Beyond the Lowest Common Denominator
Designing Effective Digital Resources

Paul Vetch
18/03/12
Tensions

• Users, audiences (and ‘production value’)
• Ubiquity and Trends
• Experimentation (and failure)
• Sustainability (and ‘The Deliverable’)

Users and Audiences

- Out of the Wings
Out of the Wings

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

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
Challenges include...

- Very highly mediated environment
- Highly volatile and experimental ...
- ... small, and diminishing, number of reliable conventions
Alertbox:
Current Issues in Web Usability

Bi-weekly column by Dr. Jakob Nielsen, principal, Nielsen Norman Group

Email Newsletter

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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 2, 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
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.
Church of the Holy Trinity

- Fransiscan friary
- Holy Trinity
- City wall
- Hosp
- Dominican friary
- Carmelite fr

View Index entry for Church of the Holy Trinity
View Full-Sized Map
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
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 F2
Secondary sources: select collected editions

- Richault, Paris, 1860, ed. Tellefsen
- Schonenberger, Paris, 1860, with introduction by Fétis
- Kistner, Leipzig, 1879, ed. Mikuli
- Durand, Paris, 1915–16, ed. Debussy
- PWM, Cracow, 1949–61, ed. Paderewski, Bronarski and Turczyński
First impressions?


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
Questions

1) How is the “work concept” challenged by the Chopin sources?

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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
The Complete Chopin: A New Critical Edition

Waltzes,
ed. Christophe Grabowski
Questions

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“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. [...]


“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.”

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
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 proofreader was even more systematic than his or her Leipzig counterpart, adding ties in bs 6–9, 27–26, 30–31, 31–32, 35–36, 61–62, 62–63 & 63–64, and removing one linking the C-sharp) 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 bs. 25 by inserting ‘a tempo’ in the following bar. Other modifications include the correction of engraving errors in bs. 32 of No. 1 and in bs. 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 bs. 22 RH note 4 of No. 2, and a natural sign to F of bs. 11 RH chord 6 et seq.

Comments

Bar 4

The page layout in F is not uniform: from the third page of music text onwards (i.e. p. 4.1), it changes from five to six systems per page. G conforms to F on the 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.

Comments

OCVE Project Team, 29/11/12

The lack of page layout commonalities between F and G suggests that a common Sichvorlage was not employed to prepare these editions. Compare also the corresponding editions of the Nocturnes Op. 37.
Interesting that there is so much show through in this edition. Apparently they were using a completely different stock at this time.
**Tensions**

- Users, audiences (and ‘production value’)
- Ubiquity and Trends
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*Inspiring research – transforming scholarship*
‘Coping Strategies’

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