

## Supporting Digital Scholarly Editions A Report on the Conference of January 14, 2008

### Introduction

On January 14, 2008, a group of editors, representatives from university presses, and other stakeholders met to discuss the future of scholarly editions and how they might best be supported in the digital age. This workshop was funded by the Digital Humanities Initiative of the National Endowment for the Humanities and hosted by the Virginia Foundation for the Humanities in Charlottesville, Virginia. It was organized by Sue Perdue and Holly Shulman, who had developed an idea for a service provider to support scholarly electronic editions. Ithaka ([www.ithaka.org](http://www.ithaka.org)) facilitated the workshop and wrote this report.

The objectives of the meeting were:

- To identify services and tools that are critical for supporting digital documentary editions;
- To assess the need for a service provider to facilitate the production of these editions; and
- To articulate the key uncertainties involved in creating such a service provider, so that those can be further investigated.

This report documents the workshop, with the goal of providing a reference not only for participants, but also for others in the community who are concerned with the future of scholarly editions. It is divided into three sections that follow the course of the day itself:

1. Developing a vision for the next-generation scholarly edition
2. How do we get there? Identifying needs and gaps
3. Creating a service provider for scholarly editions

*A note about definitions:* The term “documentary editions” often refers to scholarly editions grounded in the discipline of history, and sometimes to a particular editorial approach.<sup>1</sup> This workshop was intended to examine the needs of scholarly editions from a broader, cross-disciplinary perspective. One participant suggested referring to our topic as “scholarly editions,” and this is the convention followed below. However, the conversation often seemed most rooted in the history discipline, and towards the end of the day, there were suggestions that literary scholarly editions had significantly different needs from those of history-focused scholarly editions. This report attempts to specify where the discussion centered on scholarly editions, broadly conceived, and where it focused on particular types of editions.

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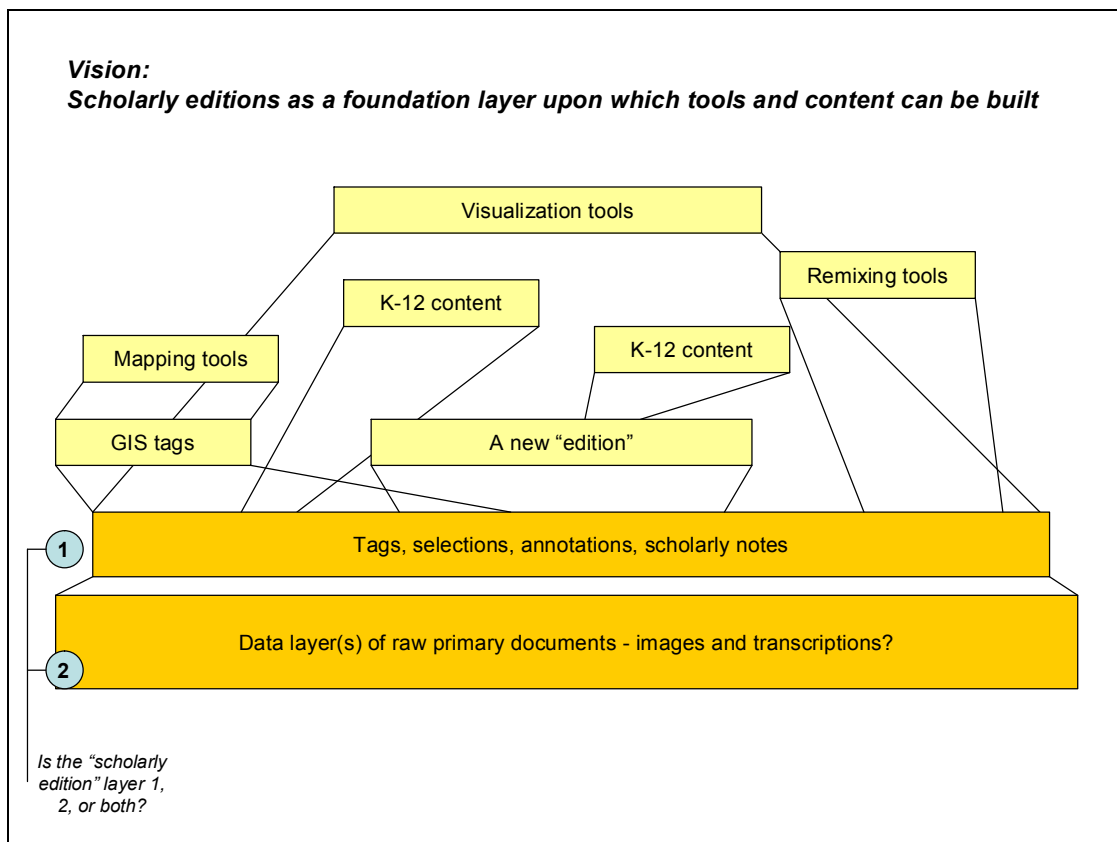
<sup>1</sup> Mary-Jo Kline, *A Guide to Documentary Editing*, 2<sup>nd</sup> Ed. (Baltimore: The Johns Hopkins University Press, 1998) 1.

