Task-Based Design for Digital Scholarly Editions

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Implementing New Knowledge Environments (INKE) is a collaborative group of researchers and graduate research assistants working with other organizations and partners to explore the digital humanities, electronic scholarly communication, and the affordances of electronic text.

Engagement **Modelling** **Interface** **Integration**

6 1/2 YEARS OF INKE

OVER **140** SCHOLARLY PUBLICATIONS (ARTICLES, BOOK CHAPTERS AND BOOKS)

AN AVERAGE OF **1 EVERY 17 DAYS**

OVER **450** PRESENTATIONS (CONFERENCE PAPERS AND TALKS)

AN AVERAGE OF **1 EVERY 5.27 DAYS**

15 WORKING TOOLS AND PROTOTYPES

AN AVERAGE OF **2.3 PER YEAR**

53 GRA'S, **19** POSTDOCS AND **4** STAFF MEMBERS HIRED

42 RESEARCHERS AND CONSULTANTS

30 PARTNERS AND ASSOCIATES

1.5 GATHERINGS PER YEAR HELD IN **4** CONTINENTS

Goals of the presentation:

- Review digital scholarly editing insights
- Consider experience of scholarly readers
- Provide examples of possible interfaces

Since it is not always possible to predict all of the reader's tasks in advance, one suggestion is that we attempt to allow dynamic construction of pages, where there are some stable "templates" but also the ability to create custom ones.

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Too skeuomorphic?

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7 Scholarly Primitives

- Discovering
- Annotating
- Comparing
- Referring
- Sampling
- Illustrating
- Representing

"My list of scholarly primitives is not meant to be exhaustive,"

- John Unsworth (2000)

Scholarly reading

"Above all, slow and methodical, aiming at in-depth understanding of the document itself…"

"Often linked to writing and working on the texts… the reader interposes between the text and himself grids or filters, in order to select data and impose a specific point of view on the text."

- Jacob (1987) qtd in Hillesund and Bélisle "What digital remediation does to Critical Editions and Reading Practices." (2014)

Editing is the affordance
that most defines scholarly writing.

- Susan Brown, "Remediating the Editor" (2015)

Entities | Structure | Relations

Tags

TEI » text » body » div » head » title » persName

- TEI
  - teiHeader
  - text
    - body
      - div
        - head
          - title
            - persName
            - persName
          - opener
            - note
              - p
              - p
            - dateline
            - salute
          - p
            - placeName
          - p
            - pb
            - choice
            - placeName
          - pb
          - p
          - p
        - closer

Context menu:
- Edit Entity
- Copy Entity
- Insert Tag Before
- Insert Tag After
- Insert Tag Around
- Insert Tag Inside
- Change Tag
- Edit Tag
- Copy Tag & Contents
- Remove Tag Only
- Remove Content Only
- Remove Tag and All Content

Sample Letter - Bertrand Russell to Patricia Spence - October 21, 1935

Bad writing due to shaky train

In train

o to Bergen

21.10.35

arest -

I have had no letter from you since I left Stockholm, but I had a nice one from John in an envelope you had sent him. I had sent him one dressed to Copenhagen but he hadn't used it.

When I reached Oslo yesterday evening, Brynjulf Bull should have been there to meet me, but wasn't. He is not on the telephone, so I took a taxi his address, which turned out to be a students' club with no one about on Sundays, so I went to a hotel feeling rather non-plussed. But presently he ned up. He had got the time of my arrival wrong, and when he had found he had missed me he phoned to every hotel in Oslo till he hit on the right e. He left me at 10, and then I had to do a Sunday Referee article. Today my journey lasts from 9 till 9 - fortunately one of the most beautiful way journeys in the world. Tomorrow I lecture at Bergen to the Anglo-Norwegian Society. Next day I go back to Oslo, lecture there Fri. and Sat. I then start for home via Bergen.

Bull is a nice young man but incompetent - can't quite stand the communists, but finds the socialists too mild.

I am unhappily wondering what you are feeling about me.

I love you very much -

B

CWRC-Writer

apps.testing.cwrc.ca/editor/dev/editor_dev.htm#templates/sample_letter

Apps · G Drive · UG · Lib · Dir · Mail · GScholar · CLink · Collaboratory · beta · CWRC-DOC · CWRC-Writer Dev · DToC · GBooks · Huvis · Doc Archive · Other Bookmarks

CWRC-Writer v0.8

Edit Header   Settings   Help

Entities | Structure | Relations

Tags

TEI » text » body » div » head » title

- TEI
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Oslo to Bergen

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Bull is a nice young man but incompetent - can't quite

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I love you very much -

Search Person   ✕

Bertrand Russell

CWRC

VIAF   Results: 1 - 10 of 18

1 2 »

Bertrand Russell   ⓘ
Ludwig Wittgenstein   ⓘ
Heisenberg, Werner   ⓘ
Born, Max   ⓘ
Klossovski, Pierre   ⓘ
Kotarbinski, Tadeusz   ⓘ
Art Ross   ⓘ
Berns, Bert   ⓘ

Cancel   Create New Person   Edit Person   Select

The practice of editing is ineluctably social

- Susan Brown, "Remediating the Editor" (2015)

The challenges are therefore social rather than technical:

1. individualism vs. collaboration in relation to credit;
2. the shift towards dynamism vs. practices built on resource stability;
3. swift dissemination vs. scholarly quality control;
4. simplicity vs. complexity in data models and interfaces;
5. the benefits of standards vs. disciplinary resistance to systematization.

- Susan Brown, "Remediating the Editor" (2015)
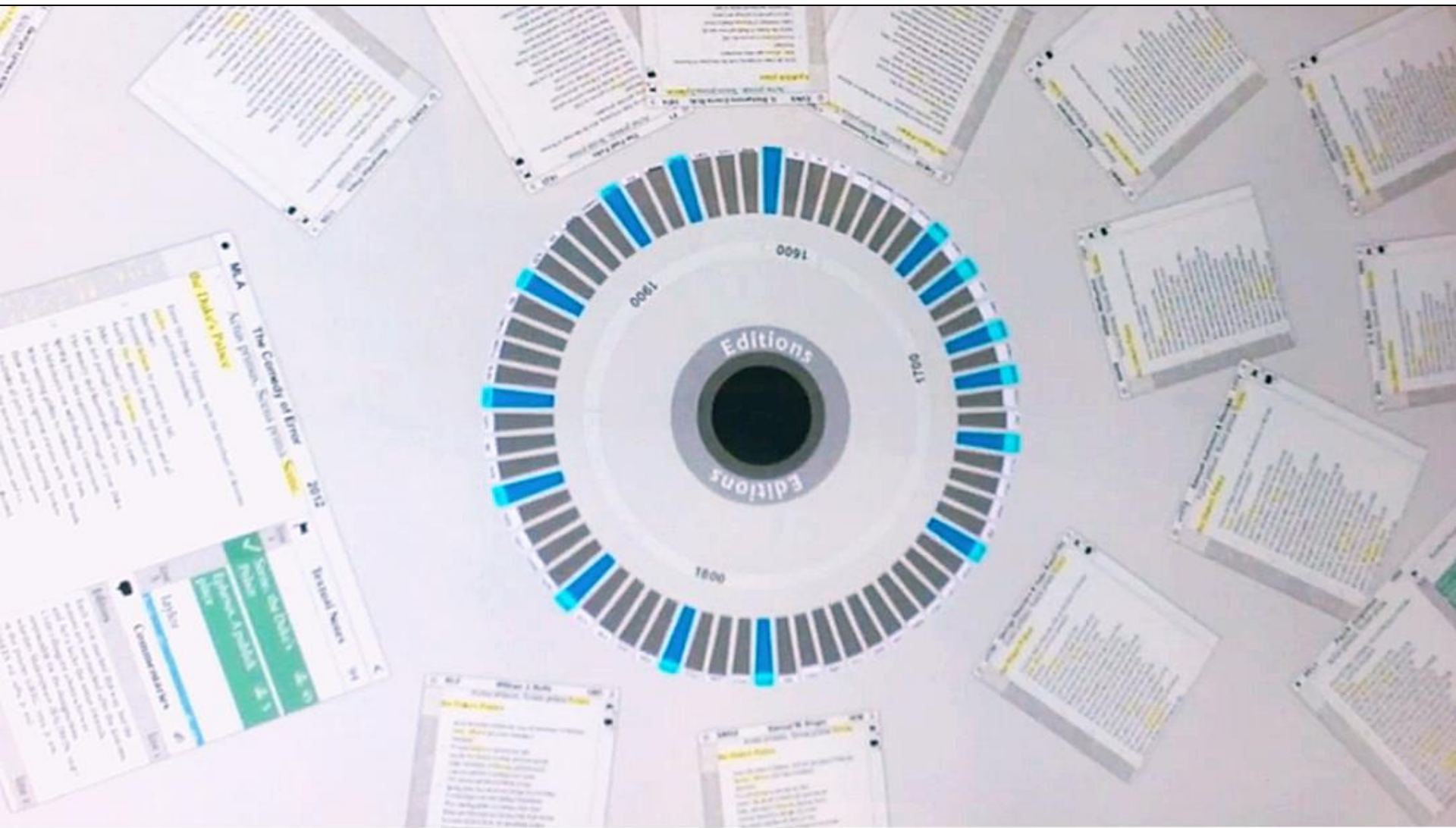
- Luciano Frizzera et al. "Multi-Touch Surfaces as Social Reading Environments" (2013)

