

WEBVTT

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00:00:09.030 --> 00:00:09.960

Sarah E. McKee (she/her): Hi everyone.

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00:00:12.630 --> 00:00:23.130

Sarah E. McKee (she/her): Welcome to the inaugural episode of the Web series *Adventures in Digital Publishing: Collaborations and Conversations*. My name is Sarah McKee; my pronouns are she/her.

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00:00:23.580 --> 00:00:32.280

Sarah E. McKee (she/her): In my current position at Emory University I administer the Mellon-supported Digital Publishing in the Humanities program at the Fox Center for Humanistic Inquiry,

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00:00:32.700 --> 00:00:45.150

Sarah E. McKee (she/her): where I support faculty working on digital and open access publications. Before coming to Emory though I worked for 15 years at the University of Georgia Press, and so I'm delighted to be back among AUPress colleagues today.

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00:00:46.380 --> 00:00:50.910

Sarah E. McKee (she/her): Last summer, as conferences and gatherings were shuttered or being shifted online,

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00:00:51.240 --> 00:00:58.860

Sarah E. McKee (she/her): Allison Levy of Brown University's Digital Publications Initiative and I approached Beth Fuget, of the University of Washington Press,

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00:00:59.100 --> 00:01:04.620

Sarah E. McKee (she/her): and Darcy Cullen, of the University of British Columbia Press, with the idea for this series.

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00:01:04.920 --> 00:01:12.780

Sarah E. McKee (she/her): We really wanted to find a way to talk more about the robust digital projects that are actually being published right now in the AUPress community

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00:01:13.080 --> 00:01:19.050

Sarah E. McKee (she/her): and, especially, why it's important for us to work together on these kinds of publications and how we can go about doing that.

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00:01:19.680 --> 00:01:30.840

Sarah E. McKee (she/her): Happily Beth and Darcy were very supportive and brought on board the AUPresses' Digital Publishing and Library Relations Committees, with Ana Jimenz-Moreno of The Ohio State University Press

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00:01:31.110 --> 00:01:42.840

Sarah E. McKee (she/her): and Abby Mogollón at the University of Arizona Press joining our planning committee. Allison and I are so grateful to all of them and to AUPresses for the opportunity to bring this series to light.

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00:01:43.680 --> 00:01:50.550

Sarah E. McKee (she/her): *Adventures in Digital Publishing* is meant to provide a venue in which to showcase and explore enhanced and interactive digital books

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00:01:50.820 --> 00:01:59.250

Sarah E. McKee (she/her): that have been published by or are forthcoming from university presses, often in collaboration with stakeholders at the authors' home institutions.

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00:01:59.580 --> 00:02:03.870

Sarah E. McKee (she/her): Each 75-minute episode will bring together members of one project team,

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00:02:04.170 --> 00:02:13.530

Sarah E. McKee (she/her): typically including the author, the acquisitions editor, and key development, production, and marketing professionals to share their stories and answer your questions.

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00:02:13.890 --> 00:02:22.560

Sarah E. McKee (she/her): Some of the big issues we hope to tackle include what kinds of models are emerging for these publications, what's working well, and what are the common challenges?

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00:02:22.860 --> 00:02:27.360

Sarah E. McKee (she/her): How are the projects being funded, how is labor being credited and compensated?

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00:02:27.750 --> 00:02:39.570

Sarah E. McKee (she/her): How can presses work with stakeholders who bring digital expertise or other resources to the table and, finally, what do we call these things? We need a shared vocabulary, so that's something we'd really like to see emerge from our conversations.

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00:02:40.380 --> 00:02:53.760

Sarah E. McKee (she/her): Today we'll take an in-depth look at the process behind the making of *Furnace and Fugue*, a digital scholarly edition of the 17<sup>th</sup>-century work *Atalanta fugiens*, co-edited by Tara Nummedal, who joins us today, and Donna Bilak.

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00:02:54.300 --> 00:03:02.820

Sarah E. McKee (she/her): *Furnace and Fugue* is a born-digital multimodal publication developed at Brown University and published last year by the University of Virginia Press.

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00:03:03.210 --> 00:03:11.400

Sarah E. McKee (she/her): We've structured today's discussion as a roundtable conversation, which will be moderated by Sara Jo Cohen, at the University of Michigan Press, and myself.

