

Beyond the Lowest Common Denominator

Designing Effective Digital Resources

Paul Vetch

18/03/12

Inspiring research – transforming scholarship



Tensions

- Users, audiences (and 'production value')
- Ubiquity and Trends
- Experimentation (and failure)
- Sustainability (and 'The Deliverable')



Users and Audiences

- Out of the Wings





[Home](#) [Authors, Plays & Translators](#) [My Account](#) [About](#) [Hispanic Theatres](#) [Approaches](#) [Blog](#) [Contact](#)

Out of the Wings

A contextualised resource of Spanish-language plays for English-speaking practitioners and researches

Welcome to Out of the Wings, a three-year AHRC collaboration between King's College London, Queen's University Belfast and the University of Oxford which of Spain and Spanish America accessible to English-speaking researchers and theatre professionals.

The virtual environment we have developed contains details of plays written in Spanish in different periods and countries, as well as information about their synopses, performance histories and many other tools for interpreting the featured drama.

INFORMATION FOR

ACTORS

DIRECTORS

LITERARY MANAGERS

PRODUCERS

RESEARCHERS

TEACHERS

TRANSLATORS

INFORMATION FOR ACTORS

Are you looking for plays and/or speeches beyond the traditional English-speaking repertoire? The Out of the Wings resource offers a wide range of translated excerpts from playtexts which can expand your performance vocabulary with diverse theatrical traditions from Spain and Spanish America.

[Enter the site](#)

MOST RECENT ENTRIES

[la Parra, Marco \(1952\)](#)

[Discépolo, Armando \(18-08-1887\)](#)

[The Raw, the Cooked and the](#)

[Rotten \(la Parra\)](#)

[The Raw, the Cooked and the](#)

[Rotten \(Boyle\)](#)

[View all entries](#)

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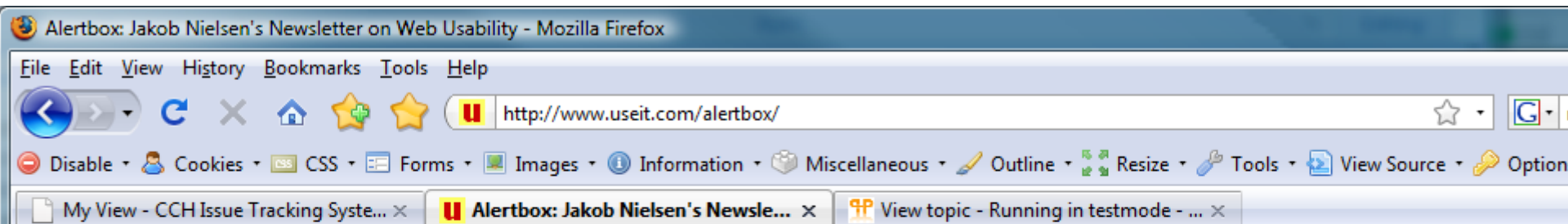
Ubiquity and Trends

Challenges include...

- Very highly mediated environment
- Highly volatile and experimental ...
- ... small, and diminishing, number of **reliable** conventions

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[useit.com](http://www.useit.com) → Alertbox

Alertbox: Current Issues in Web Usability

Bi-weekly column by Dr. [Jakob Nielsen](#), principal, [Nielsen Norman Group](#)

Email Newsletter

Get a **short newsletter** by email when a new Alertbox goes online:

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Archive

Read these first: [Usability 101](#) and [Top ten mistakes of Web design](#).

- [Agile Development Projects and Usability](#) (November 17, 2008)
- [Aspects of Design Quality](#) (November 3, 2008)
- [Transactional Email and Confirmation Messages](#) (October 20, 2008)
- [When to Use Which User Experience Research Methods](#) (October 6, 2008)
- [About Us Information on Websites](#) (September 29, 2008)
- [Store Finders and Locators](#) (September 15, 2008)
- [Site Map Usability](#) (September 3, 2008)

Ubiquity and Trends

- Wrobel *et al.*, 'A review of UI conventions in web applications for climate change information':
 - Users can not expect consistent positioning of content selection widgets.
 - Users can not expect consistent labeling of content selection widgets.
 - Users can not expect a consistent strategy concerning immediate map update.
 - Users can not expect consistent access to and positioning of color legends.
 - Users can not expect consistent access to text depicting current map content.
 - Users can not expect consistent zooming strategies.
 - Users can not expect consistent interaction metaphors for free zooming.
 - Users can not expect a consistent usage of clickable icons.