Digital Interleaves Core Conception

A page in a PDF (1) can be interleaved with a transparent overlay (2), allowing a reader's annotations three levels of textual proximity: directly on top of the text, beside the text with increased margins, and alongside the text with an extened flap. The transparency of the overlays allows mutiple annotations to be interchanged or stacked (3).
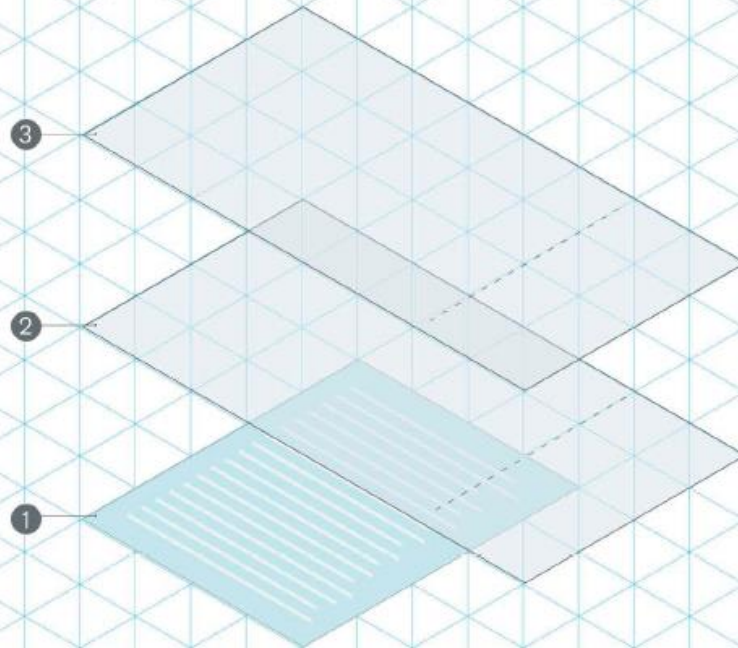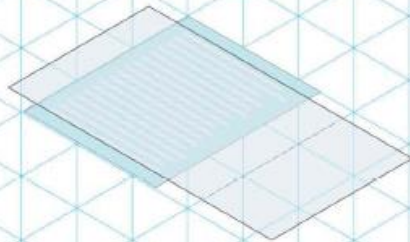
Navigating a digitally interleaved book is based on two core gestures. The pages of the text are scrolled through vertically (4). The interleaves of a page are scrolled through horizontally (5). Any given page can be read with multiple interleaves that can be swapped, layered or hidden (6).

- Scott Schofield "interleaf " (2013)

citelens

I would like to [compare] (contextualize) citations of **The Care of the Dead in Late Antiquity**. Éric Rebillard. 2009.

search

sort by: author title date

1 Delehaye, Hippolyte. *Les Origines du culte des martyrs*. 1933.

4 *******. *The Jews among Pagans and Christians in the Roman World*. 1992.

1 North, John. *The Development of Religious Pluralism*. n.d.

2 Saller, Richard, Shaw, Brent D.. *Tombstones and Roman Family Relations in the Principate: Civilians, Soldiers and Slaves*. 1984.

1 Shaw, Brent D.. *Latin Funerary Epigraphy and Family Life in the Later Roman Empire*. 1984.

1 Martin, Dale B.. *The Construction of the Ancient Family: Methodological Considerations*. 1996.

1 Perry, Jonathan S.. *A Death in the 'Familia': The Funerary Colleges of the Roman Empire*. 1996.

2 Burkert, Walter. *Ancient Mystery Cults*. 1987.

1 Cumont, Franz. *Les mystères de Mithra*. 1913.

1 Cumont, Franz. *Textes et monuments figures relatifs aux*

136 references

1 Add comparison set

language
DE EN ES FR HE
IT LA

country
BEL GBR USA FRA
ITA NLD DEU ISR
VAT AUT

publication type
BOOK BSEC JART
DISS CORP EXCV
CODX OTHR SCHE
REVW CONF COMM
LETR MNSC

period
[year] to [year] ⊖

function
primary source
secondary source
further reading

author
[author name] ⊖

2 Add comparison set

language
DE EN ES FR HE
IT LA

country
BEL GBR USA FRA
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3 Add comparison set

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In Les Origines du culte des martyrs, Hippolyte Delehaye writes,"The custom that quickly spread of not mingling Christian tombs with pagan ones, but instead setting aside separate areas, was hardly unprecedented. Other associations or groups had introduced this type of solidarity in death into their practices."[1] This statement needs verification, for, besides the obvious relevance to Christianity, it raises the issue of the social behavior of religious groups whose differentiation is one of the characteristics of late antiquity.

Religious development in Late Antiquity is often described as an inevitable movement toward monotheism, according to a point of view that approaches religion on the basis of beliefs. By adopting a point of view based instead on social practice, we shift the emphasis to the development of religious pluralism.[2] Without attempting to go back to the origins of this phenomenon, we can say with confidence that in the third century the Roman Empire was a true "marketplace of religions." Not only were Jews, Christians, and pagans competing with each other but, within paganism, a plurality of religious groups appeared, weakening the monopolistic position of civic religion.

From this standpoint, John North has noted that one of the most sensitive criteria for evaluating the impact of these groups in traditional Greco-Roman society involves tracing areas of conflict with members' families.[3] Here, the study of funerary practices is decisive. Statistical studies regarding burial inscriptions of civil populations in the Western Roman Empire have shown that, when the relationship was mentioned, 80 percent of commemorators were wives, parents, children, or cousins of the deceased individual honored in the epitaph. This percentage increased in the fourth century, but the samples used for Late Antiquity were all Christian and therefore less representative.[4] Even if commemoration with an epitaph did not extend to every level of Roman society, the numbers allow us to conclude that it was traditional in the Roman Empire for the family, in fact the nuclear family, to maintain the

Mihale Ilovan et al. "Citelens" (2011)

Dynamic Table of Contexts

Prototype Collection: *Feminism and Women's Writing*
Sample collection edited by members of the INKE Modeling and Prototyping Team

Index	**Tags**	Stats	Annotations

Filter: [ ]   Filter by Chapter ▾

anthologization	1
archival location	13
archive	17
attitudes to women writing	4
authority	6
authorship	12
bibliographic entry	387
canon formation	21
class issue	9
close reading	51
collaboration	39
date	926
economics	23
editions	5
education	20
event	46
formal response	16
gender issue	**20**
gendered response	7
genre	179
genre fiction	11
genre issue	28
genre journalism	12
genre life writing	29

Table of Contents

Search: [ ]

◢ **Au fil de la narration et des générations**

gender issue
Mais il est rare que nous puissions nous rappeler comment …

gender issue
Et dire que pendant des siècles, et encore aujourd'hui, nous …

● **Women Who Invite Collaboration**

◢ **A Modernist Commons in Canada / Une commune moderniste au Canada**

gender issue
Although feminist scholars have been critical of what Mary Hawkesworth …

gender issue
Mediated at once by the gendering of immaterial labour and …

gender issue
the column With Our Women, which suggests not only the …

gender issue
Insofar as EMiC/EmaC and its digital initiatives stem in part …

● **L'apport du concept d'ontologie informatique à l'étude de l'histoire littéraire**

Clear

dean irvine: A Modernist Commons in Canada / Une commune moderniste au Canada   XML ⚙ ?

By way of examples, I want to take a detour into modernism's archives, which is where I discovered print precursors to EMiC/EmaC's digital co-op and commons. First, I will elaborate with examples from Livesay's leftist archive of writing from the 1930s, her collaborations with editors on the construction of her retrospective collections of the 1970s, and my own editorial collaborations as the director of EMiC/EmaC. Second, I will address the issue that the majority of EMiC/EmaC's digital initiatives involve anglophone modernists and speak to the collaboration between F.R. Scott and Anne Hébert in the 1960s as a precursor to unrealized partnerships with francophone scholars and institutions that hold the potential for EMiC/EmaC to engage more fully with Canada's and Quebec's interlingual modernisms. Mediated at once by the gendering of immaterial labour and by the gendering of the commons, these case studies serve as generalizable instances of ways in which the gender relations in authorial and editorial work in print are remediated in digital media.