## 1. Developing a vision for the next-generation scholarly edition

After preliminary introductions and a welcome from Rob Vaughan, the President of the Virginia Foundation for the Humanities, the participants discussed their vision for documentary editions.

The discussion coalesced around a vision of the scholarly edition as a foundation “layer” upon which additional tools and content could be built. Participants suggested that scholarly editions should be created in a way that allows for harvesting and reuse of the data for new purposes and publications. Several analogous examples were mentioned. For example, the Indiana Philosophy Ontology Project (<http://inpho.cogs.indiana.edu/>) is using the online Stanford Encyclopedia of Philosophy (<http://plato.stanford.edu/>) as a raw layer of data to develop an ontology for the discipline of philosophy. This is a use that might not have been envisioned by the Encyclopedia’s founders, but it has been enabled by the way the project was developed. Other examples are the applications built on top of Google Earth and Google Maps. Google has created a base layer of data and visualization tools, upon which anyone in the world can layer additional data or create tools for its use. Similarly, participants envisioned digital scholarly editions as base layers upon which others could build, often in ways that could not be anticipated.

The diagram that follows is Ithaka’s attempt after the workshop to summarize the vision that was discussed in the workshop.



When the group considered what users should be able to do with editions, ideas included:

- Grouping and mixing the content in new ways. For example, the Thomas Jefferson Papers: Retirement Series would like to create a “mailbag” that shows all of the correspondence that Jefferson received in a given day, thus allowing scholars to read the letters in a new context.
- Search and discovery across many different projects. Interoperability has been a difficult-to-reach goal since the very first digital documentary editions were started.
- Creating multiple lenses onto the content. Although participants were not particularly familiar with K-12 needs, they hoped that digital editions could be created in a way that allowed for age-appropriate curricula and multimedia content to be built on top of the core layer of texts. Others hoped that digital editions could be made flexible enough to accommodate new layers of tags, e.g. geospatial coding.

It was easiest for the academically-inclined participants of this workshop to envision how digital editions could promote new discoveries in the world of scholarship. This goal seemed central to the discussion. At the same time, participants voiced their hope that these editions could be sufficiently flexible and interoperable to allow for use across disciplines and outside of the academy.

### *Characteristics of the scholarly edition*

There was broad consensus that digital scholarly editions should, like their print predecessors, seek to be “authoritative” and “comprehensive.” Authoritativeness will continue to be determined by adherence to transparent vetting processes and explicit rules. Participants seemed to have differing opinions as to whether this means that control over a project must continue to remain centralized, or whether Web 2.0-type processes might actually enhance the authoritativeness and comprehensiveness of a project. In this regard, the conversation reflected broader debates about authoritativeness in scholarly publishing.

In the digital realm, there are additional elements of authoritativeness, including authenticity markers for digital objects. Although many participants were eager to enable reuse of scholarly editions, there was consensus that the integrity of the original object had to be preserved in some way.

One key issue which the group did not resolve, but rather touched on throughout the day, was whether the scholarly edition “foundation” layer is an archive of data, or a product that uses the data, or both. In the world of print scholarly editions, these two functions are conflated. It would seem absurd to publish a book of transcriptions and a second book of annotations that referred to the first. In the digital realm, separating these layers becomes possible. One can imagine a layer of data – perhaps images and text – and, on top of that, a layer of scholarly interpretation and annotation. To which of these are we referring when we speak of the scholarly edition? As someone asked later in the day, is an edition actually “the first reuse of digital objects?”