Ubiquity and Trends

- Mapping Medieval Chester
- ~~Gough Map~~



Soup & Cooks Recipes | Tomato Bouillon Recipe - Mozilla Firefox

File Edit View Go Bookmarks Tools Help

http://www.cooksrecipes.com/soup/tomato_bouillon_recipe.html

Getting Started Latest Headlines

Disable Cookies CSS Forms Images Information Miscellaneous Outline Resize Tools View Source Options

intellitxt usability - Google Search all talk and no action User Centered - by Usability Forum What is HCI? - A Word Definition... Soup & Cooks Recipes | To...

Home-Made Soup Recipe
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www.ocado.com

Charts & Tips | [Cooking Dictionary](#) | [Corner Forum](#) | [Corner Market](#)

Print Recipe Only

Tomato Bouillon

2 cups tomato juice
1 onion, sliced
1 celery rib, trimmed and chopped
2 whole bay leaves
4 crushed peppercorns
1 lemon, scrubbed and thinly sliced

1. Combine tomato juice, onion, celery, bay leaves and peppercorns in a non-reactive saucepan. Stir to combine, cover and let stand for 1 hour.
2. Heat mixture over medium heat. Bring to a boil; reduce heat, and simmer for 10 minutes.
3. Serve with sliced lemon.

Find: Find Next Find Previous Highlight all Match case

http://www.cooksrecipes.com/soup/tomato_bouillon_recipe.html#

Map Texts Indexes

ing Facing Texts Schol

9 10 11 12 Next Last

rie - Lucian

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ies Petrus & et super hanc per
Quanta uerborum consequentia
e ✕, magis in occiduis et propius occidentem iuxta **portam**
ecclesia Domini Saluatoris ✕, reuera tanquam firmitas et
ice Petri ✕ **apostolorum principis** &, ¹ ut uidelicet nomen

Church of the Holy Trinity



▶ [View Index entry for Church of the Holy Trinity](#)

▶ [View Full-Sized Map](#)

Mapping Medieval Chester: About the project - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://mapserver.cch.kcl.ac.uk/medchest/highbandwidth.php

Disable Cookies CSS Forms Images Information Miscellaneous Outline Resize Tools View Source Options

MapServer Layer 403 Forbidden Mapping Mediev... Response Header... Broken Images - a... Mapping Mediev... Mapping Me... x

Digital Map (High Bandwidth)

DIGITAL MAP

Introduction

Mappings

Digital Map

- Low bandwidth
- High bandwidth

Static Maps

Download Map Data

Bonewaldesthorpe's Tower
Bonewaldesthorpe

100 m
500 ft

340044.17250, 366568.36115

Overlays

- ☒ Baselayer
- ☒ Parish Boundaries
- ☐ River Dee (Late Roman)
- ☐ River Dee (Dark Age)
- ☐ River Dee (Early Medieval)
- ☒ River Dee (Late Medieval)
- ☒ River Dee (1850)
- ☒ Ecclesiastical Precincts
- ☒ Religious Structures
- ☒ Streets
- ☒ Rows
- ☒ Selected Urban Plots
- ☒ Civic Structures
- ☒ Earthwork Features
- ☒ City Walls
- ☒ Defence Structures
- ☒ Settlements
- ☒ Settlements Labels
- ☒ Chester features Labels
- ☒ Chester features

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Done

YSlow

Experimentation (and failure)

- Chopin's First Editions Online
- Online Chopin Variorum Edition



Research Questions

- 1) How is the “work concept” challenged by the Chopin sources?
- 2) What is the best means of capturing in an edition the creative history implicit in the Chopin sources?
- 3) How might technology enhance and inform the musician’s and the musicologist’s understanding of individual sources, their interrelationships, and their significance as artistic and cultural artefacts within a rich history of publication, pedagogy, and performance?



Primary sources

- 1 - sketches
- 2 - rejected public manuscripts
- 3 - *Stichvorlagen* (engraver's manuscripts)
- 4 - proofs
- 5 - First editions
 - French: first and subsequent impressions (up to 1860)
 - German: first and subsequent impressions (up to 1879)
 - English: first and subsequent impressions (up to c.1900)
 - other (e.g. Austrian, Polish, Italian, Russian)
- 6 - other autograph sources
 - fair copies not used for publication, including presentation manuscripts
 - autograph glosses in scores of students/associates
- 7 - other non-autograph sources
 - copies not used for publication
 - glosses in scores of students/associates
- 8 - editions of pieces for which no other source material survives