Livesay's poetry of the 1930s issues from what Cary Nelson calls the decade's progressive conception of culture as a "collective project" galvanized by a sense of "commonality and shared cultural mission" (6, 8).[3] Her leftist archive manifests this collectivism. For instance, her poetry's adaptation of lyrics from International Workers of the World (IWW) songs is a typical leftist cultural practice, one that Hester Furey reads as a "modernist intervention in the imaginary" (52). IWW songwriters "rewrote popular, religious, and patriotic songs" in a parodic manner that "resembles modernist art functionally, mixing high and low" (52). The IWW songbook combined "the gestures and functions of missal, manifesto, performance art, poetry, and song" in a way that "takes issue with traditional representations of its subject matter, working to disrupt and transform the culture it represents" (52–3). In the context of the IWW songbook, the notion of originality was irrelevant. "The song belonged to the group, not just to the person who wrote it" (55). As an extension of this leftist cultural practice, Livesay's borrowings from the politically conscious modernism of the Auden generation are blatant and extensive, and at times her poetry's indenture to some of their best-known poems

Ruecker et al. "Dynamic Table of Contexts" (2014)

Visualization as Experience

1. Perceptibility
2. Pre-knowledge
3. Comprehension
4. Utility
5. Interpretation
6. Engagement
7. Outcome
8. Purpose

- Tomoko Ichikawa (2015)

time

ENTICE / enter / **ENGAGE** / exit / **EXTEND**

Scholarly Reading

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time

ENTICE / enter / **ENGAGE** / exit / **EXTEND**
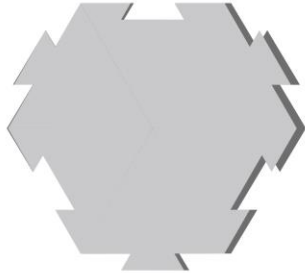
Hexagons

Hegonal flat pieces used to build structures easily understandable from both sides (front and back).
Each piece has different printed symbols so the user can build any structure he has in mind.