The group did not reach a clear conclusion as to who would be responsible for building additional layers and tools. One press director wondered whether presses should be developing additional tools and layers. This is part of a broader question of which actors have responsibility and ownership for the several layers that comprise an edition and are built on top of it.

## 2. How do we get there? Identifying needs and gaps

The participants split into four groups to discuss the workflow or process required to create the “foundational layer” scholarly edition described in the section above. The purpose of these conversations was to identify the needs that these projects would have in creating editions. The table below outlines the process steps and associated needs that emerged from the discussion.<sup>2</sup>

Step	Needs
<p><b>1. Project Definition</b></p> <p>This repeatedly emerged as the most critical step in the process. Many of the new dimensions envisioned for scholarly editions – interoperability, flexibility – depend upon making good decisions at this point. And many of the more traditional questions remain. Participants noted at the beginning of the day that the values of “comprehensiveness” and “authoritativeness” depended upon establishing clear rules at this step.</p> <p>It might be useful to draw up a list of questions that editors and their sponsors need to consider at this point in the process. Such a list would include questions like: How do we envision this edition will be used? What data structure will we use? To which tagging and naming standards will we adhere? What infrastructure do we need? What will be our rules for selection and transcription? How do we plan to “publish” this edition? How much (if any) will be available free? Will this edition continue to expand, or will there be a stopping-point?</p> <p>In discussing decisions about standards, one group compared the benefits of pre-established ontologies relative to more laissez-faire, “social software” approaches. Using a controlled vocabulary structure allows for greater standardization across projects and easier interface design. However, some participants advocated for very light standardization across projects because they felt each project would have unique needs. This might have reflected differences between literary</p>	<ul style="list-style-type: none"> <li>• Models and advice for the issues that must be considered, and the range of possible decisions. Ongoing engagement or mentoring would be most useful.</li> <li>• Money!</li> </ul>

<sup>2</sup> The process outlined in the table closely follows that used by “traditional” scholarly editions. If this process were created from scratch by a group with less experience with scholarly editions, the process might look quite different. For example, this process assumes a model with a single editor or group of editors who prepare the edition privately before publishing it in some way; there is no room for a more participatory approach.

Step	Needs
and historical editions.	
<p><b>2. Gathering and Establishing Control over the Materials; Obtaining Rights</b></p> <p>One of the ways in which this step changes in the digital world is the increased complexity of rights management. Since rights issues are one of the barriers to reuse of material, one group wondered if there were ways of managing permissions that would make reuse easier down the line.</p>	<ul style="list-style-type: none"> <li>• Content management system. Some of the desirable elements of such a system include: versioning, ability to attach files of varying types, ability to make files available to all editors, ability to share the contents as part of a digital edition (e.g. a list of all known documents, even if some are not included), differing levels of access.</li> <li>• Relationships with repositories.</li> <li>• Models for rights management.</li> </ul>
<p><b>2. Analysis and Selection</b></p>	
<p><b>3. Readyng the Materials</b></p>	<ul style="list-style-type: none"> <li>• Transcription services (is there an equivalent for born-digital material?)</li> </ul>
<p><b>4. Verification and Annotation</b></p> <p>One group noted that this was the appropriate place in the process to start creating links with other parts of the “edition” and out to other resources.</p> <p>Another group discussed the challenges of annotating for an online reader. For example, if you have a biographical essay, to which sections in the essay do you point? What happens when the “reference shelf” is all available online? It seems that this is the future for which we must be planning.</p>	<ul style="list-style-type: none"> <li>• Proofing services?</li> </ul>

Step	Needs
<p><b>5. “Publication”</b></p> <p>We did not dwell on the forms that publication of scholarly editions might take. However, there seemed to be a consensus in one group at least that up until this step, digital and print editions would look identical.</p> <p>The group only barely touched upon issues of sustainability and preservation, but these questions nonetheless generated a lot of concern and interest. Participants asserted that neither universities nor presses had the structure or the experience to ensure the ongoing life of these editions (Rotunda is a possible exception, though it is still early in its life). In fact, long-term hosting and maintenance has been a key challenge for other digital projects. One participant suggested that sustainability depended upon a project successfully integrating itself into the world of active scholarship; the implication was that no project that becomes important to scholarship would be allowed to die. It was suggested that the history of gene databases might serve as a useful case to examine, to see how an important cross-institutional resource in the sciences was developed and found a home. Later in the day, a participant suggested that libraries might be natural places for the preservation of these works.</p>	<p>(For digital editions)</p> <ul style="list-style-type: none"> <li>• Design.</li> <li>• Platform to serve the content.</li> <li>• Long-term hosting and maintenance.</li> <li>• Preservation.</li> </ul>