Inspiring research – transforming scholarship



Sources for Prelude Op. 28 No. 4

1. Autograph sketch
2. Autograph (Stichvorlage)
3. Copy of autograph, prepared by Julian Fontana, 1839
4. Copy prepared by George Sand
5. French first edition, first impression, August 1839 (F1)
6. Corrected reprint of F1, late 1839 (F2)
7. German first edition, first impression, July 1839 (G1)
8. Corrected reprint of G1, c. 1868
9. English first edition, first impression, early 1840 (E1)
10. Corrected reprint of E1, c. 1862
11. Jane Stirling copy of F2
12. Ludwika Jędrzejewicz copy of F2
13. Camille Dubois copy of Fx



Secondary sources: select collected editions

- Richault, Paris, 1860, ed. Tellefsen
- Schonenberger, Paris, 1860, with introduction by Fétis
- Kistner, Leipzig, 1879, ed. Mikuli
- Breitkopf & Härtel, Leipzig, 1879–80, ed. Liszt, Brahms et al.
- Durand, Paris, 1915–16, ed. Debussy
- Senard, Paris, 1915–39, ed. Cortot
- Oxford University Press, Oxford, 1932, ed. Ganche
- PWM, Cracow, 1949–61, ed. Paderewski, Bronarski and Turczyński
- PWM, Cracow, 1968– , ed. Ekier & Kamiński (Polish National Edition; “Urtext”)
- Henle, Munich, 1971– , ed. Zimmerman (“Urtext”)
- Universal Edition, Vienna, 1973– (“Urtext”)
- Peters, London, 2004– , ed. Rink, Samson, Eigeldinger et al. (*The Complete Chopin*;

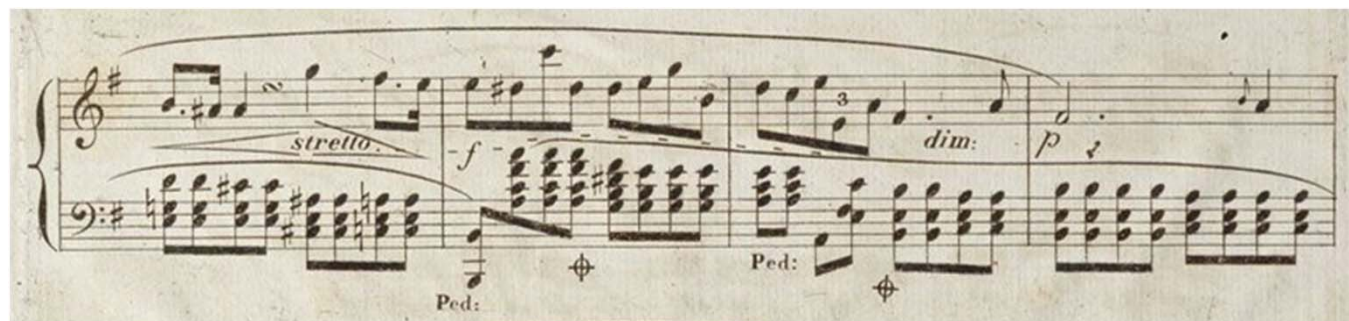
Inspiring “Urtext” – transforming scholarship



First impressions?

French first
edition (Paris:
Catelin, 1839) F-

Pn: Ac.p.2710 (1)



French first
edition (Paris:
Catelin, 1839)

GB-Lbl: h.471.k

(also US-Cu:
M22.C54P93 c.1)



First impressions?

French first
edition (Paris:
Catelin, 1839) F-

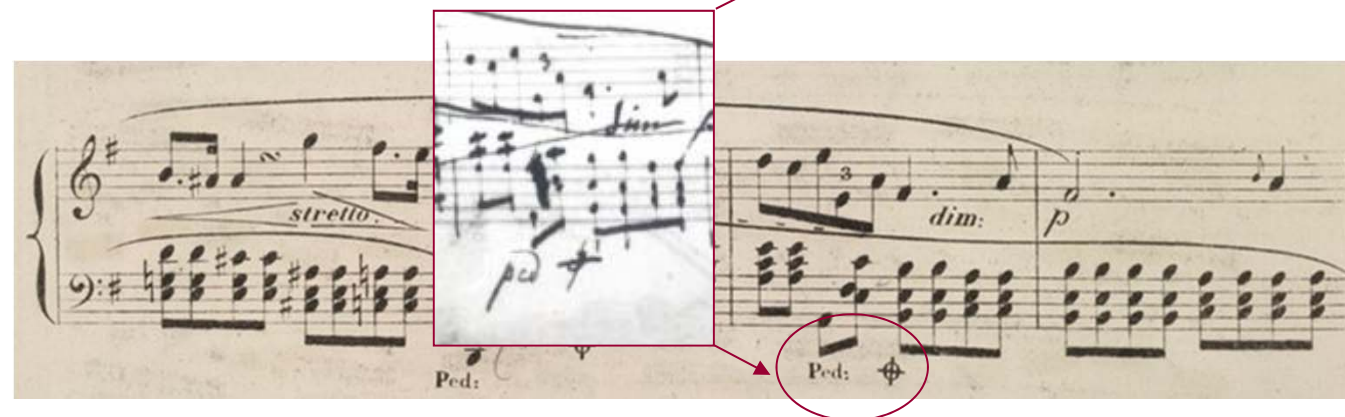
Pn: Ac.p.2710 (1)



