



PennTags

Social Bookmarking in an Academic Environment

Laurie Allen

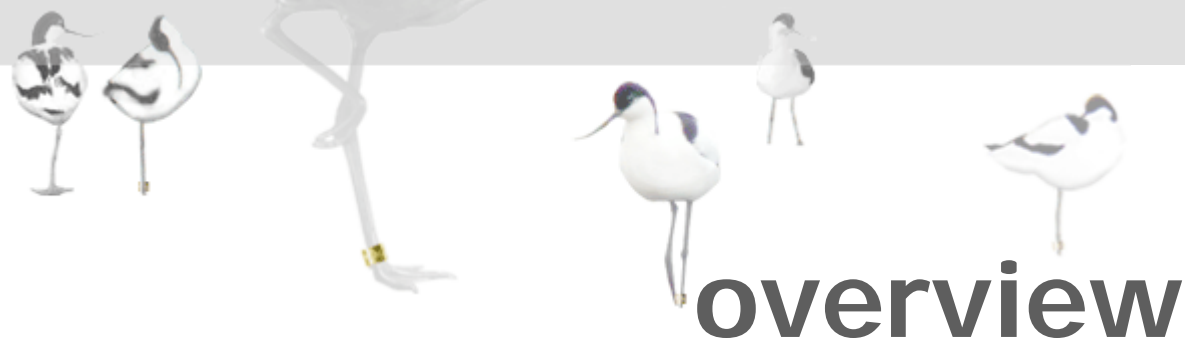
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DLF November 8, 2006

tags.library.upenn.edu



- what is penntags
- how does penntags work
- how is penntags used
- demonstration of penntags
- questions, questions questions



what is penntags?

- **social bookmarking tool**
 - save – web pages, queries, images
 - contextualize – tags & annotations
 - share – tag groups, projects, simple urls
- **locally developed software**
 - support learning, teaching & research in an academic community
 - support penn specific resources & environment
 - fill needs not being met elsewhere

An illustration at the top of the slide shows several birds, including two on the left and three in the center, standing on a light-colored surface. A large, stylized tag is also visible, partially obscured by the birds. The tag has a yellow label with the text 'tags.library.upenn.edu' on it.

how does penntags work?

- **capture**
 - location, person, context with tags or annotations
 - javascript bookmarklet, embedded or direct entry
 - resolution services – openURL, DOI or proprietary
 - provides simple cgi key / value pairs for input (api)
- **store**
 - synthesizes relationships of posts to other posts, locations, owners, tags, or projects
- **deliver**
 - retrieve with simple url that mimics directories (api)
 - xml output to documented format transformed by xsl to maximize output flexibility and reusability (api)



how penntags works

- users collect online resources in penntags.
 - assign tags
 - write long annotations
 - find the resources again using tags
 - share the links, annotations, and tags with the world
 - pull content into research guides, other web-pages
 - demo...



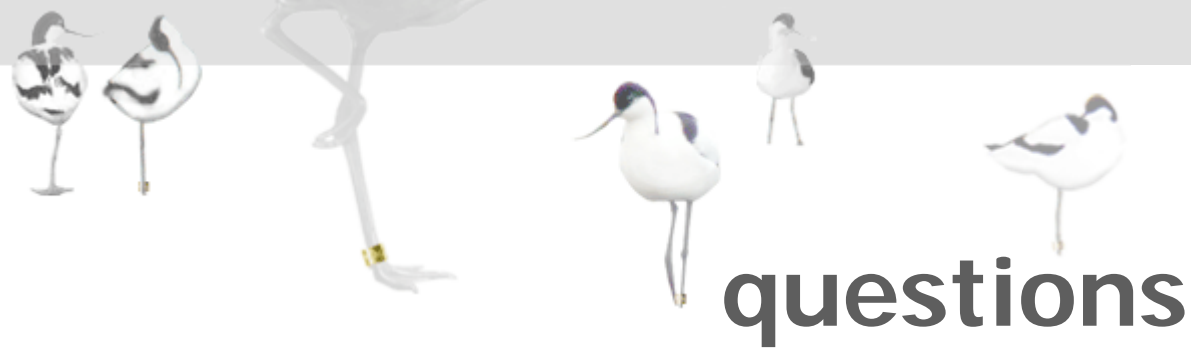
how penntags is used

- **simple bookmarking for later**
 - as a substitute for delicious in an academic context
 - meetings with students
- **managing & sharing lists**
 - annotated bibliographies by students
 - research guide creation
 - shadow catalog by enthusiasts
- **creating flexible library projects**
 - business area studies
 - pennvettags
 - new vet home page



what's next?