One issue that emerged in the discussion was the question of when and how scholars need to be involved in the steps outlined above. With the exception of defining the project and selecting the materials for inclusion, one group thought that scholar-experts do not need to be involved until the “Verification and Annotation” step. Another group debated how important it was for editors to understand the tagging structures and the underlying file structure.

One group discussed more global needs that would-be editors face. Before a need for tools, advice, and models, they noted that would-be editors lack incentives to create editions, since it is seen as a fairly dramatic career choice. They wondered if dividing up the tasks so that the non-scholarly activities are outsourced could lower the hurdles to creating editions. For example, editors could realistically create mini-editions as part of the course of their research, or as a relatively short-term commitment rather than a career-changing move.

Perhaps the more intractable incentive problem centers on interoperability. In order to realize the many-layered world envisioned at the start of the day, editing projects must make choices around standards and accessibility to enable reuse – choices that may not immediately benefit their projects, and in fact might feel more like constraints. One perspective holds that editors and publishers will choose to do this because it offers the opportunity to make their work more useful. Unfortunately, history does not suggest that this incentive is strong enough. One of the arguments made in favor of creating a service

provider for scholarly editions is that consistent standards could be enforced as a by-product of working with the service provider.

### 3. Creating a Service Provider for Scholarly Editions

Sue Perdue presented the idea for a service provider for scholarly editions that she and Holly Shulman had developed. This service provider (SP) would provide consulting and tools to editors who wanted to create a new scholarly edition or who wanted to convert a legacy edition to digital format. Editors would receive guidance on defining their projects and setting standards as well as access to a content management system and to a network of relationships with outsourcing vendors. (Please see the appendix for a “strawman” version of this service provider, and the PowerPoint document that Sue presented.)

Many participants expressed strong support for a service provider that would address the needs that had been identified, particularly for new projects. In particular, participants mentioned the following potential benefits of such an idea:

- Supporting smaller projects cost-effectively;
- Spreading proven workflow innovations among projects;
- Allowing scholars to focus on the more scholarly aspects of creating an edition;
- Providing a source of expertise to projects that are just getting started (particularly since many of the early decisions in a project are the most critical ones); and
- Helping projects to handle texts in a standards-compliant way (therefore opening up possibilities for interoperability).

Participants were encouraged to offer advice and concerns, which are summarized below.

Relationship to university presses and other publishers: A question was raised about whether this service provider would be competitive with university presses and other publishers. Holly and Sue explained that they did not envision that the SP would actually publish the editions, but rather would provide the backend necessary to get them ready. A couple of university press representatives at the workshop concurred that they could envision suggesting to editors that they work with the SP, or that they could even be direct clients of the SP. On a related note, one participant worried that basing the SP in Charlottesville would limit its impact.

Control and innovation: A couple of participants, both before and during the workshop, wondered if all editions would be “forced” to work with the SP as a condition of funding. They worried that this would stifle projects that wanted to innovate in their process and technology. Reflecting upon this question, Holly said she envisioned the SP would mostly be about replicating best practices, rather than experimentation.

Scope: Several participants expressed a concern that Holly and Sue needed to make clear choices about what the SP would and not do. What gets outsourced but handled through relationships? What wouldn’t the SP do at all? When asked what should *not* be in scope, participants suggested the SP not worry about literary editions, delivery of the content, or

print-to-electronic scholarly edition conversion projects. One participant advised them to be “be simple and modest. Stay with the text.” There was a question raised about naming authorities, and whether that would be in scope for the SP.

Cultural issues: There was a question about how “businesslike” this SP would be, given that it is arising from a scholarly context. For example, would this SP be in a position to choose which projects received its services (a culturally academic approach), or would it develop and work with clients as a business might?