French first
edition (Paris:
Catelin, 1839)

GB-Lbl: h.471.k

(also US-Cu:
M22.C54P93 c.1)



Chopin's First Editions Online (CFEO)

Funded by the Arts & Humanities Research Council

- First impressions of Chopin's first editions in virtual collection drawn from five partner libraries (4,400 images; 88%) and seventeen other institutions (600 images; 12%)
- Comparative text-analytical commentary
- Excerpts from *Annotated Catalogue of Chopin's First Editions*
- Free of charge without subscription/password



Chopin's First Editions Online - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://www.cfeo.org.uk/apps/

CVE: Opacity Slider Widget Chopin's First Editions Online

CCEO

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Search

Variations Op. 2
 Publication history
 Source information
 French First Edition
 Second French Edition
 Austrian First Edition
 English First Edition
 Front matter F F2 A E
 Introduzione F F2 A E
 Piano
 p. [i] common title page
 p. [ii] blank
 p. 1 bs 1–20
 p. 2 bs 21–37
 p. 3 bs 38–49
 p. 4 bs 50–58
 p. 5 bs 59–63
 Thema F F2 A E
 Var. 1 F F2 A E
 Var. 2 F F2 A E
 Var. 3 F F2 A E
 Var. 4 F F2 A E
 Var. 5 F F2 A E
 Alla Polacca F F2 A E
 End matter F F2 A E
 Introduction and Polonaise for Piano and Cello Op. 3
 Sonata Op. 4
 Rondo Op. 5
 Mazurkas Op. 6
 Mazurkas Op. 7
 Trio Op. 8
 Nocturnes Op. 9

Variations Op. 2 – French First Edition p. 2 © The British Library (piano part); Bibliothèque de Genève (orchestral parts)
 Previous Next

Variations Op. 2 – Second French Edition p. 2 bs 21–37 © Courtesy of Houghton Library, Harvard University.
 Previous Close Fran

Questions

- 1) How is the “work concept” challenged by the Chopin sources?
- 2) What is the best means of capturing in an edition the creative history implicit in the Chopin sources?
- 3) How might technology enhance and inform the musician’s and the musicologist’s understanding of individual sources, their interrelationships, and their significance as artistic and cultural artifacts within a rich history of publication, pedagogy, and performance?