Symbols to represent different events on the timeline
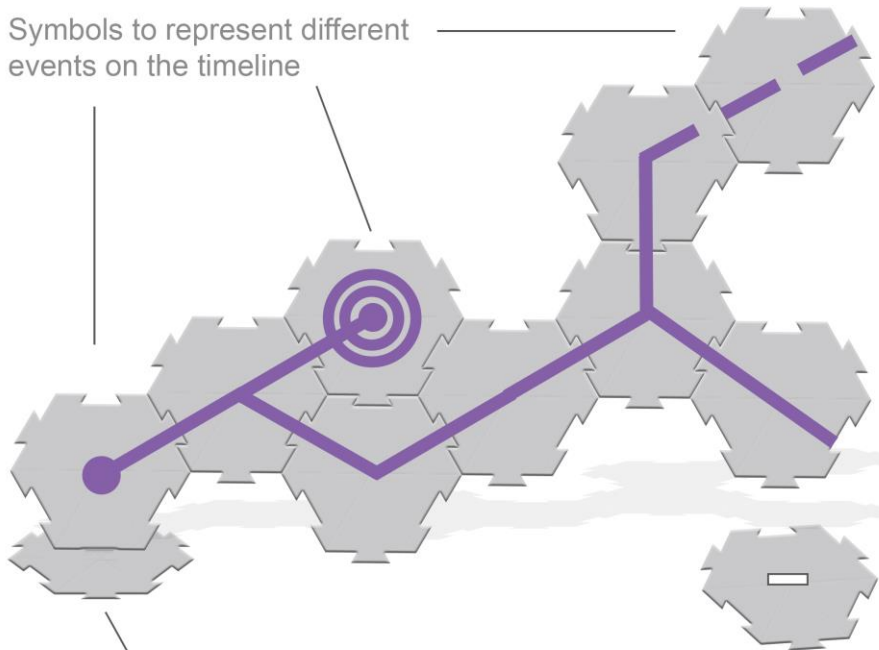
Structural pieces in the same model but with a "housing" on the middle.
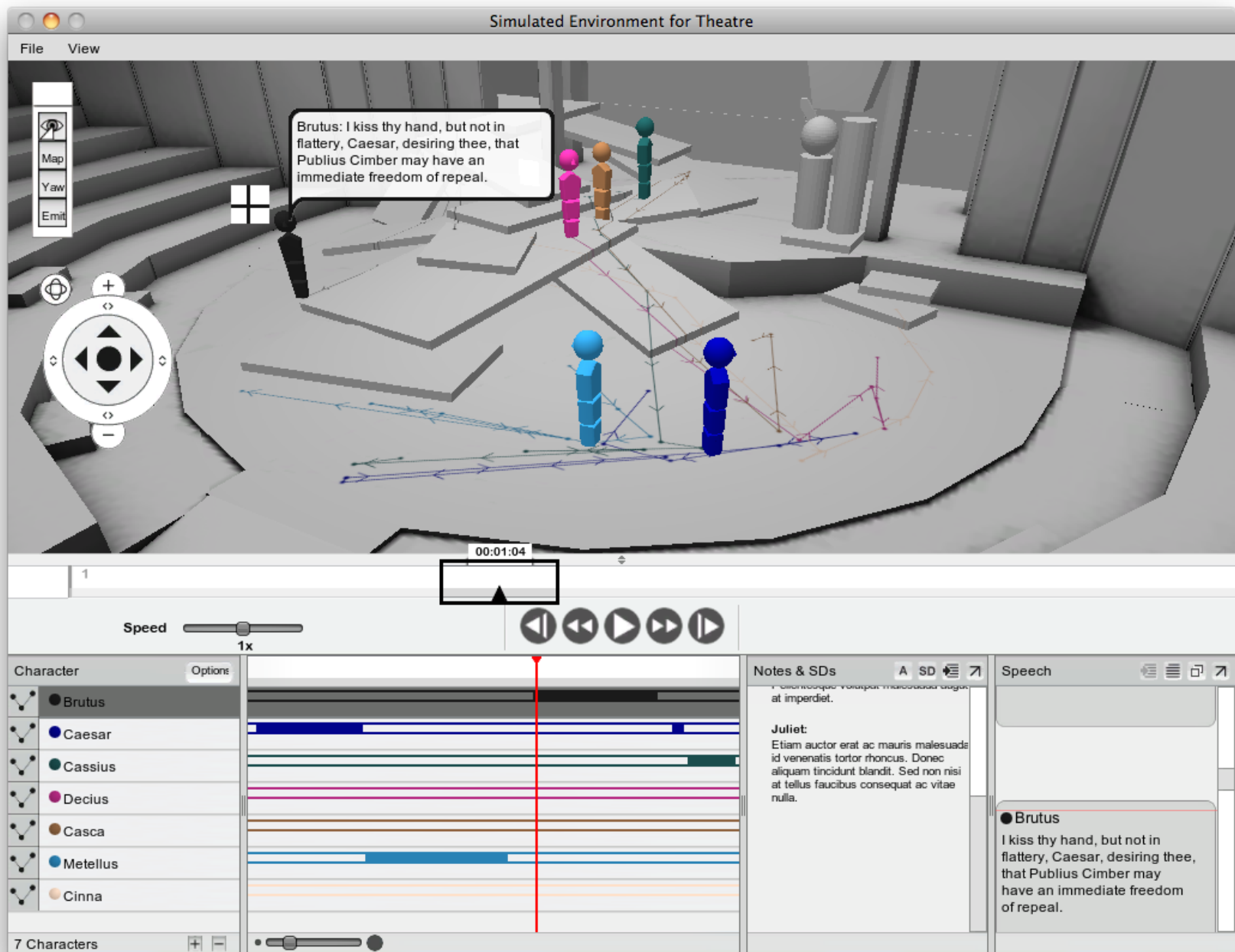
Jennifer Roberts-Smith et al. "SET" (2015)
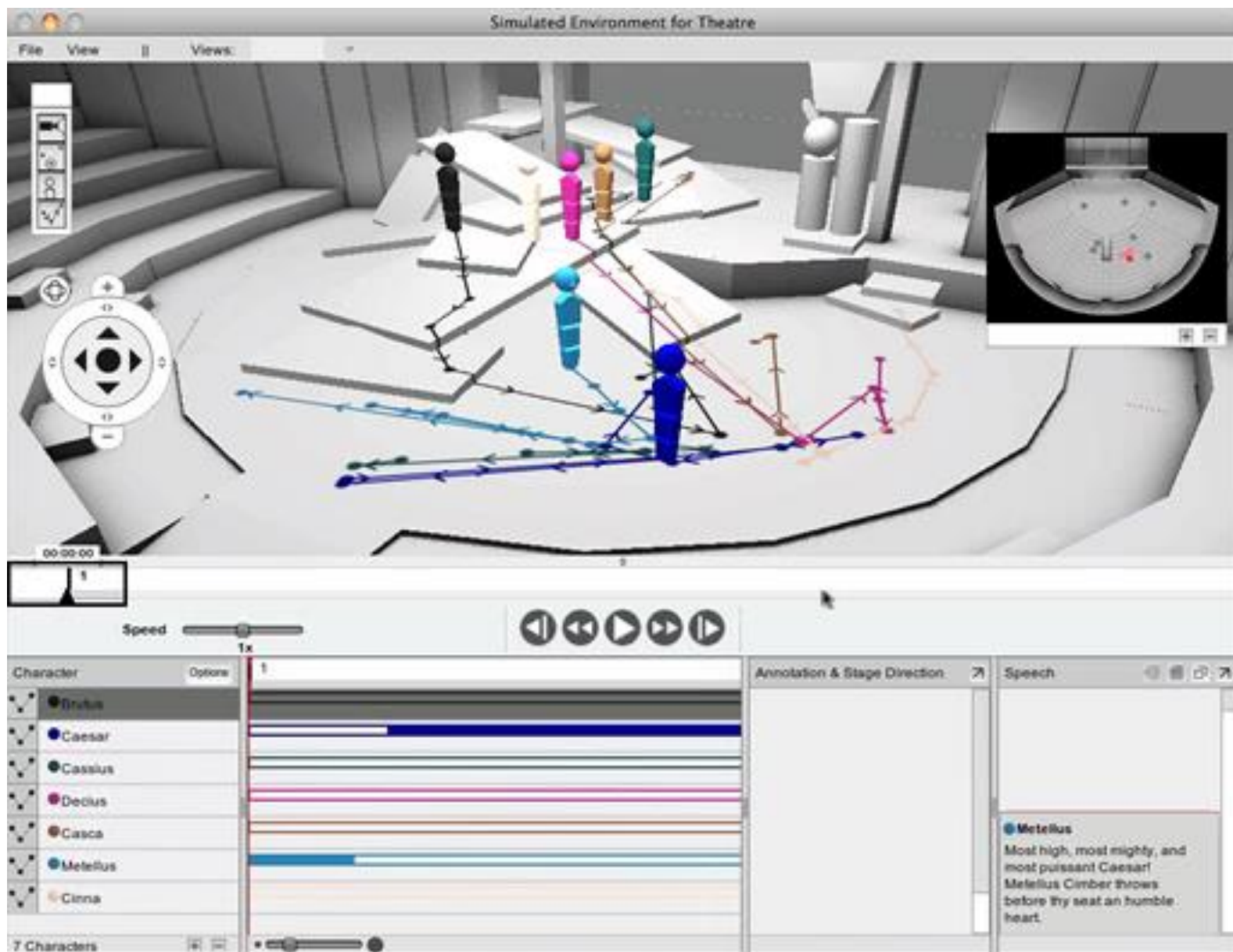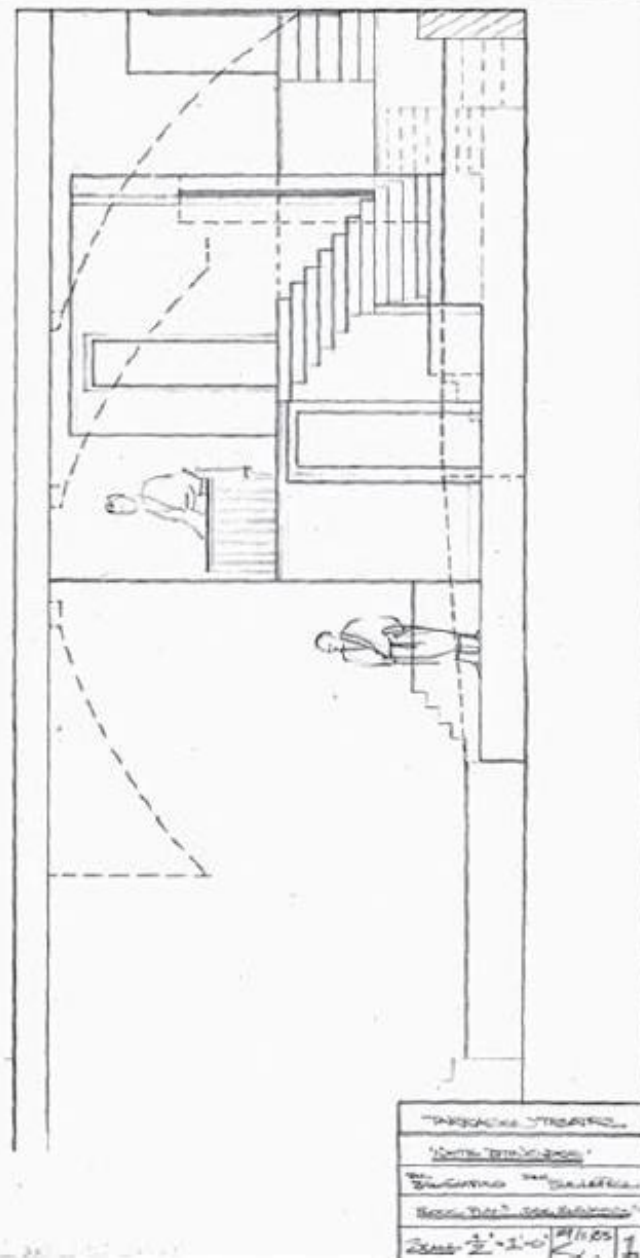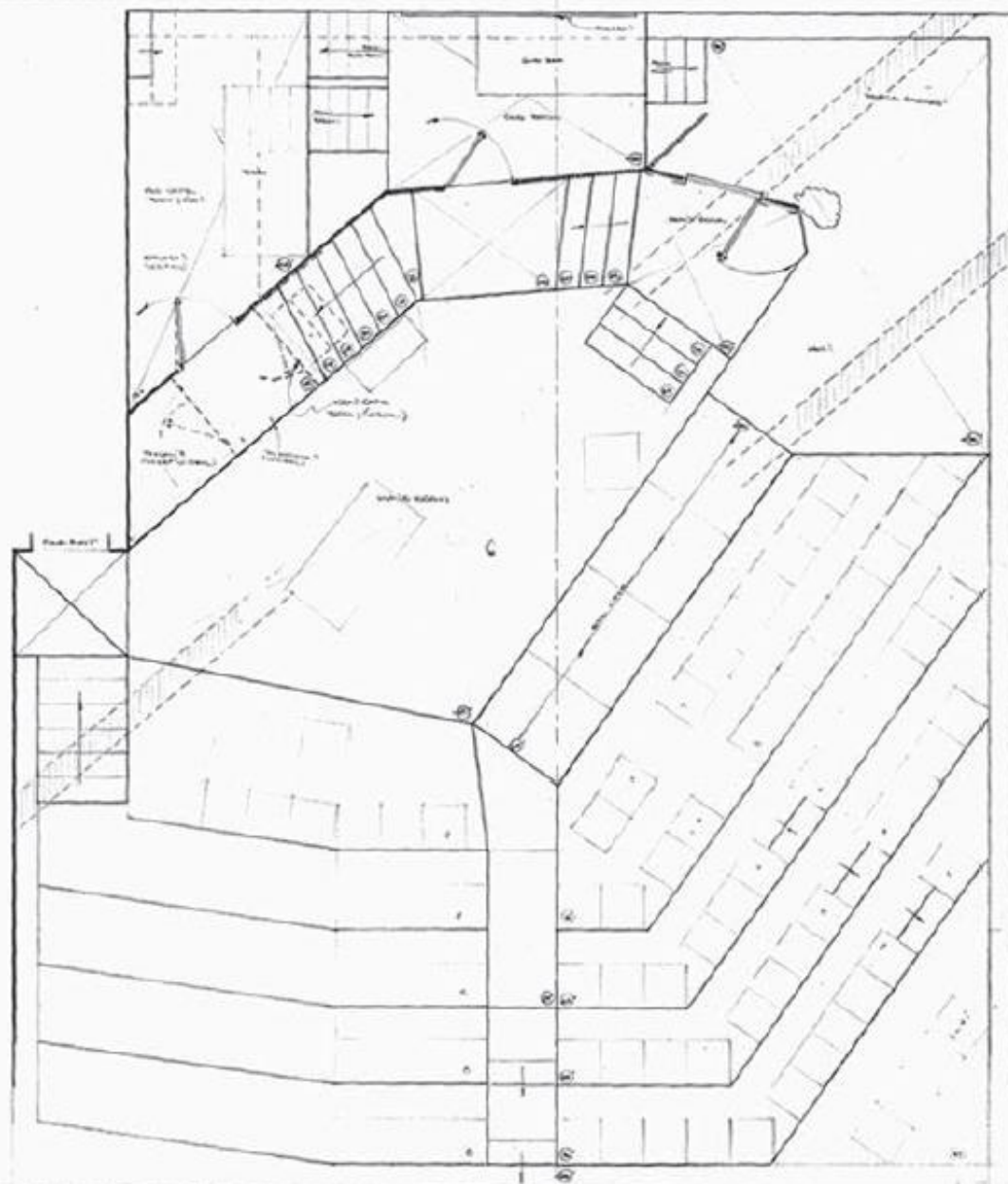
Sue LePage design for Judith Thompson's *White Biting* Dog at Tarragon Theatre (1984)
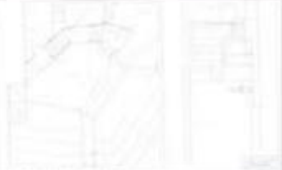
Technical Drawings:
LePage, Sue, designer. Technical Drawings for White Biting Dog. Tarragon Theatre, Toronto, 1984. L.W. Conolly Theatre Archives, Guelph, Ontario.

00:00:00

1

Speed   1.00x
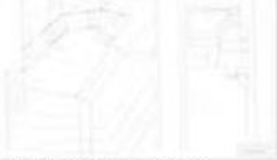
Technical Drawings:

LePage, Sue, designer. Technical Drawings for White Biting Dog. Tarragon Theatre, Toronto, 1984. L.W. Conolly Theatre Archives, Guelph, Ontario.