Content Management System (CMS): There were many questions about the best approach to take for a CMS. There seemed to be consensus that the SP should offer a CMS, but there were some concerns about the one that was demonstrated as part of Sue’s presentation. Working with a vendor would create a double-outsourcing situation. There were also questions about vendor lock-in, and a suggestion to consider open source CMS. There was some disagreement as to whether offering just one system or multiple systems would be preferable, though most seemed to lean towards a single system.

#### *Next steps*

One participant suggested that Sue and Holly survey the communities that they hoped to serve and try to understand how their needs differ. Another participant suggested that repositories and archives be included in the conversation, since they are rights holders and many are undertaking digitization projects in an effort to make their materials more widely available. The general consensus seemed to be that a service provider for scholarly editions could be very valuable in working toward the vision that was outlined at the beginning of the day. Now it is necessary to sort out the details of what exactly the service provider might do, based on the needs of stakeholders.

Holly concluded the day by thanking everyone who had come and by repeating the hope that a venture to support scholarly editions could be created.

#### **Appendices**

1. List of participants
2. Workshop agenda
3. “Strawman” proposal (sent in advance of the workshop)
4. Slides describing the proposed service provider

## **Appendix One: Workshop Participants**

### **Brett Bobley, National Endowment for the Humanities**

Brett Bobley serves as the Chief Information Officer for the National Endowment for the Humanities (NEH) and is also the Director of the agency's Digital Humanities Initiative (DHI). Under DHI, Brett has put in place new grant programs aimed at supporting innovative humanities projects that utilize or study the impact of digital technology. Brett has a master's degree in computer science from the Johns Hopkins University and a bachelor's degree in philosophy from the University of Chicago.

### **Andrew Chancey, Virginia Foundation for the Humanities**

Andrew Chancey is Director of Planning and Management at the Virginia Foundation for the Humanities, where he works directly with the President and Board in general management of VFH. He also oversees two VFH programs, *Encyclopedia Virginia* and the South Atlantic Humanities Center. Andrew earned a Ph.D. degree from the University of Florida in American History and Master's degrees from the University of Georgia and the Southern Baptist Theological Seminary.

### **David Coleman, Presidential Recordings Program, Miller Center of Public Affairs, University of Virginia**

David Coleman is the Chair of the Presidential Recordings Program at the University of Virginia's Miller Center for Public Affairs. He has served as Editor or Co-Editor of several volumes of transcripts produced by the Presidential Recordings Program and heads up the Program's digital efforts. He teaches in the History Department.

### **Peter Dougherty, Princeton University Press**

Peter Dougherty has been the Director of Princeton University Press since 2005. He joined the Press as senior economics editor in 1992, and later became group publisher for the social sciences. Princeton University Press publishes many documentary editions, including the papers of Thomas Jefferson, Albert Einstein, and Woodrow Wilson, and the writings of W.H. Auden and Henry D. Thoreau.

### **Matt Gibson, Virginia Foundation for the Humanities**

Matt Gibson is the Managing Editor of *Encyclopedia Virginia*. While working on his Ph.D. in English at U.Va., Matt was the Assistant and then Associate Director of the University of Virginia Library's Electronic Text Center.

### **Kevin Guthrie, Ithaka**

Kevin Guthrie is the president of Ithaka, a not-for-profit organization that promotes the innovative use of information technologies in higher education by providing services to new initiatives. Prior to starting Ithaka, Kevin was the founding president of JSTOR, which he ran for nine years. He serves as the chairman of JSTOR's Board of Trustees.

**Cathy Moran Hajo, The Margaret Sanger Papers Project, New York University**

Cathy Hajo is the Associate Editor and Assistant Director the Margaret Sanger Papers Project. Among her interests are the digital publication of primary source material and the history of women and gender. She is the President-Elect of the Association for Documentary Editing.

**Penny Kaiserlian, University of Virginia Press**

Penny Kaiserlian joined the University of Virginia Press as Director in 2001. She was previously Associate Director and Editorial Director of the University of Chicago Press, and she is Past-President of the Association of American University Presses. The University of Virginia Press publishes the Papers of James Madison and George Washington and its electronic imprint, Rotunda, publishes the American Founding Era and Nineteenth Century Literature and Culture collections.