The Complete Chopin: A New Critical Edition

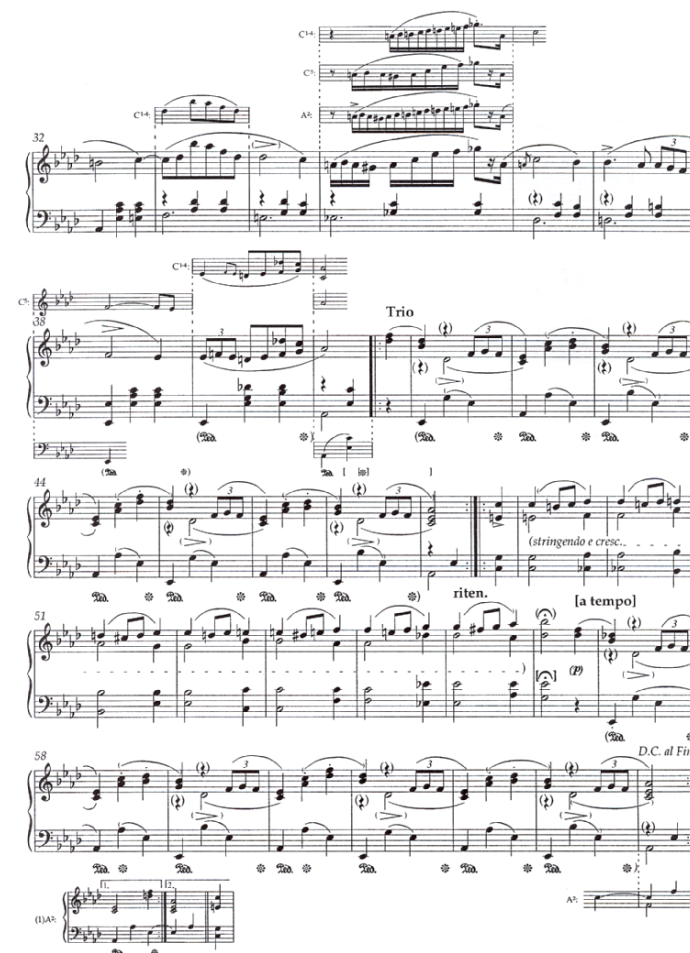
Ballades, ed. Jim Samson

London: Peters Edition, 2006



The Complete Chopin: A New Critical Edition

Waltzes,
ed. Christophe Grabowski
London: Peters Edition, 2006



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Questions

- 1) How is the “work concept” challenged by the Chopin sources?
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Gunther Kress, “Reading Images” (2004)

“Contemporary texts ... ask the reader to perform different semiotic work, namely to design the order of the text for themselves... The reader interest determines where he or she wishes to enter the page. The same applies to the ‘reading path’ which the reader (now usually called a ‘visitor’) wishes to construct: it too is determined by the reader’s interest. [...]

<http://www.knowledgepresentation.org/BuildingTheFuture/Kress2/Kress2.html>

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Gunther Kress, “Reading Images” (2004)

“The designer [editor] of such ‘pages’/sites is no longer the ‘author’ of an authoritative text, but is a provider of material arranged in relation to the assumed characteristics of the imagined audience. The power of the designer [editor] is to assemble materials which can become ‘information’ for the visitor, in arrangements which might correspond to the interests of the visitor.”

<http://www.knowledgepresentation.org/BuildingTheFuture/Kress2/Kress2.html>

Inspiring research – transforming scholarship



Online Chopin Variorum Edition (OCVE)

- Pilot project: May 2003 to October 2004
- Phase 1: November 2005 to October 2008
- Phase 2: October 2011 – June 2013



Technical Methodology / Objectives

- Superimposition
- Juxtaposition
- Collation/interpolation



View:



← Page 5 →



Zoom



Select Bars

Workspace: 1 2 +

Available Works

Quick Find...

➤ Scherzos

➤ Fantasy

➤ Polonaise-Fantasy

⌵ Preludes

⌵ Op. 28

E1 E2 E3 F1 F2 G1 P1 A1 A2

⌵ Source Description

⌵ Critical Commentary

➤ No. 1 (3)

➤ No. 2 (0)

➤ No. 3 (5)

➤ No. 4 (0)

➤ Op. 45

MyOCVE

➤ My Browse History

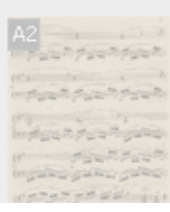
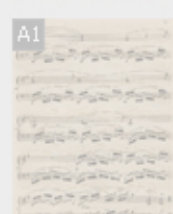
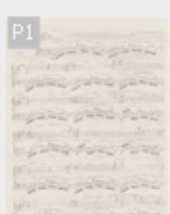
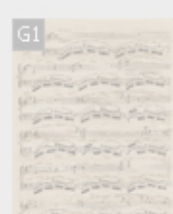
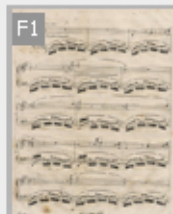
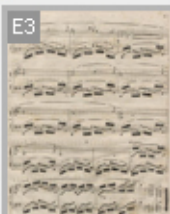
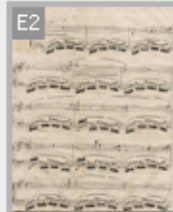
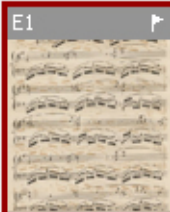
➤ My Flags (7)

➤ My Lightboxes (3)

➤ My Contributions

Preludes > Op. 28 > **No. 3**

Editions



Witness(es):

E1

E2

E3

F1

F2

Hidden:

G1

P1

A1

A2

Filter: Remove | Save

Page 4

E1, Page 5

Page 6

Workspace: 1 2 +

Available Works

Quick Find...