Extended Drawings:

LePage, Sue, designer. Technical Drawings for White Biting Dog. Tarragon Theatre, Toronto, 1984. L.W. Conolly Theatre Archives, Guelph, Ontario.
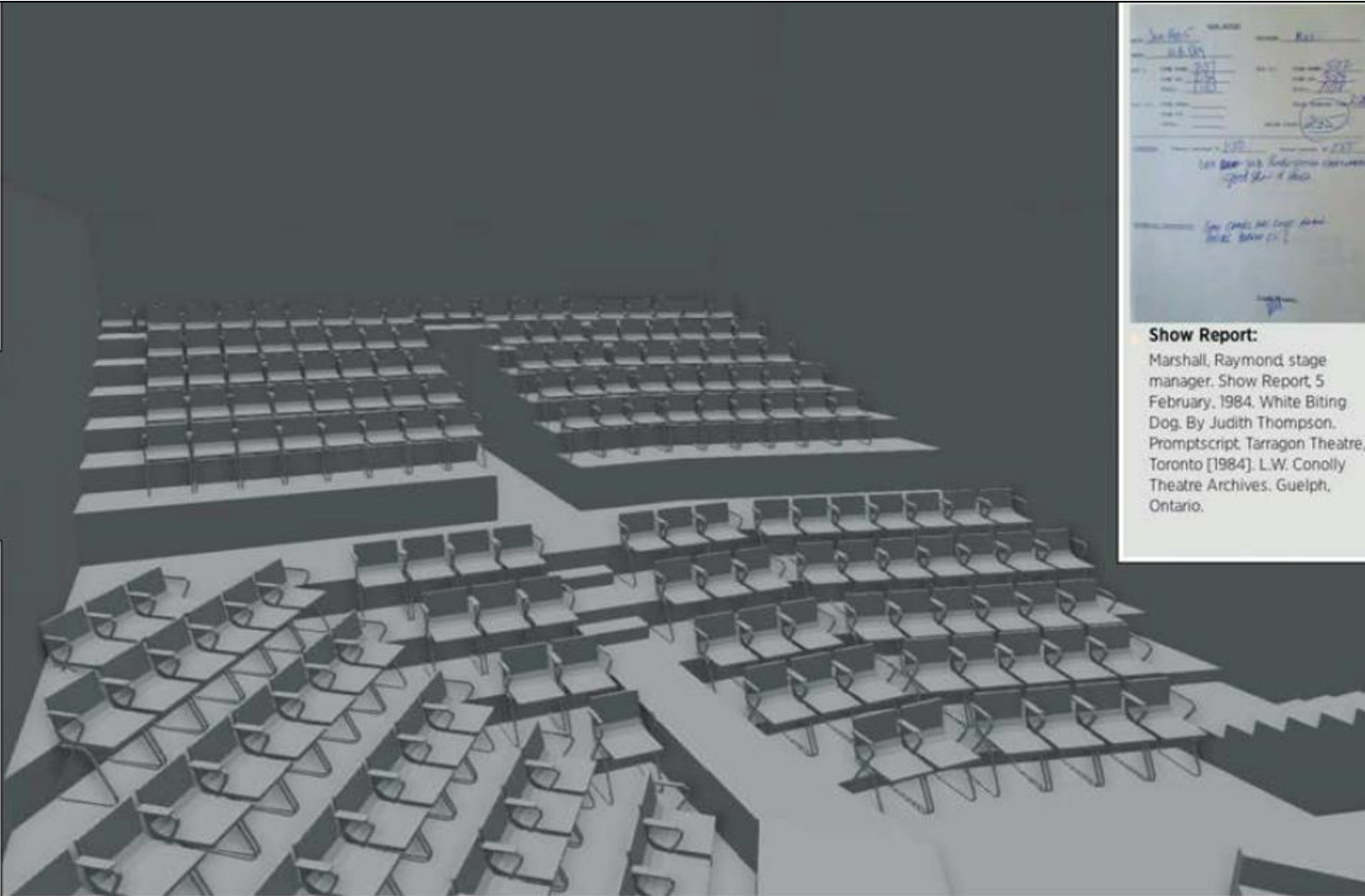
Show Report:

Marshall, Raymond, stage manager. Show Report, 5 February, 1984. White Biting Dog. By Judith Thompson. Promptscript. Tarragon Theatre, Toronto [1984]. L.W. Conolly Theatre Archives, Guelph, Ontario.
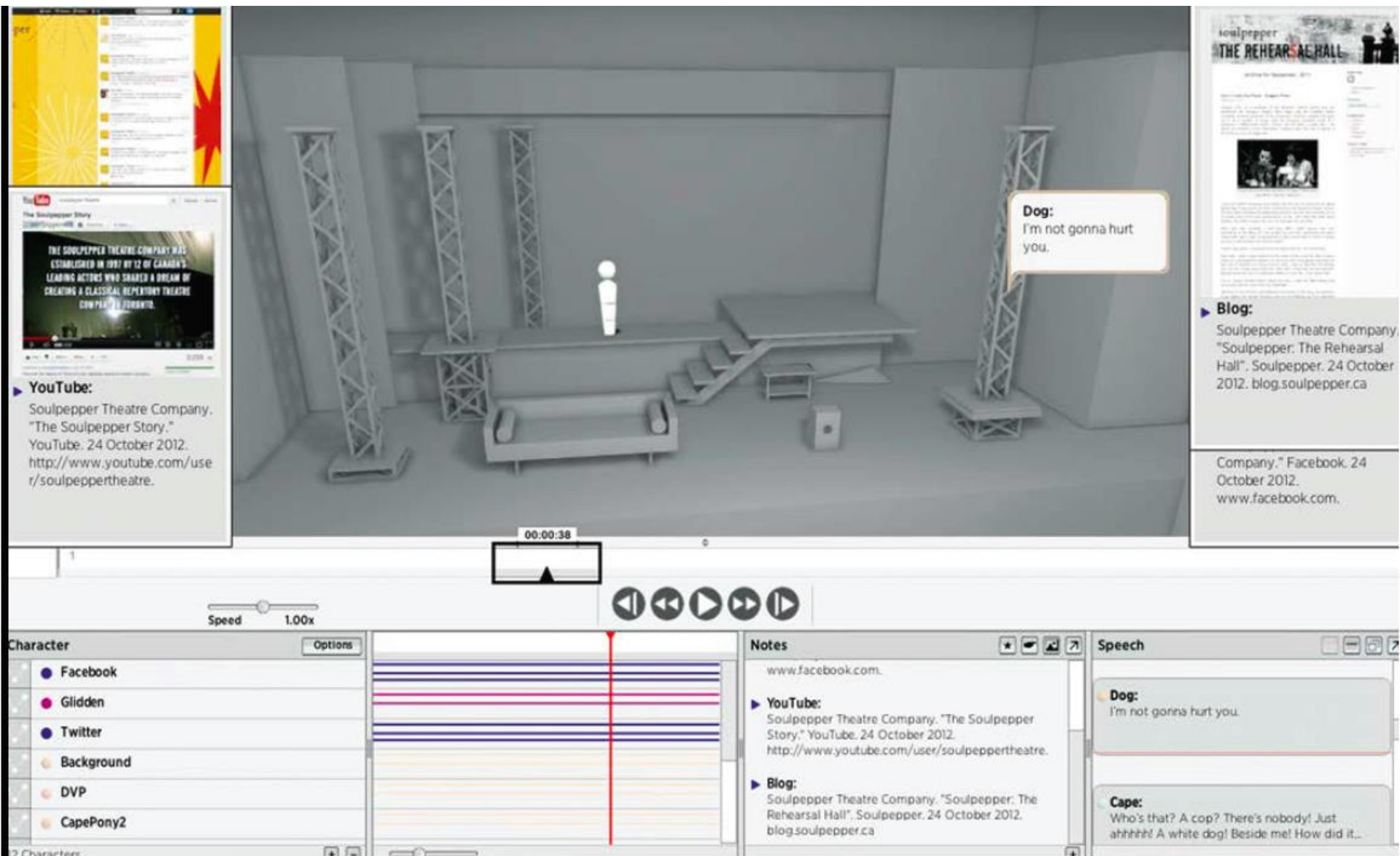
Kelly Read design for Judith Thompson's *White Biting* Dog at Soulpepper Theatre (2011)

Facebook:
Soulpepper Theatre Company.
"Soulpepper Theatre
Company." Facebook. 24
October 2012.
www.facebook.com.