**Kathleen Keane, Johns Hopkins University Press**

Kathleen Keane became the Director of the Johns Hopkins University Press in 2004. She joined the Press as Director of Finance and Operations in 2002, after having held executive positions at J.B Lippincott Co. and at W.B. Saunders. The JHU Press's documentary/critical editions include, among others, the papers of Dwight D. Eisenhower (in both print and digital editions), the papers of Thomas Edison and Frederick Law Olmsted, and the prose works of T.S. Eliot.

**Kevin Kiernan, Editor, Electronic Beowulf**

Kevin Kiernan is Emeritus Professor of English at the University of Kentucky. He edited *The Electronic Beowulf*. Most recently, he has led the effort to develop Edition Production and Presentation Technology (EPPT), an open-source software application for creating image-based electronic editions.

**Daniel Lee, Yale University Press**

Daniel Lee is Manager of Digital Publishing at Yale University Press, where he has been for the past three years. In this capacity he's been crafting and overseeing Yale University Press digital initiatives and attempting to set the groundwork for forthcoming digital projects and publications. Currently, he's a member of the Association of American Publisher's (AAP) Digital Issues Working Group as well as their subcommittee for books online. He's also a member of the Association of American University Publisher's (AAUP) e-committee, and sits on the Live Search Books Advisory Council for Microsoft.

**Jeff Looney, Papers of Thomas Jefferson: Retirement Series, Thomas Jefferson Foundation**

Jeff Looney is Editor-In-Chief of the Papers of Thomas Jefferson: Retirement Series. He was formerly an editor of the Jefferson Papers at Princeton and of the Dictionary of Virginia Biography, and he has written a number of books and articles on the history of education.

**Jerry McGann, NINES, Rossetti Archive, University of Virginia**

Jerry has worked on a variety of digital humanities projects as a founder of the ARP (Applied Research in Patacriticism) lab at the University of Virginia. He founded and now co-directs the NINES project (Networked Infrastructure for Nineteenth-Century Electronic Scholarship), serves as the General Editor for the Rossetti Archive, and is John Stewart Bryan University Professor at the University of Virginia.

**Sue Perdue, Papers of Thomas Jefferson: Retirement Series, Thomas Jefferson Foundation**

Sue Perdue is the Senior Associate Editor of the Papers of Thomas Jefferson: Retirement Series, where she has been heavily involved with the development of the project's content management and tagging systems. She has also worked on the papers of John Marshall and James Madison and co-edited with Mary-Jo Kline the forthcoming third edition of *The Guide to Documentary Editing*. She is one of the organizers of the January 14 workshop.

**Ken Price, Co-Director, Walt Whitman Archive**

Ken Price is University Professor and Hillegass Chair in the Department of English at the University of Nebraska-Lincoln. He co-directs both the Walt Whitman Archive and Nebraska's Center for Digital Research in the Humanities.

**Meredith Quinn, Ithaka**

Meredith Quinn will be facilitating the January 14 workshop. As part of Ithaka's Strategic Services team, Meredith assists non-profit partners and Ithaka's incubated entities to analyze their markets and to design and execute sustainable business plans.

**Bob Rosenberg, Former Director, The Thomas Edison Papers**

Bob Rosenberg served as editor of the Edison Papers for nineteen years, overseeing and participating in the production of the first three printed volumes of documents and designing the project's website, online database, and document image delivery system. He is currently an editor at Jossey-Bass.

**Tilman Sauer, Papers of Albert Einstein, California Institute of Technology**

Tilman Sauer is Senior Scientific Editor at the Einstein Papers Project and Senior Research Associate in History at Caltech. He led the development of the Einstein Archives Online site in collaboration with Hebrew University's Albert Einstein Archives and the Jewish National and University Library (JNUL).

**Mark Saunders, University of Virginia Press**

Mark Saunders is the Assistant Director and Director of Marketing and Sales at the University of Virginia Press. He also manages the Press's Electronic Imprint, which publishes original digital scholarship and newly-digitized critical and documentary editions under the brand name Rotunda.