- **spreading penntags**
 - marketing penntags within the university
 - collaboration with other universities
- **improving functionality in the system**
 - measuring influence
 - DOI support for import
 - image functions
- **output/input options**
 - output integration to other library resources
 - export to delicious, endnote, rtf, refworks, bibtext, etc?
 - published api
 - RDF



1. why not use delicious?
2. is it open source?
3. can we try it?
4. have you seen resistance by librarians?
5. what's up with the birds?
6. what if someone posts illegal/inappropriate content?
7. from the audience.

A stylized illustration of several birds, including two small birds on the left, a large bird in the center, and two more birds on the right, all rendered in a simple, cartoonish style.

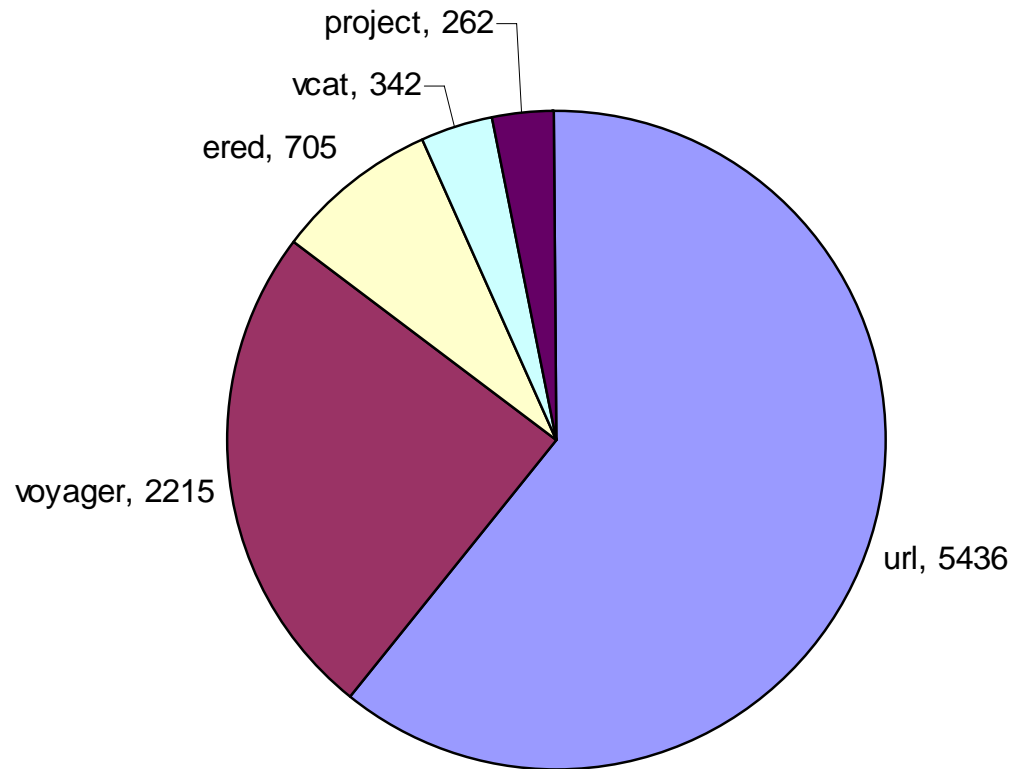
How it is used

(by the numbers)

- the penn community – 67892 active credentials
- 8972 posts (7740 with tags)
- 582 unique owners
- average 27 posts / day
- 7304 unique tags used 26714 times
- average 4 tags / post