Blog:
Soulpepper Theatre Company.
"Soulpepper: The Rehearsal
Hall". Soulpepper. 24 October
2012. blog.soulpepper.ca
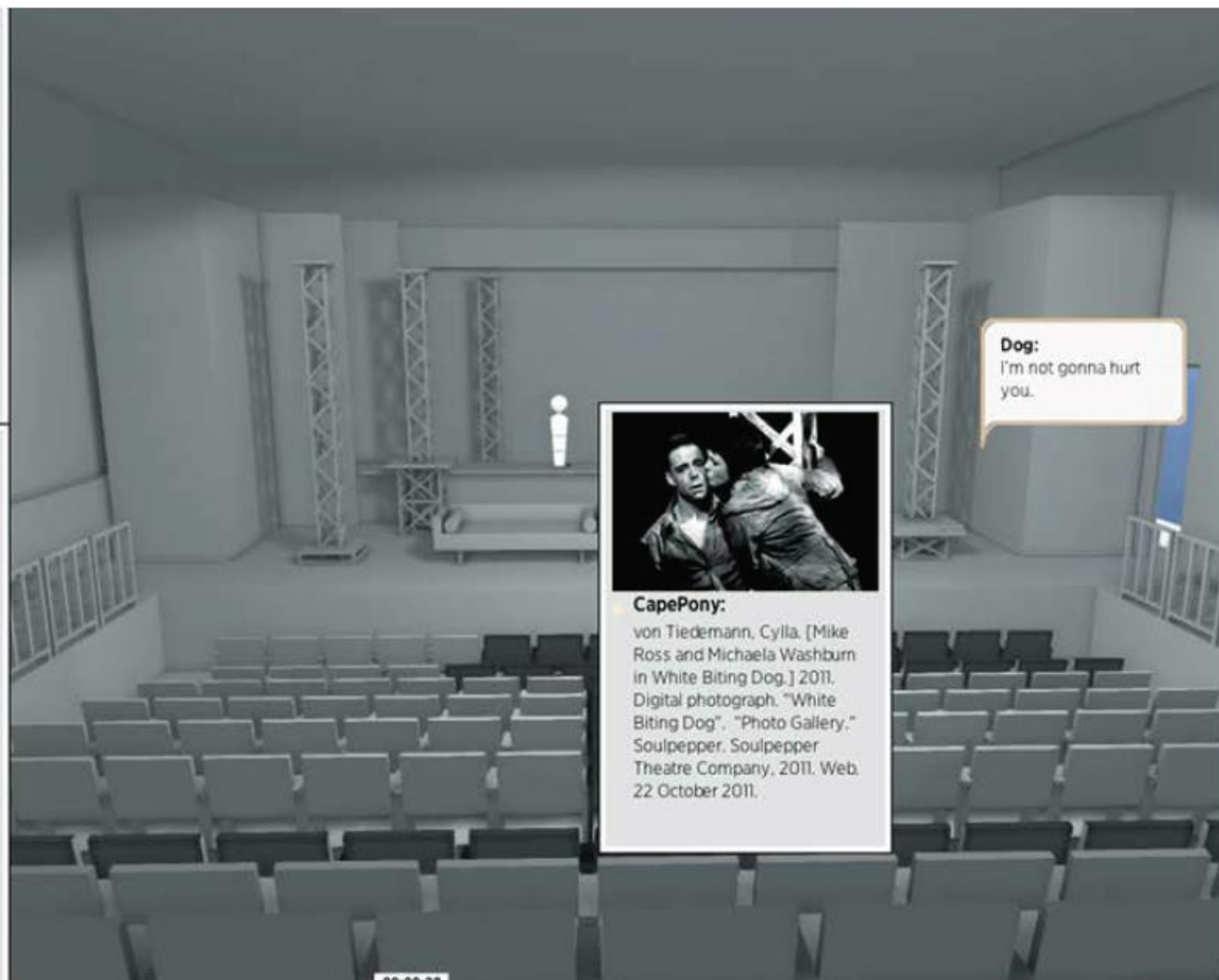
CapePony:
von Tiedemann, Cylla. [Mike
Ross and Michaela Washburn
in White Biting Dog.] 2011.
Digital photograph. "White
Biting Dog". "Photo Gallery."
Soulpepper. Soulpepper
Theatre Company, 2011. Web.
22 October 2011.

Dog:
I'm not gonna hurt
you.

YouTube:
Soulpepper Theatre Company.
"The Soulpepper Story."
YouTube. 24 October 2012.
http://www.youtube.com/use
r/soulpeppertheatre.

Twitter:
Soulpepper Theatre Company.
"Soulpepper Theatre
@Soulpepper." Twitter. 24
October 2012.
https://twitter.com/Soulpeppe
r.

00:00:38

Speed   1.00x

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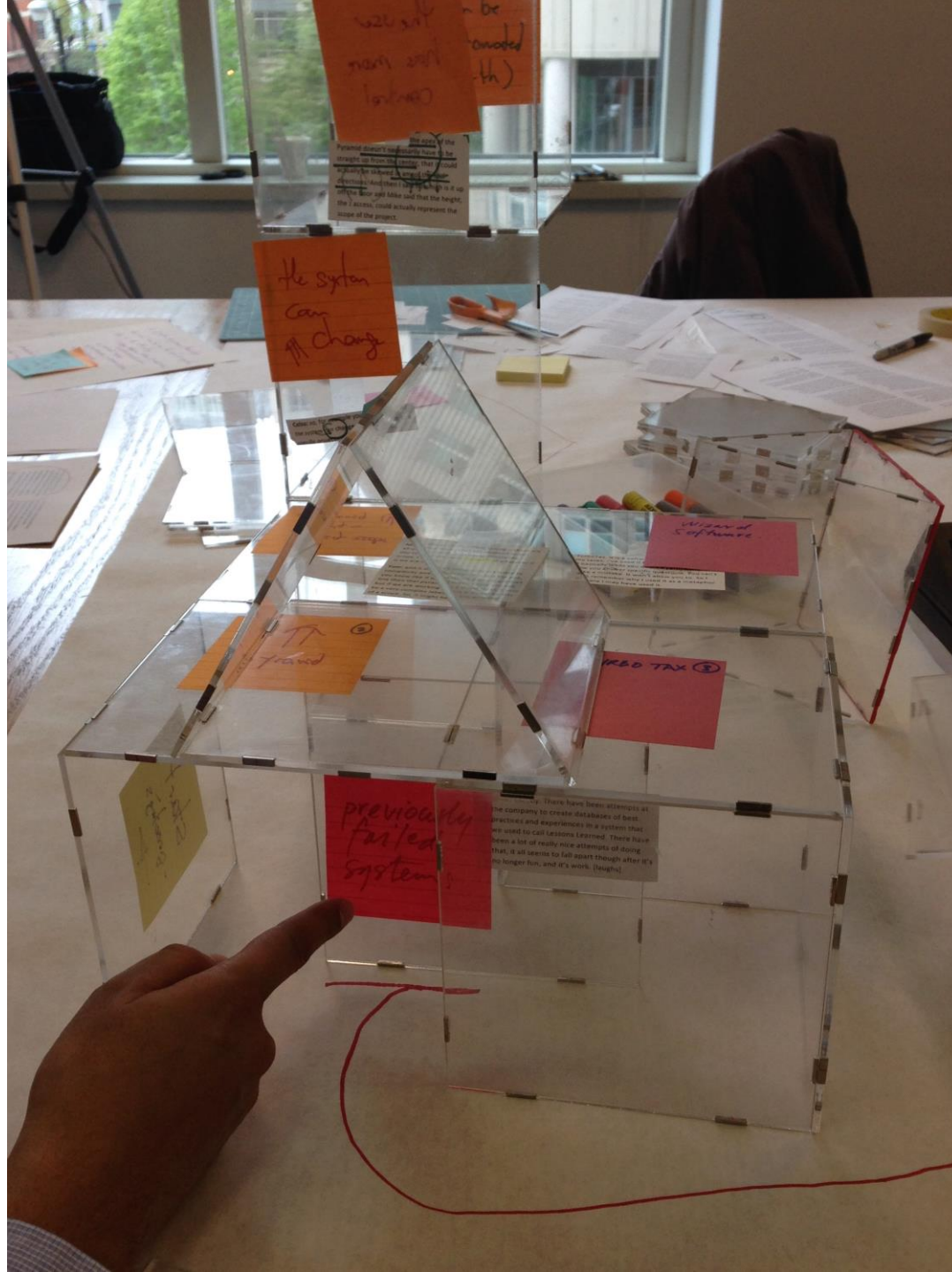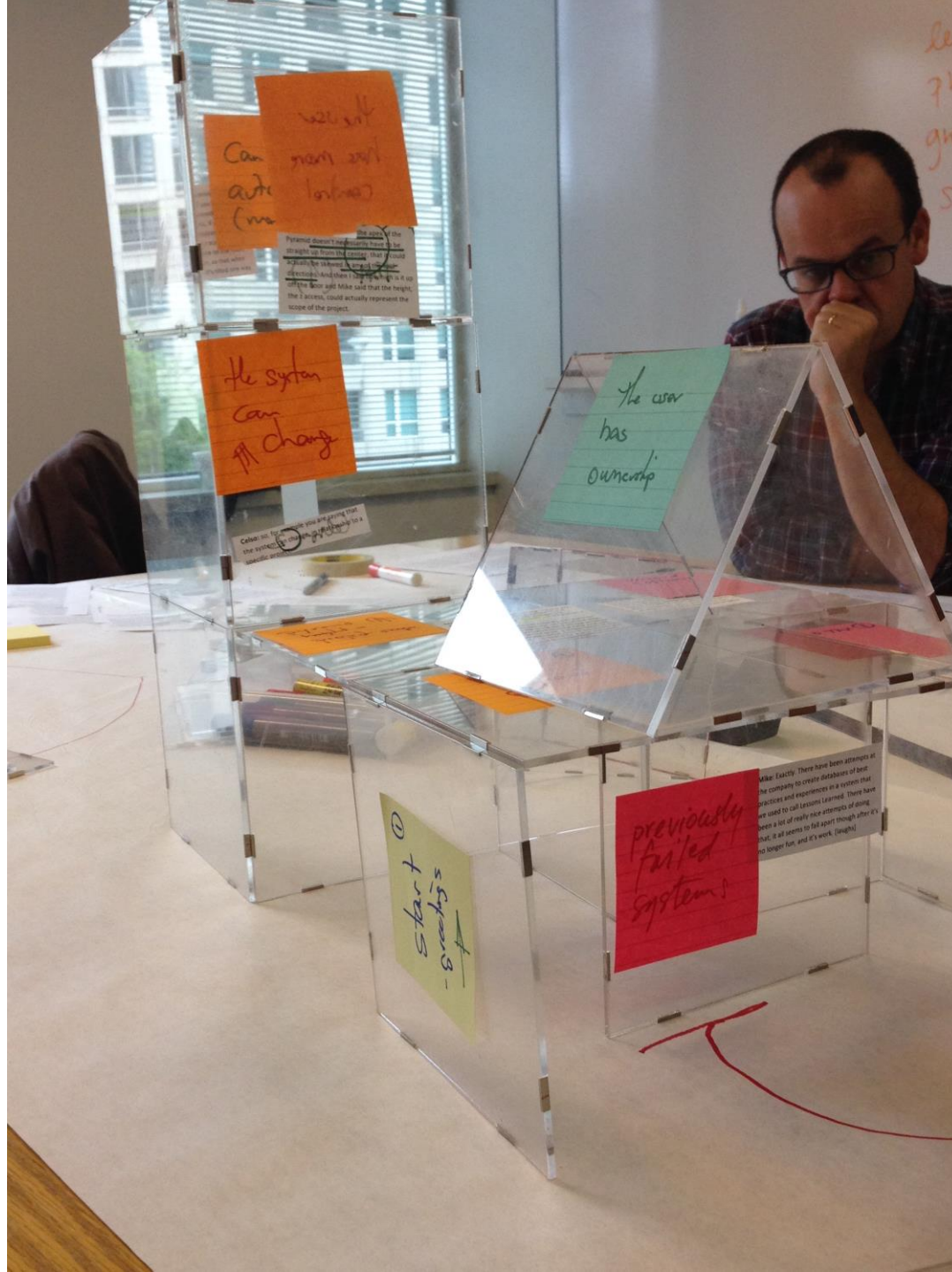7. Outcome
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- Tomoko Ichikawa (2015)