**Susan Schreibman, Digital Collections and Research, University of Maryland**

Susan Schreibman is Assistant Dean and Head of Digital Collections and Research at the University of Maryland Libraries. She is General Editor of the Thomas MacGreevy Archive (published by the Institute of Advanced Technology in the Humanities at the University of Virginia), and Irish Resources in the Humanities and The Versioning Machine (published by the Maryland Institute for Technology in the Humanities). Susan is co-editor of *A Companion to Digital Humanities* with Ray Siemens and John Unsworth (Blackwell: 2004) and *A Companion to Digital Literary Studies* with Ray Siemens (Blackwell: 2007).

**Joel Schwartz, National Endowment for the Humanities**

Joel Schwartz is a Senior Program Officer in the NEH's Division of Research Programs. He has taught political science at the University of Michigan, the University of Toronto, and the University of Virginia. Prior to coming to NEH he worked as an editor at a public policy magazine.

**David Sewell, Rotunda, University of Virginia Press**

David Sewell has been at the University of Virginia press since 1999. He is Editorial and Technical Manager of the Electronic Imprint, Rotunda. He will be serving on the Text Encoding Initiative (TEI) Council for 2008-2009.

**Holly Shulman, Dolley Madison Digital Edition, University of Virginia**

Holly Shulman is the editor of the Dolley Madison Digital Edition, which was the first publication of Rotunda, the electronic imprint of the University of Virginia Press. Holly is originally a twentieth-century historian with an interest in the media. Her first book, *The Voice of America: Propaganda and Democracy, 1941-1945*, in part examined the role of short-wave radio as a new medium of communications in war. Holly is one of the organizers of the January 14 workshop.

**Robert Vaughan, Virginia Foundation for the Humanities**

Rob Vaughan is the founding President of the Virginia Foundation for the Humanities and immediate past President of the National Humanities Alliance and Vice President of SOLINET. He is a member of the Board of Tupelo Press and an Advisory Editor of the Virginia Quarterly Review. Rob has a Ph.D. in English, teaches at UVA, and has published/edited three books.

**Don Waters, Andrew W. Mellon Foundation**

Don Waters is the Program Officer for Scholarly Communications at the Andrew W. Mellon Foundation. Before joining the Foundation, he served as the first Director of the Digital Library Federation (1997-1999), as Associate University Librarian at Yale University (1993-1997), and in a variety of other positions at the Computer Center, the School of Management, and the University Library at Yale.

## Appendix Two: Agenda

### Statement of Purpose

Documentary editing is currently at a crossroads: will editors revise their traditional practices and begin incorporating the tools and publishing venues created by the revolution in electronic communications -- or will they remain wedded to the protocols of print editions? Is this choice guided, at least in part, by the cost and difficulties of working in a new medium?

We believe that it is imperative that scholarly editions remain scholarly. And we are equally committed to the many benefits of the digital workspace and electronic publication. We recognize the expense of these new tools and we understand the need to create mechanisms for the sustainability of these new products.

It is in the interest of clarifying these issues and considering alternative suggestions that we have called together a group of scholars and editors, publishers and funders, to reflect upon the real problems and potential solutions. The objectives of this meeting are:

- To identify services and tools that are critical for supporting digital documentary editions;
- To assess the need for a service provider to facilitate the production of these editions; and
- To articulate the key uncertainties involved in creating such a service provider, so that those can be further investigated.

### Agenda

- |                         |  |
|-------------------------|--|
| 8:15 a.m. – 8:45 a.m.   | Coffee and light breakfast<br><i>The workshop will begin promptly at 9:00 a.m.</i>   |
| 9:00 a.m.– 9:30 a.m.    | <b>Introductions and Overview</b>  |
| 9:30 a.m. – 11:00 a.m.  | <b>Developing a vision for the next-generation documentary edition</b> <ul style="list-style-type: none"><li>• Large group:<ul style="list-style-type: none"><li>○ What is the purpose of a documentary edition? Does that change in the digital world?</li><li>○ How do we want scholars to be able to use documentary editions in 2015?</li><li>○ What about other users – what would we like for them to be able to do?</li></ul></li></ul> |
| 11:00 a.m. – 11:15 a.m. | Break  |