Sources

Distribution of PennTags Posts by Source



Parts of PennTags

- The PennTags tool
 - Posts
 - Annotations
 - Tags
 - Owners
 - Clouds
 - Projects



The screenshot shows the PennTags web application interface. At the top, there's a header with the PennTags logo and a navigation bar with links like 'pennkey login', 'post', and 'about'. Below the header, there's a 'tag cloud' section displaying various tags used at least 47 times, including 'business_area_studies', 'film', 'history', 'transportation', and 'urban_studies'. A search bar is located on the right side. Below the search bar, there's a section for 'some recent projects' with links to various projects. At the bottom, there's a section for 'view all' with links to 'projects', 'owners', and 'tags'. The main content area displays a post titled 'Philadelphia Inquirer | 10/06/2006 | Changing Skyline | Welcome step, and high time, on waterfront master plan' with a 'copy' button. Below the post, there's a section for 'Security Barriers of New York Are Removed - New York Times' with a 'copy' button.

- Two methods
 - Bookmarklet
 - Embedded posting
 - E-Resource Locator
 - OPAC
 - Open URL resolver

http://tags.library.upenn.edu - PennTags - Post this Page - Mozilla Firefox

PennTags | Penn Library | Help

Add to PennTags

Use PennTags to organize & share your bookmarks. [How do I use PennTags?](#)

User Account	bmarcell
URL	http://www.loc.gov/library/librarians.html
Title	Library of Congress - For Librarians and Archivists

Tags (space separated)

My Recent Tags [united_states](#) [lobbying](#) [trade_associations](#) [pharmaceuticals](#) [united_kingdom](#) [europe](#) [france](#) [japan](#) [germany](#) [peer_review](#) [scholarly_communication](#) [for_tv](#) [imports](#) [apparel](#) [textiles](#) [trade](#)

Hide from public view ☐

Notes
 Helpful resources from Library of Congress, e.g. LC classification outline, cataloging-in-publication, MARC 21 standa etc.

B *I* U ABC | [List Icons] | Font size --> | [More Icons] | HTML

PennTags / tag / copyright

04) Lexis Nexis - NFL v McBee & Bruno's

[copy](#)

Several drinking establishments intercepted St Louis Cardinal football games within the "blackout" area. U.S Code Title 15, Chapter 32 outlines the telecasting of professional sports contests; Section 1291 prohibits the broadcasting of a game in the home territory (within 75 miles of the home stadium) if the game is not sold out 72 hours prior to kickoff. This section was created to encourage fans to buy tickets instead of just enjoying a free broadcast at home.

The businesses in question used satellites to receive games in the St Louis area which clearly Section 1291. The NFL sued and won against most of the alleged infringers on the basis of the Homestyle Act. The satellites were deemed not to be commonly found in private homes and the bars were prohibited from continuing this practice. Oddly enough, one bar was not found liable because he had closed the bar and just invited a handful of friends to watch the game; this was ruled a "reasonable circle of social acquaintances".

As stated above, Section 1291 is in place to ensure fans attend home games. When a bar steals the signal of a blacked out game and broadcasts it to attract customers (and thus increase business), they are denying the copyright holders, the NFL, their entitled compensation. The actions of these proprietors rob the NFL of ticket revenue, so Section 1291 was created. The FMLA prevents gatherings at bars large enough to lower the Nielsen ratings and deprive the NFL of advertising revenue. It is reasonable that fans of the Eagles should go to Eagles games; they can not all be free riders. However, fans of all teams watch the Super Bowl and it is a trend that they watch it in large gatherings; it is unreasonable to maintain a policy that supports a flawed ratings system while denying consumers their right to be social.

tagged [homestyle](#) [copyright](#) [sports](#) [public_performance](#) by [fortune](#) ...and 11 other people ...on 02-AUG-06

09) ESPN.com - NFL - Son of NFL announcer files suit against league, NFL

[copy](#)

In a somewhat tangential, but related topic, John Facenda Jr has sued the NFL, NFL Films Inc and NFL Properties LLC for using his father's voice without permission. John Facenda Sr earned the nickname, "Voice of God", for his narration of numerous highlight films for NFL Films. The NFL is allowed to use Facenda Sr's voice provided it does not endorse product, but it was allegedly used to promote the video game, Madden 2006. The NFL Network broadcast a show called "The Making of Madden 2006" and used Facenda's voice during a portion of it. Facenda Jr's lawyer alleges that the show was essentially a commercial for Madden 2006 and was used without permission. This is not the first Facenda Jr has filed suit with regards to his father; he previously settled a lawsuit with Campbell's Soup for using a sound-alike voice in their ads.

