Anderson, with Creative Directors Erik Loyer and Raegan Kelly, Lead Programmer Craig Dietrich and Managing Editor Holly Willis and is guided by the collective knowledge of a prestigious international board.

**About the Fellowships**

- Up to eight *Vectors* Fellowships will be awarded to individuals or teams of collaborators in the early- to mid-stages of development of a scholarly multimedia project related to the themes of *Reading* or *Noise*. Completed projects will be included in Volume 4 of the journal in 2008. *Vectors* features next-generation multimedia scholarship, and is interested in publishing work for an array of screens that includes the Web-based edition of the journal as well as other networked and mobile formats.

**Volume Four, Issue One: *Reading***

This issue will foreground a lesson implicit in every project *Vectors* publishes: our reading practices are profoundly shaped by shifting relations of form to content. This issue encourages diverse examinations of the many ways in which the intersections of technology and culture inform, impede, or otherwise impact the ways in which we read, in the past, in the present, and even in the future. We are interested in a broadly-conceived notion of reading, one which can engage with text, images, screens, interfaces, physical environments, diverse literacies, and more. We invite applicants to consider the forms of reading that will be structured by the projects they propose to create. In particular, we seek engagements with reading that foreground the ideological, cultural, or politicized aspects of reading.

**Possible areas of investigation include but are not limited to:**

-reading and the relations of power

- the future of reading
- histories of reading, technology, and culture
- reading in public/public reading
- reading the image/understanding pictures/reading beyond text
- interface and the possibility of reading
- reading the screen
- literacy and technology
- reading machines/machinic reading
- code and emergent modes of reading
- cultural specificity and practices of reading
- reading as a social practice
- the relation of reading to writing, particularly in new media environments
- media specificity and practices of reading
- reading, interactivity, and collaboration
- designing for reading/reading design
- reading as navigation
- transmedia reading

**Volume Four, Issue Two: *Noise***

This issue will explore and analyze the rich and complex relationships between sound and technology in the sonic landscapes of past, present, and future. How has technology shaped the ways in which we can hear our world? How do we decide what is noise? What power struggles are laced through, covered over, or revealed by the sounds and noises that permeate existence? Do digital technologies expose a new or shifting understanding of sound and/or noise and their importance to daily living? Can a spirited examination of sound destabilize the privileged role of visibility in the study of modernity? How might we best undertake aural histories? We also encourage projects that investigate sound and noise in ways that extend beyond a focus on music.

**Possible areas of investigation include but are not limited to:**

- Afrofuturism and sound
- the sounds and noises of DIY and remix culture
- noise in the system / signal-to-noise
- the politics of hearing, sound, and noise
- border sounds
- hearing the past/aural histories
- technologies of recording/recording technologies
- noise pollution
- loudness/silence
- designing sounds/acoustics
- media specificity and sound
- file sharing, archiving, and networked sound
- found sounds; incidental noises

### **About the Awards**

All fellowship recipients will participate in a one-week residency June 18-22, 2007 at USC's Institute for Multimedia Literacy, where they will have access to state of the art production facilities. Fellows work in collaboration with world-class designers and *Vectors'* technical support and programming team during the residency; this collaboration will continue throughout the project's development.

The residency will include colloquia and working sessions in which participants will develop project foundations and collectively engage relevant issues in scholarly multimedia. Applicants need not be proficient with new media authoring, but must demonstrate familiarity with the potentials of digital media forms and clearly articulate their motivations for creating a digital project. Evidence of the capacity for successful collaboration and for scholarly innovation is required. Fellowship awards will include an honorarium of \$1500 for each participant or team of collaborators, in addition to travel and accommodation expenses.

### **About the Proposals**

We are seeking project proposals that creatively address issues related to the themes of Reading and Noise. While the format of the journal is meant to explore innovative modes of multimedia scholarship, we are not necessarily looking for projects that are *about* new media. Rather, we are interested in the various ways that 'old' and 'new' technologies suggest a transformation of scholarship, art, and communication practices and their relevance to everyday life in an unevenly mediated world.

Applicants are encouraged to think beyond the computer screen to consider possibilities created by the proliferation of wireless technology, handheld devices, etc. Projects may translate existing scholarly work or be entirely conceived for new media. We are particularly interested in projects that re-imagine the role of the user and seek to reach broader publics. Work that creatively explores innovations in interactivity, cross-disciplinary collaboration, or scholarly applications for newly developing scientific or engineering technologies is also encouraged.

### **Proposals should include the following:**

- Title of project and a one-sentence description.
- A 3-5 page description of the project concept, goals, and outcomes.

This description should address questions of audience and innovative uses of interactivity, address, and form. Please also clearly state the project's argument and its contribution to multimedia scholarship and, more generally, to contemporary scholarship in your field. This description must include an explanation of how a digital format is integral to the goals of your project.

- A description of the types of media you anticipate including in your project and a brief explanation of why they are significant to the project.
- Brief biography of each applicant, including relevant qualifications and experience for this fellowship.

- Full CV for each applicant.
- Anticipated resources (design, technical, hardware, software, etc.)
- Projected timeline for project development. *Vectors'* projects are typically developed in a 3-5 month cycle of collaborative design between our design team and the fellow. Successful projects often draw on a substantial body of existing scholarship and media practice by the fellow.
- Sample media if available (CD, DVD, VHS (any standard), or NTSC Mini-DV); for electronic submissions, URLs are preferred but still images may be sent as e-mail attachments if necessary.

Important: Projects that *articulate a clear understanding of the value of multimedia* to their execution will be the most successful. We ask that you take seriously the questions: "Why does this project need to be realized in multimedia? What is to be gained by the use of a rich media format for the argument or experience I aim to present? What media assets will best help me realize my goal? What type of experience do I hope to create for the user? How do I envision the function of my project: archival, experiential, argumentative, explorational, etc?"

Please explore recent *Vectors* issues for examples of the types of projects we support and publish.

**Electronic submissions in the form of a single PDF or MS Word file are preferred. Please send to:**

[vectors@annenberg.edu](mailto:vectors@annenberg.edu)

**Mailing address for supplemental media (if applicable)**

Vectors Summer Fellowships  
Institute for Multimedia Literacy  
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**Priority will be given to applications received by April 15, 2007.  
Fellowship recipients will be notified in May 2007.**

**Additional Information**

For additional information about *Vectors* and the *Vectors* Summer Fellowship Program, please visit <http://www.vectorsjournal.net>

**Questions may be directed to:**

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