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00:03:11.790 --> 00:03:24.120

Sarah E. McKee (she/her): And we invite and encourage you to post questions in the Q and A throughout the discussion, and we look forward to a lively conversation. And now I'm pleased to turn things over to Allison Levy, who will begin the program. Thank you.

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00:03:24.900 --> 00:03:42.420

Allison Levy (she/her): Thank you, Sarah, and a very special thanks to the planning committee at AUPresses, where we're really happy to have this opportunity, not just today, but to launch this series and to have more conversations around new digital publishing. So before I

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00:03:43.800 --> 00:03:53.250

Allison Levy (she/her): provide just a few opening remarks about Brown's initiative, I thought we would introduce the Brown-Virginia team briefly. So Tara you're the first one I see.

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00:03:53.880 --> 00:04:01.380

Tara Nummedal (she/her): I'm Tara Nummedal. I'm a Professor of History in Italian studies at Brown University, and I'm the co-editor with Donna Bilak on *Furnace and Fugue*.

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00:04:02.610 --> 00:04:03.210

Allison Levy (she/her): Jason.

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00:04:04.350 --> 00:04:11.430

Jason Coleman: Oh yeah Jason Coleman the Marketing Sales Director at UVA Press. That includes our print books, but also our electronic imprint Rotunda.

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00:04:12.780 --> 00:04:13.350

Allison Levy (she/her): Eric.

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00:04:16.410 --> 00:04:17.520

Allison Levy (she/her): You're muted, Eric.

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00:04:22.170 --> 00:04:30.720

Eric Brandt: Ironic that I'm so technologically challenged. I'm Eric Brandt. I'm the Assistant Press Director at the University of Virginia Press and Editor in Chief.

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00:04:31.830 --> 00:04:32.760

Allison Levy (she/her): And Nadine.

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00:04:34.830 --> 00:04:42.900

Nadine Zimmerli (she/her): Nadine Zimmerli, I'm the Editor for History and Social Sciences at UVA Press, and I was the principal acquisitions editor for this project.

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00:04:43.890 --> 00:04:44.490

Morgan.

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00:04:47.010 --> 00:04:54.420

Morgan Myers (they/them): Morgan Meyers, my pronouns are they them. I am a Senior Project Editor at UVA Press, and I was the copy editor on this project.

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00:04:55.380 --> 00:04:56.130

Allison Levy (she/her): And Crystal.

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00:04:57.330 --> 00:05:04.860

Crystal Bruschi: I'm Crystal Bruschi, my pronouns are she/her, and I am the designer for digital publications at Brown University Library.

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00:05:06.570 --> 00:05:10.410

Allison Levy (she/her): Thank you all. I'm going to share my screen.

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00:05:13.800 --> 00:05:27.120

Allison Levy (she/her): Okay, so I just want to provide an overview of Brown's Initiative to provide the necessary context for *Furnace and Fugue*, which we're really going to explore in depth in just a few minutes.

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00:05:27.960 --> 00:05:43.020

Allison Levy (she/her): So a collaboration between the University Library and the Dean of the Faculty, Brown's digital publications initiative, launched with generous grant support from the Andrew W. Mellon Foundation in 2015, renewed in 2019,

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00:05:44.490 --> 00:05:53.820

Allison Levy (she/her): supports and promotes innovative faculty scholarship by catalyzing both the practice and academic recognition of new scholarly forms.

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00:05:54.660 --> 00:06:05.910

Allison Levy (she/her): Taking full advantage of the digital environment, to present research, advanced scholarly arguments, and enhance the user experience in ways that could never be accomplished in a traditional book,

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00:06:06.330 --> 00:06:12.060

Allison Levy (she/her): Brown is in the vanguard of the rapidly growing field of born-digital scholarly publishing.

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00:06:12.570 --> 00:06:24.540

Allison Levy (she/her): Whether through multimedia enhancements or interactive navigation systems, each one of Brown's multimodal publication projects creates new conditions for the production and sharing of knowledge.

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00:06:25.080 --> 00:06:39.420

Allison Levy (she/her): The initiative partners with leading scholarly publishers, to ensure that these groundbreaking faculty works are validated via rigorous peer review and disseminated to the broadest possible audience for the greatest possible impact.

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00:06:40.380 --> 00:06:54.300

Allison Levy (she/her): Widely recognized as accessible, intentional, and inclusive Brown's novel university-based approach to digital content development is helping to set the standards for the future of scholarship in the digital age.