In all likelihood, the provision of that Facenda Sr's voice not be used in a promotional manner is partially to protect "the integrity of his father's voice" but also ensure Facenda Jr receives compensation if he agreed to license the use. If the NFL did use Facenda Sr's voice in a promotional manner without permission, they are making money off his voice without giving money to a copyright holder.

It is my opinion that "The Making of Madden 2006" was shown to promote the game and that the use of Facenda Sr's voice was used in a promotional manner without permission. I acknowledge that this infringement may be unintentional, but not unlike many unintentional, unknowing infringements that occur on a routine basis everyday. The NFL wants proper compensation from the consumers, while trying to further their monetary gain without giving contributors their proper compensation. If Facenda Jr refuses to license the voice even with compensation, the NFL would be upset; no different than how the Las Vegas establishments felt when denied the opportunity to pay a licensing fee for broadcasting the Super Bowl.

tagged [copyright](#) [public_performance](#) nfl by [fortune](#) ...on 02-AUG-06

07) Shaw v Dallas Cowboys et al

[copy](#)

This is a class action suit brought against the NFL for violating the Sherman Anti-Trust Act. The Sports Broadcasting Act of 1961 (SBA) exempted professional sports leagues from the Sherman Act and allowed them to collectively sell their broadcasting rights. The NFL agreed to sell broadcasting rights to Sports Illustrated and other outlets. The NFL's Ticketmaster was the only one to sell tickets. This act was to ensure that the NFL was not a monopoly.

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related to copyright

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- 1 + algeria
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- 1 + bitorrent
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I Am a Fugitive from a Chain Gang

A PennTags Project by hennefem

A plot-level reading of Mervyn LeRoy's 1932 film *I Am a Fugitive from a Chain Gang*, which depicts Robert E. Burns's autobiographical, dual existence as a fabulously convicted prisoner and dubiously lionized entrepreneur, does not inspire faith in the integrity of the Southern chain gang penal system. In its promotional campaign, Warner Brothers – Chain Gang's production studio – publicized H. L. Menckin's condemnation of the chain gang: "simply a vicious, medieval custom...and is so archaic and barbarous as to be a national disgrace" (Lichtenstein 16). Thus, Burns and Warner Brothers launched a national, progressive movement against Southern forced labor which resonated powerfully with a 1932 audience because it linked the chain gang's brutality to bleak realities of Great Depression America.

Yet, viewing the film as Hollywood's response to social and economic crises of this period invites skepticism regarding the industry's motivations for advancing such radical arguments. In other words, why would it have been in the studio's interest to align a potentially desperate viewer's sympathies with the film's subversive message? I will argue that Chain Gang functioned in a complex network of New Deal agitprop which facilitated Roosevelt's intimate business relationship with Hollywood, most notably with Warner Brothers. If Depression desperation rendered tenuous the dominant industries' power, it would have protected Hollywood's concerns to focus a frustrated viewer's struggles specifically against the chain gangs which the film paints as "so archaic and barbarous as to be a national disgrace."

tagged 30s Depression film prison by hennefem ...on 28-NOV-05

Dialectic of enlightenment [by] Max Horkheimer and Theodor W. Adorno. Translated by John Cumming.

copy

Horkheimer and Adorno argue that civilization represses barbarity by attempting to embody its negation. However, savage brutality does not disappear. They explain this as a process of "progress...reverting to regression. That [industries] are obtusely liquidating metaphysics does not matter in itself, but that these are themselves becoming metaphysics, an ideological curtain, within the social whole, behind which real doom is gathering, does matter. That is the basic premise of our fragments" (Horkheimer and Adorno xviii). This attempt to elucidate the dynamics of contradictory forces in modern industrial societies, – that is, culture represses ritual which resurfaces in barbarity – seems particularly relevant to LeRoy's dichotomized expression of modern industry and penal savagery in *Chain Gang*.