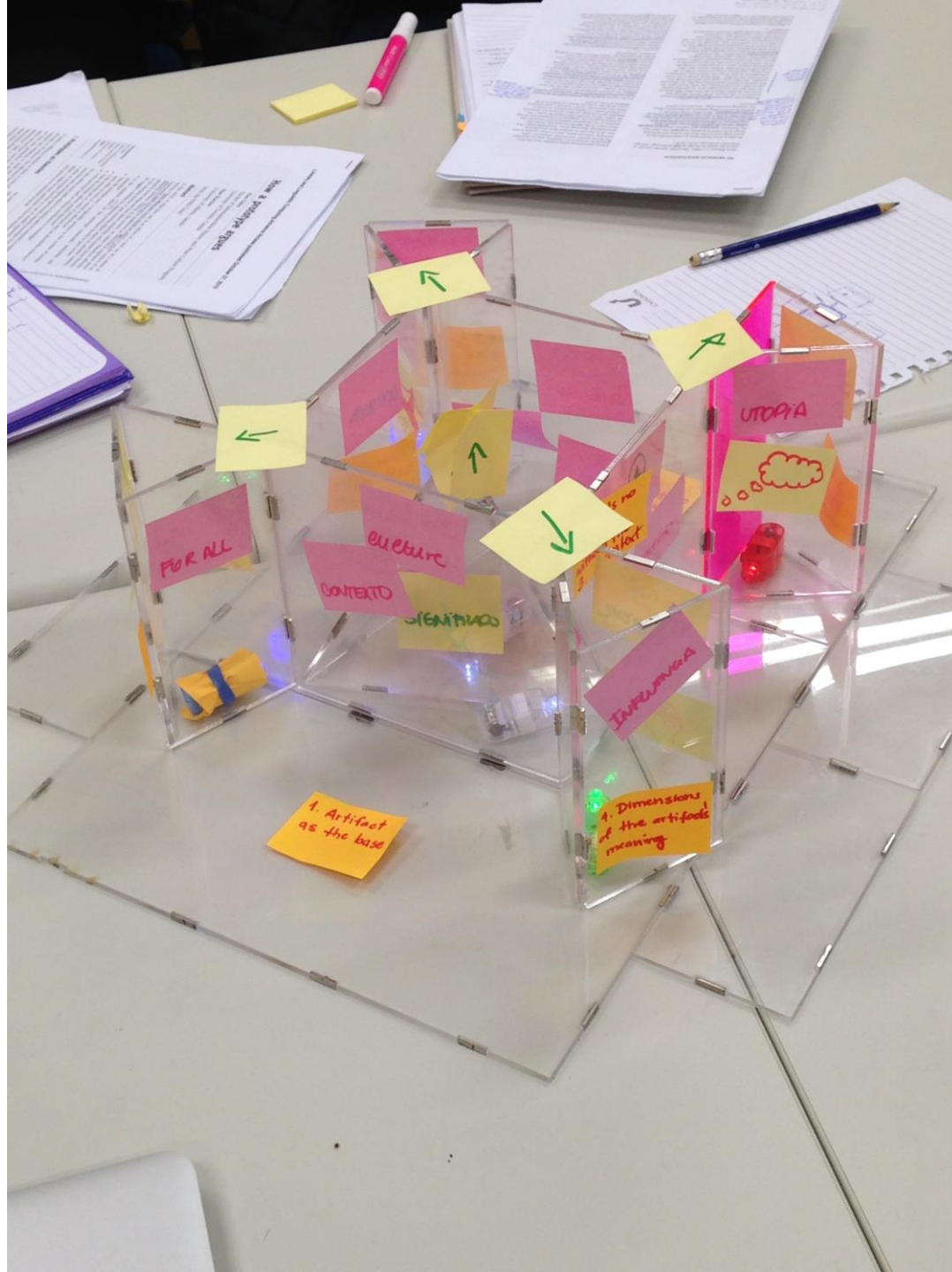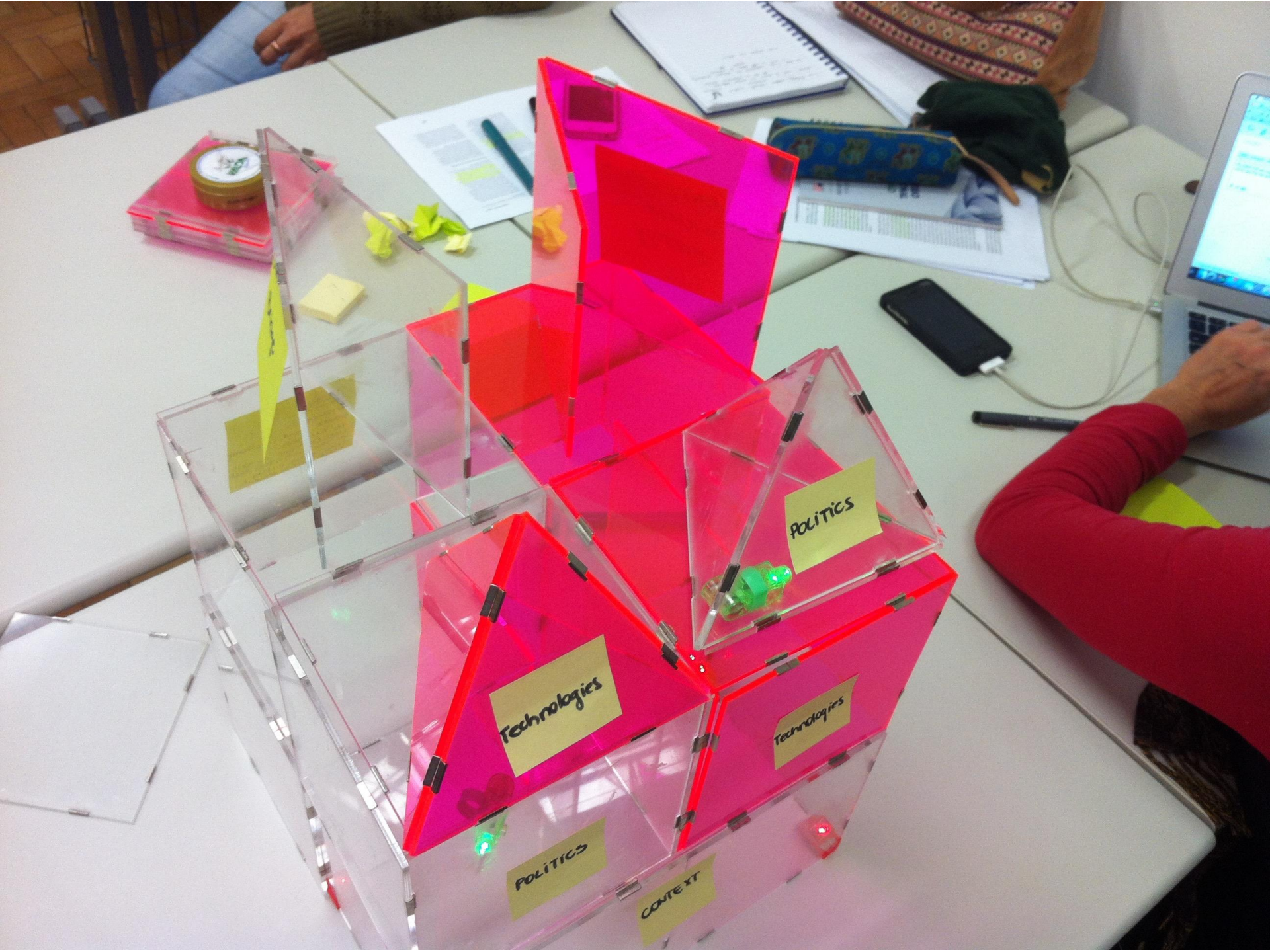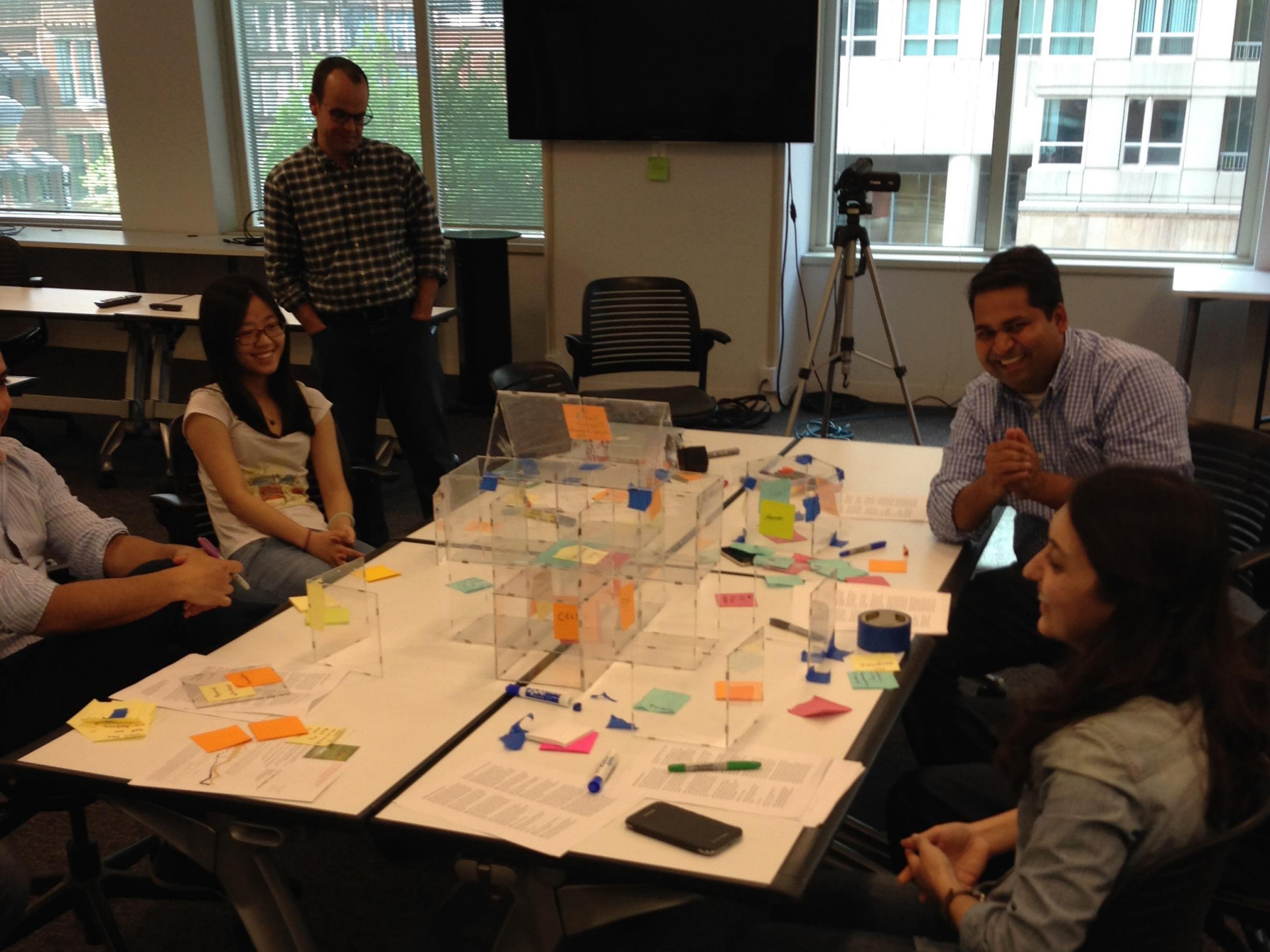Technologies