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00:06:58.410 --> 00:07:16.800

Allison Levy (she/her): We currently have 11 projects in our portfolio. *Furnace and Fugue*, our pilot and the subject of today's conversation, was published last summer by Virginia, and we have two forthcoming works from Stanford and MIT, due out next year.

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00:07:19.020 --> 00:07:37.290

Allison Levy (she/her): We have eight other works in various stages of development. Our projects cover a range of topics and approaches across the humanities. Faculty at Brown submit proposals that are then reviewed by the Initiative's Faculty Advisory Board, and we accept two to four projects per year.

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00:07:40.110 --> 00:07:52.260

Allison Levy (she/her): We support authors at all career levels, and this slide presents projects by early-career tenure-track faculty as well as by one visiting faculty member.

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00:07:53.130 --> 00:08:03.150

Allison Levy (she/her): The initiative also provides robust training and mentoring opportunities for graduate students interested in exploring careers in the digital humanities or scholarly publishing.

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00:08:03.480 --> 00:08:15.450

Allison Levy (she/her): And we currently host two postdocs, an ACLS Emerging Voices Fellow and, beginning this fall, a Mellon-supported Diversity in Digital Publishing research associate.

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00:08:18.060 --> 00:08:26.730

Allison Levy (she/her): And with that I will stop sharing and turn it over to Nadine and Tara for a closer look at *Furnace and Fugue*.

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00:08:27.660 --> 00:08:38.910

Tara Nummedal (she/her): Thank you so much, Allison. So, I'm going to go ahead and give a very quick demo of *Furnace and Fugue* just in order to frame our discussion today, so here I go sharing my screen.

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00:08:41.040 --> 00:08:49.410

Tara Nummedal (she/her): Okay, so this is the landing page for *Furnace and Fugue*, and *Furnace and Fugue* has two main parts to it. It is first of all

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00:08:49.830 --> 00:08:55.380

Tara Nummedal (she/her): an edition of the 17<sup>th</sup>-century alchemical musical emblem book called *Atalanta fugiens*.

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00:08:55.980 --> 00:09:04.170

Tara Nummedal (she/her): And it is also a set of new scholarly essays about *Atalanta fugiens* that I really want to sort of focus for a couple of minutes here on our digital edition

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00:09:05.100 --> 00:09:17.670

Tara Nummedal (she/her): of the 1618 book. *Atalanta fugiens* is a collection of 54-page emblem sets, and each set of four pages contains a musical score for three voices, an image,

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00:09:17.970 --> 00:09:22.800

Tara Nummedal (she/her): and surrounding text. The original is in Latin and German, as well as music and image.

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00:09:23.130 --> 00:09:32.610

Tara Nummedal (she/her): And, partly for that reason the book is difficult for most readers to access--the languages, the music, and also what we now see as interdisciplinary expertise

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00:09:32.880 --> 00:09:37.350

Tara Nummedal (she/her): the book requires, that is, in the 17th century some knowledge of art, music, and alchemy, and so on.

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00:09:38.250 --> 00:09:47.520

Tara Nummedal (she/her): Just from the outset, the digital form seemed right to us for all kinds of reasons, and I'm sure we'll get into that later on today, but for now what I just want to note

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00:09:47.970 --> 00:09:54.900

Tara Nummedal (she/her): is that the heart of *Furnace and Fugue* is really our argument that the 17<sup>th</sup>-century book *Atalanta fugiens* is a playful book.

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00:09:55.260 --> 00:10:05.310

Tara Nummedal (she/her): It's not meant to be read cover to cover in a linear fashion, and we're really arguing that the 17<sup>th</sup>-century reader was meant to kind of jump around to explore connections

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00:10:05.790 --> 00:10:14.490

Tara Nummedal (she/her): among sound, word, and image and then to use those links to jump around among various emblems in the book in search of hidden alchemical secrets.

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00:10:14.790 --> 00:10:26.970

Tara Nummedal (she/her): And we really wanted to capture that ludic element of the original 17<sup>th</sup>-century book, and so our digital edition offers various ways to do this within any single emblem, so I just want to give you a quick sample of this.

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00:10:27.540 --> 00:10:32.610

Tara Nummedal (she/her): And i'm going to jump here into the edition, and I'm going to Emblem 11, which is sort of our

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00:10:33.720 --> 00:10:38.340

Tara Nummedal (she/her): favorite emblem here on this project. I'll make this a little bit bigger.