Thus, the film can be read as at once enacting and promoting alternative readings of modernity's relationship to tradition. Lichtenstein's depiction of chain gangs as trapped between old and new systems (although, he argues, closer to the latter, while occupying a space in the public imagination – thanks largely to Burns's and LeRoy's efforts – which links them primarily with the former) reflects Horkheimer and Adorno's modernity paradigm. Might, then, the film's repression of cultural-historical complexity signify its participation in generating the very conditions which facilitated and prolonged the existence of unjust systems like the chain gang?

Horkheimer and Adorno's analysis of "the culture industry" also confirms arguments that any text produced by Hollywood participates in stifling potential political resistance to capitalism. They assert that "under the dictate of effectiveness, technique is becoming psychotechnique, a procedure for manipulating human beings...everything is directed at overpowering a customer conceived as distracted or resistant" (133). In effect, Chain Gang's purportedly subversive message can be interpreted as co-opting mounting politically-resistant energies in 1932 American culture.

I will also attempt to analyze Horkheimer and Adorno's scathing criticisms of Hollywood and American capitalism dialogically with arguments provided by the very systems the *Dialectic of Enlightenment* decries. If anything, Chain Gang's example has inspired me to appreciate the

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tag cloud by jn – tags used at least 5 times

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Philadelphia Inquirer | 10/06/2006 | Changing Skyline | Welcome step, and high time, on waterfront master plan [copy](#)

Under a novel agreement that received the mayor's blessing on Tuesday, Penn Praxis would oversee a fast-track planning study of what is being called the Central Delaware waterfront, the stretch from Allegheny Avenue down to Oregon. In the next few months, the institute will hold public meetings, hire specialists, and start a Web site like Seattle's to share its plans with the public. The group, which expects to complete its plan by next summer, wants to have an exposition along the lines of the celebrated Better Philadelphia Exhibition staged by city planner Edmund Bacon in 1947. All the mayor has to do now is stand back and take the credit.

tagged open_space city_planning waterfront_development Penn_Praxis planning_commission by jn ...on 06-OCT-06

Security Barriers of New York Are Removed - New York Times [copy](#)

Security Barriers of New York Are Removed
By CARA BUCKLEY
Published: October 7, 2006

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Posted by adesai2 on 04-06-2006

- *annotation:* H. I. Kupper examines the adjustment of the American serviceman back to his role as a civilian upon his return home, and what might accompany this change. Of particular interest and relevance to *The Best Years of Our Lives* is his discussion of the phenomenon of ordinary men who achieved high rank in the service, but who are unable to retain this elevated status in their civilian lives. He refers to these men as the "Cinderellas" of the service, "young men who have been officers...who must now return to menial and very boring tasks." For these men, "the return to civilian life is like the clange o fmidnight that marks the end of an enchanted ball." Sadly, this harsh and abrupt return to reality is what many veterans faced upon their return home, learning that the skills they acquired in the army which raised them to great heights in the service were rendered meaningless in civilian life. This experience is epitomized by the story of Fred Derry (Dana Andrews) in *The Best Years of Our Lives*. Fred, a simple soda jerk in the service, rose to the rank of Captain during the war and was heavily decorated. Upon his return home, he does not wish to return to his old job, not after all that he experienced in the war. However, he soon finds that his adept skill at accurately dropping bombs and surviving enemy fire does not translate to a good job at home, and finally is forced to accept a job at the drugstore. His retention of his military clothes, in particular his bomber jacket, is representative of his difficulty adjusting to ordinary, civilian status. His inability to adjust to his new life at hom is linked to his inability to give up the prestige and honor the war lent

- *tags:* [world_war_II](#), [history](#), [veterans](#)

- *project:* [The Best Years of Our Lives](#)