- 11:15 a.m.– 12:00 p.m.      **What keeps us from getting there? (1)**
- Break into small groups for facilitated discussion
  - Small groups:
    - What challenges do *editors* and would-be editors face in achieving this vision?
    - What challenges do *presses* face in achieving this vision?
    - What challenges do other stakeholders (such as digital humanities centers and funders) face in achieving this vision?
- 12:00 p.m.– 12:30 p.m.      Lunch break
- 12:30 p.m. – 1:45 p.m.      **What keeps us from getting there? (2)**
- Large group: Each working group shares the highlights of its discussion. Group identifies common needs and gaps.
- 1:45 p.m.– 3:45 p.m.      **How can we address those needs and gaps?**
- A strawman proposal (Holly Shulman and Sue Perdue)
  - Group discussion:
    - Is the proposed service a good way to address these needs? What parts are most compelling? Which parts are least compelling?
    - Who would the core “customers” of this service be?
    - Do you have any advice for Holly and Sue?
    - What are other ways of effectively addressing the needs that have been identified?
- 3:45 p.m. – 4:00 p.m.      Break (if not taken earlier)
- 4:00 p.m.– 5:00 p.m.      **Review of opportunities and risks**
- 5:00 p.m.– 5:15 p.m.      **Next steps and evaluation**

## Appendix Three: Strawman Proposal for Discussion (sent before the workshop)

### 1. Goals of such a service provider

The purpose of project is to enable documentary editions to flourish in the digital world by:

- *Making it easier for editors and publishers to create digital editions* (both new / born-digital projects, and conversion projects). By providing infrastructure and expertise, this initiative would lower the barriers to creating new projects and would make it easier for publishers, content owners, and editors to work together. Ultimately, we hope to attract a new generation to documentary editing by providing them with the tools they need and lowering the barriers to entry.
- *Providing initial help with grant writing*. Projects that envision electronic publication but do not yet have the expertise to include the necessary steps and digital framework in their grant proposals would be able to work with this service provider.
- *Promoting interoperability between projects*. One of the dangers of an uncoordinated move to digital documentary editions is that various projects will remain “siloes” and unable to realize opportunities for deep linking.
- *Leveraging economies of scale*. There are many opportunities for economies of scale in digital documentary publishing, including the technical infrastructure, universal authority files, and expertise about project design and standards.
- *Enabling a variety of creative publishing models*. This project’s infrastructure would allow for repurposing of content in a variety of forms and formats, including printed editions, unannotated “raw” editions, and highly annotated and intricate published editions.
- *Expanding our audience*. One of the missions of this initiative would be to work with editors, publishers, and other interested parties to consider how to expand the audience for documentary editions into new markets such as K-12 education and the general public.

The ultimate purpose would be to provide scholars and other users with materials that are trustworthy, deeply linked, and well-designed so that they will be useful in their work.

### 2. Services

This initiative would work with projects that are new (born digital) and with those that are converting from a print format. We assume that each project would have unique needs. The types of services this initiative could provide include the following:

- Work with project stakeholders to define **scope, timing, and design of project**.
- Work with editor (and, if applicable, publisher) to **define project-level standards** such as typographical conventions, database design, document type definitions, tagging structures, and style sheets (all in accordance with TEI and MEP standards).
- Provide **training** to project-level staff in implementing standards (e.g. tagging).
- Offer a **web-based content management system** (CMS) to smooth and track workflow in the digital environment. Each project would administer its own access and permissions. We would work with a consultant/vendor to purchase and adapt an existing system (including, potentially, an open source system).
- Establish **contracts with vendors** (potentially overseas) for transcriptions and tagging.
- Maintain a single directory of person and place names and other **controlled vocabulary**.
- Provide **copyediting and verification** services.

Establishing a service provider would also allow projects in similar fields to share information and research, thus cutting down on the duplication of research and helping projects to locate necessary documents and resources.

**Appendix Four: Slides Describing the Proposed Service Provider (presented at the workshop)**

# Documentary Editing in the Digital Age

A CONCEPTUAL OVERVIEW

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14 JANUARY 2008

## A service provider

- Provides a bridge between old and new
- New medium requires new solutions
- Scholarly methods should be preserved
- The baby and the bathwater

## Maintaining scholarly standards

- Consistent quality
- Conversion of print to electronic
- Born digital

## Leveraging technology: resources

- Collaboration
- Research
- Content management system

## Leveraging technology: products

- New analyses
- Repurposing
- Interoperability

## Outcomes

- Economies of scale
- Expanding the audience
- Sustainability
- New understandings