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00:10:40.080 --> 00:10:51.930

Tara Nummedal (she/her): Alright, so this is one of the emblems, and so what the digital book allows you to do is play around with text, play around with music, and play around with the images. So for the text

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00:10:52.260 --> 00:11:05.250

Tara Nummedal (she/her): there are various ways to view it. I have the comparative view here, and you can read it in different languages as well. We include a translation of the book into English based on a manuscript from the Beinecke Library.

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00:11:06.270 --> 00:11:13.890

Tara Nummedal (she/her): We also allow users to hear the book and to play around with the music, so I mentioned that each emblem has music in it.

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00:11:14.430 --> 00:11:22.350

Tara Nummedal (she/her): And I'm just going to play a sample here so that you can hear the music. We commissioned new recordings of each of the 50 fugues.

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00:11:22.680 --> 00:11:33.330

Tara Nummedal (she/her): And we recorded the three voices in each fugue separately, so that you can turn on and off the different voices if you just wanted to focus on one, for example, or others, so let me just play a quick sample of this. [Music plays]

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00:11:45.270 --> 00:11:46.140

Tara Nummedal (she/her): See you can.

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00:11:49.500 --> 00:12:00.090

Tara Nummedal (she/her): You can see that you can turn off the voices as well if you wanted to focus on just one or more of them and then, finally, we allow users to play around with the images.

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00:12:00.600 --> 00:12:08.370

Tara Nummedal (she/her): And here we are in an image kind of interface, and each of these emblem's images represents one of the emblems.



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00:12:08.730 --> 00:12:20.040

Tara Nummedal (she/her): You could search by tags, for example, if you're interested in images with wolves, you could go that way. You could also go up here and choose something like, for example, dragons.

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00:12:20.610 --> 00:12:23.250

Tara Nummedal (she/her): To find all the emblems that have dragons in them.

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00:12:23.700 --> 00:12:34.110

Tara Nummedal (she/her): And then you can use this collection button to create a collection, your own collection So if you were interested in all the dragon images, you could assemble a collection. I've done it in advance here.

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00:12:34.590 --> 00:12:46.980

Tara Nummedal (she/her): And save it, you could copy the URL and use it, if you were a student say in my class, and you can continue to kind of pursue your own interpretation of the book. So

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00:12:47.820 --> 00:12:58.950

Tara Nummedal (she/her): basically what we're trying to do with *Furnace and Fugue* is to make *Atalanta fugiens*, the 17<sup>th</sup>-century book, accessible by translating the text and the music and offering different ways to search the images.

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00:12:59.430 --> 00:13:09.570

Tara Nummedal (she/her): We also are trying to demonstrate the playful capabilities implied by *Atalanta fugiens* while also enabling and really encouraging new interpretations of this early modern emblem book,

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00:13:09.870 --> 00:13:17.970

Tara Nummedal (she/her): by allowing users to kind of shuffle and collect emblems in different ways. And then, finally, I mentioned that we include scholarly essays

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00:13:18.870 --> 00:13:25.170

Tara Nummedal (she/her): as well. For those who want to go deeper, you know, they can really dive into the scholarship and get into the,

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00:13:25.530 --> 00:13:30.870

Tara Nummedal (she/her): you know, the footnotes and the arguments, which are linked in interesting ways back to the primary source as well.

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00:13:31.470 --> 00:13:45.450

Tara Nummedal (she/her): So I hope that that gives you a quick sense of *Furnace and Fugue*. Of course, if you want to look at it more it's [furnaceandfugue.org](http://furnaceandfugue.org) is the easiest way to get that, but I'm going to turn it over to Nadine now to continue talking about how this came to be.

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00:13:48.300 --> 00:13:56.730

Nadine Zimmerli (she/her): Thank you, Tara, and welcome to our audience. I'm delighted to be here this afternoon with all of you. So at

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00:13:57.060 --> 00:14:06.330

Nadine Zimmerli (she/her): University of Virginia Press, we have a long-standing series on early modern German history edited by H. C. Erik Midelfort, and the first book in that series came out in

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00:14:06.690 --> 00:14:19.560

Nadine Zimmerli (she/her): 1996, so this year is the 25th anniversary of that series. So this is another benchmark in this evolving series, so it makes sense for this innovative digital project to be

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00:14:20.070 --> 00:14:30.510

Nadine Zimmerli (she/her): at the University of Virginia Press in the early modern German history series and an ultimate sense to be at UVA Press, because we have the electronic imprint, which I know that Jason has already mentioned.