Politics
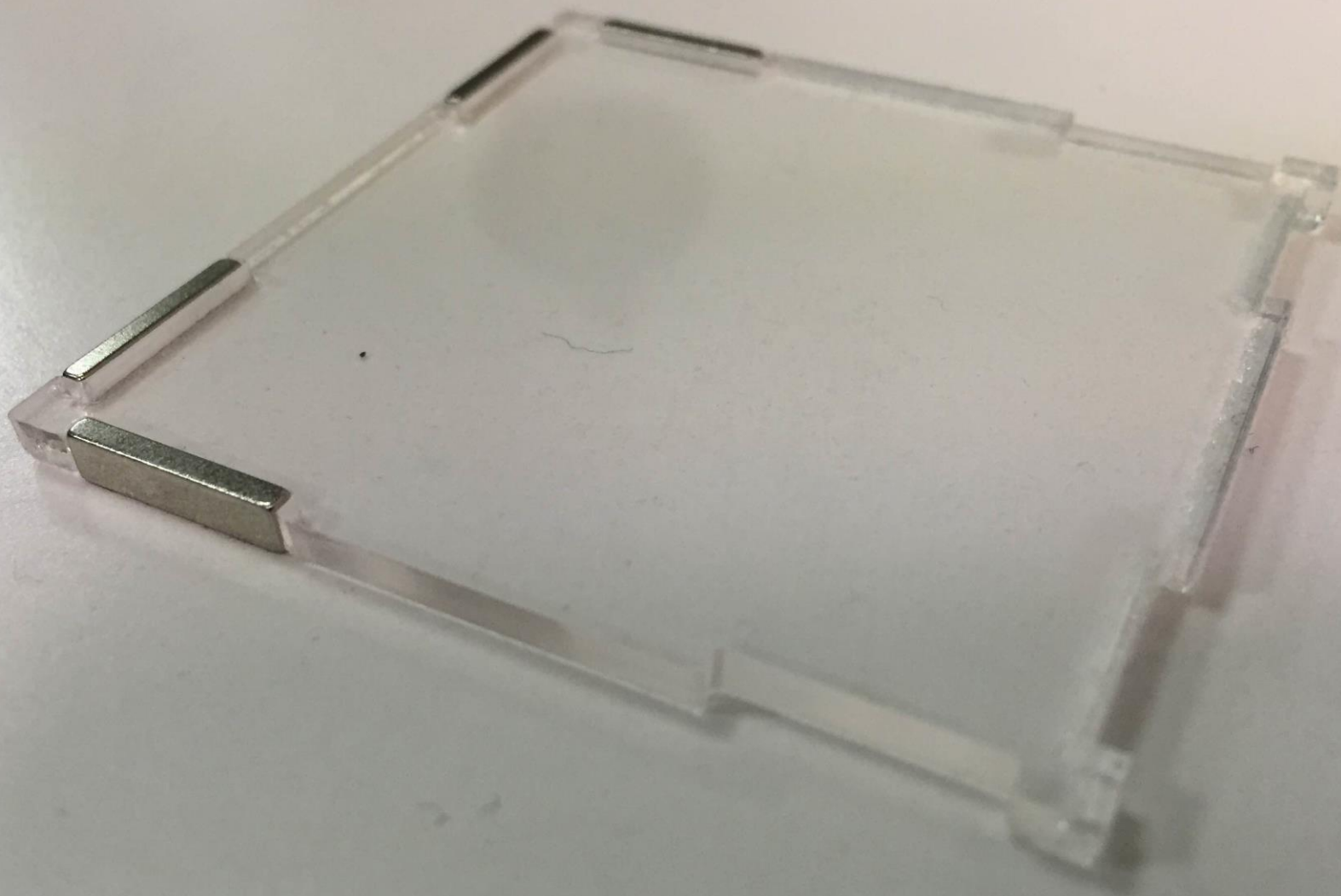
Technologies

Politics

CONTEXT

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Too skeuomorphic?

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Maybe not

Summary of the presentation:

- Reviewed digital scholarly editing insights
- Considered experience of scholarly readers
- Provided examples of possible interfaces

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Thank you!