Scherzos

Fantasy

Polonaise-Fantasy

Preludes

Op. 28

E1 E2 E3 F1 F2 G1 P1 A1 A2

Source Description

Critical Commentary

No. 1 (3)

No. 2 (0)

No. 3 (5)

No. 4 (0)

Op. 45

MyOCVE

My Browse History

My Flags (7)

My Lightboxes (3)

My Contributions

Preludes > Op. 28 > No. 4

View: Interactive Refere

Op. 28, E1: Critical Commentary

[Untitled]

Like G, E was also carefully checked before its publication in London. In dealing with the ties in No. 1, the English proof-reader was even more systematic than his or her Leipzig counterpart, adding ties in bs 8–9, 27–28, 30–31, 31–32, 35–36, 61–62, 62–63 & 63–64, and removing one linking the c(-sharp)2s of bs 28–29 to mirror the passage at bs 5–6. However, the proofreading process lacked consistency, since the various changes would have made sense only if the ties between the f(-sharp)s in bs 8–9 had been inserted in other similar places (bs 32–33 & 64–65). The proofreader also considered it necessary to counterbalance the decrease in tempo in b. 25 by inserting 'a tempo' in the following bar. Other modifications include the correction of engraving errors in b. 32 of No. 1 and in b. 89 of No. 3; the addition of pedal release signs in all the places where they are missing in F; and the addition of a sharp sign to b. 22 RH note 4 of No. 2, and a natural sign to e2 in b. 11 RH chord 6 et seq.

Edit this text

View revisions

Add a comment

Monitor

Comments

[no comments]

Revision History:

24/04/07: Created

Comments:

0

Bar 4

The page layout in F is not uniform: from the third page of music text onwards (i.e. p. 4), it changes from five to six systems per page. G conforms to F on its first two pages only, in that it retains a five-system layout throughout. As a result, more bars have to be accommodated on each system, thus giving the music a denser appearance.

Edit this text

View revisions

Add a comment

Monitor

Comments

OCVE Project Team, 23/05/07

The lack of page layout commonalities between F and G suggests that a common Stichvorlage was not employed to prepare these editions. Compare also the [corresponding editions of the Nocturnes Op. 37](#).

Revision History:

15/05/07: 1

12/05/07: 2

24/04/07: Created

Comments:

1

View: < Bar 18 >

Workspace: 1 2 +

Available Works

Quick Find...

- Scherzos
- Fantasy
- Polonaise-Fantasy

κ Preludes

κ Op. 28

E1 E2 E3 F1 F2 G1 P1 A1 A2

κ Source Description

κ Critical Commentary

κ No. 4 1 2 (3)

➤ Op. 45

Preludes > Op. 28 > **No. 4**

Witness(es): E1 E2 E3 F1 F2 Hidden: G1 P1 A1 A2 Filter: Remove | Save

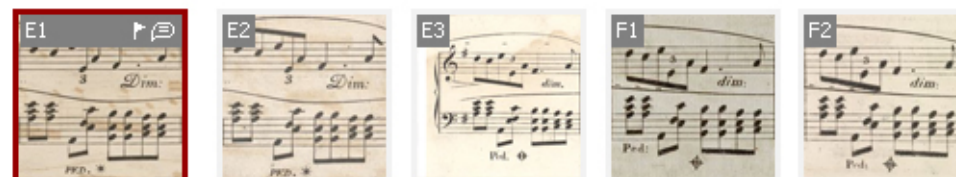
E1, Bar 18

Interesting that there is so much show through in this edition. Apparently they were using a completely different stock at this time.



Save Save and close Cancel

Bar 17 Bar 18 Bar 19



Commentary **Annotations** Lightbox Flags

E1, Bar 18 - created by you on 25/04/07 at 12:30pm. Status: Public

Interesting that there is so much show through in this edition. Apparently they were using a completely different stock at this time.

E1, Bar 16 - created by you on 25/04/07 at 12:18pm. Status: Public

Pedal markings vary quite a lot between this imprint and others, particularly noticeable in this bar

Show only my notes
View all notes
Simple View

MyOCVE

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➤ My Flags (7)

➤ My Lightboxes (3)

➤ My Contributions

Tensions

- Users, audiences (and 'production value')
- Ubiquity and Trends
- Experimentation (and failure)
- Sustainability (and 'The Deliverable')



‘Coping Strategies’

- Accept and embrace the ephemerality of web-based interfaces
- Focus on process and experience