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00:14:31.080 --> 00:14:36.840

Nadine Zimmerli (she/her): And for those two reasons I inherited this project, but I think Eric will speak later too, for those two reasons it was an

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00:14:37.230 --> 00:14:46.200

Nadine Zimmerli (she/her): easy placement at UVA Press, and from the customer's point of view, we wanted to make this project legible to a number of audiences, because it is

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00:14:47.190 --> 00:14:51.240

Nadine Zimmerli (she/her): a critical edition of a primary source merged with an anthology.

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00:14:52.230 --> 00:15:03.900

Nadine Zimmerli (she/her): And it was really important, I think, to everybody involved, to put it through the same processes we applied to the print books, and then market it to different audiences, the same way we would with a print book so that

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00:15:04.290 --> 00:15:11.370

Nadine Zimmerli (she/her): the collaborators involved could use it in various ways in the classroom but also going up for tenure.

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00:15:12.210 --> 00:15:18.990

Nadine Zimmerli (she/her): For promotion, as it were, and to really have a university press imprint and all that that means behind the project.

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00:15:19.470 --> 00:15:30.510

Nadine Zimmerli (she/her): And the other thing, and we're going to get into the nuts and bolts of how we did this in a little bit, and the other thing I want to mention that now *Furnace and Fugue* has been out in the world for a good

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00:15:31.830 --> 00:15:39.690

Nadine Zimmerli (she/her): almost 10 months, time flies, and so it's a wonderful recruitment tool as well. So this was a pilot project

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00:15:40.410 --> 00:15:48.030

Nadine Zimmerli (she/her): for the Brown Initiative, but also a little bit of a pilot for UVA Press. What do these kind of digital projects look like, what

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00:15:48.510 --> 00:15:58.830

Nadine Zimmerli (she/her): is involved, and how can we go forward from here? So I just want to thank everybody because it's allowed me to chair a session at the Organization of American Historians

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00:15:59.460 --> 00:16:08.490

Nadine Zimmerli (she/her): conference that was held in early April on virtual reality projects, where those collaborators are looking for the same kind of

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00:16:09.540 --> 00:16:15.780

Nadine Zimmerli (she/her): treatment by a university press to make their product legible to various audiences so.

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00:16:16.890 --> 00:16:29.160

Nadine Zimmerli (she/her): I'm looking forward to the discussion today but also then to continue to listen to other presentations in the series and really think through how university presses can advance digital scholarship in the best possible way.

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00:16:33.300 --> 00:16:44.280

Tara Nummedal (she/her): I think I'll just add a couple of things there, really to just echo what Nadine said, the legibility was equally important from our perspective, as the co-editors, Donna Bilak and myself, but also the authors.

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00:16:44.640 --> 00:16:51.390

Tara Nummedal (she/her): And perhaps especially so, I think, we had an unusually large number of independent scholars and early career scholars in the book,

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00:16:51.810 --> 00:17:06.870

Tara Nummedal (she/her): untenured people, Europeans scholars, and so on, and it was so important for them to have a kind of formal official peer-reviewed publication, with the university press book that will be we hope, you know, reviewed in scholarly journals, eligible for prizes and so on.

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00:17:08.160 --> 00:17:23.100

Tara Nummedal (she/her): And I think this was really driven home to me along the way by the reactions of some of my colleagues, while we were working on this, which you know I found when they would say how's it going with that, that website you're doing, you know, or that that digital something project right then.

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00:17:23.130 --> 00:17:25.590

Tara Nummedal (she/her): What I found is that they really could not envision it

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00:17:25.650 --> 00:17:34.410

Tara Nummedal (she/her): until they saw it. And so being able to say, look we're publishing it in this early modern German studies book series, you know it's publishing with the university press that was really important,

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00:17:34.920 --> 00:17:41.220

Tara Nummedal (she/her): I think, along the way for my colleagues understanding it and for appreciating that this is really rigorous scholarship.

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00:17:41.670 --> 00:17:46.590

Tara Nummedal (she/her): At the same time, we wanted to do something innovative and we, you know, we wanted to

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00:17:46.980 --> 00:17:55.320

Tara Nummedal (she/her): I mean, this is a book about a book and the 17<sup>th</sup>-century book was innovative in form, and we wanted to do something equally innovative in form with our 20<sup>th</sup>-century

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00:17:55.560 --> 00:18:02.850

Tara Nummedal (she/her): book about that book, we wanted to reach multiple audiences, not just scholars, but also students and musicians and artists.

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00:18:03.210 --> 00:18:10.650

Tara Nummedal (she/her): And another group of people who also have a stake in the history of alchemy, but who are usually kind of kept at arm's length and that is practicing alchemists as well.

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00:18:10.980 --> 00:18:17.250

Tara Nummedal (she/her): And the digital platform allowed us to kind of reach all those audiences and also to allow people to find their own path

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00:18:18.240 --> 00:18:28.710

Tara Nummedal (she/her): through the book. So I know we'll get into lots more detail here, so I think, maybe that's all I will say at this point, and I think I turn it over now to Sara Jo Cohen, to

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00:18:29.820 --> 00:18:35.850

Tara Nummedal (she/her): lead us in a roundtable discussion here. Thank you so much; we're really looking forward to this conversation and questions.

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00:18:39.300 --> 00:18:46.410

Sara Jo Cohen (she/her): Thanks for passing the mic to me, Tara. I'm really, really excited to have the opportunity to ask all of you

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00:18:47.130 --> 00:18:55.080

Sara Jo Cohen (she/her): some questions about this project, and I want to encourage the audience to send questions along as well, because we want to make sure that this is a useful experience for you.

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00:18:55.530 --> 00:19:00.630

Sara Jo Cohen (she/her): And not just the 10 of us talking to each other about this project, which we've already done in a couple of planning meetings.

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00:19:01.140 --> 00:19:18.210

Sara Jo Cohen (she/her): And also I should introduce myself briefly. I'm Sara Jo Cohen, my pronouns are she/her, and I'm a senior acquiring editor

at University of Michigan Press, where I handle our acquisitions in American studies, media studies, music, and I handle

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00:19:19.380 --> 00:19:27.780

Sara Jo Cohen (she/her): a number of our digital publishing projects, which I think is the reason that I was enlisted to help facilitate this conversation. so I'm really excited to learn from all of you.

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00:19:29.340 --> 00:19:36.060

Sara Jo Cohen (she/her): So the first question that I wanted to pose is really a question for the whole group, and that question is about collaboration.

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00:19:37.650 --> 00:19:42.510

Sara Jo Cohen (she/her): This project is the product of a massive collaboration across disciplines and institutions.

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00:19:43.380 --> 00:20:00.300

Sara Jo Cohen (she/her): What kinds of strategies for managing the product/project and communicating about it work particularly well for you? What different strategies might you consider using in the future, and I think this is a question that anybody could really bite, so go ahead and dig in.

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00:20:01.410 --> 00:20:07.290

Allison Levy (she/her): I'll jump in if you don't mind just again to provide a little bit of background and context.

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00:20:08.070 --> 00:20:24.270

Allison Levy (she/her): Because, as you've already heard, it has been deeply collaborative and, you know, complex along the way. This project came into Brown's initiative in January 2016.

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00:20:25.140 --> 00:20:32.460

Allison Levy (she/her): And it was the communication and the collaboration was largely in house for several years, because

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00:20:33.180 --> 00:20:47.820

Allison Levy (she/her): we had to make staff hires, we had to assemble teams, we had to research platforms. I mean we had to figure out everything, because it was the pilot project in this brand-new Mellon initiative. And so

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00:20:48.930 --> 00:21:00.630

Allison Levy (she/her): we were Zooming long before Zoom became such a permanent part of our lives, because as Tara mentioned, we were working with international contributors.

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00:21:01.350 --> 00:21:13.350

Allison Levy (she/her): Tara's co-editor Donna was in New York City or elsewhere around the globe at various points, and so we were meeting very regularly, we had a standing weekly meeting,

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00:21:14.280 --> 00:21:24.450

Allison Levy (she/her): and using technology to bring us all together. And then it was it was three years into the project, it was January 2019, when I first showed it to Eric,

131

00:21:25.410 --> 00:21:39.660

Allison Levy (she/her): at AHA, and that's when we had a demo, something to show. So we did sort of keep the project close to home because we, as Tara suggested, until people see this and

132

00:21:40.050 --> 00:21:47.850

Allison Levy (she/her): experience it for themselves, it's really hard to understand what we're building, and so we thought it was worth that investment,

133

00:21:48.390 --> 00:21:58.290

Allison Levy (she/her): the time needed to build out a demo site, so that I can then pitch it and start showing it off to people. So that took us about three years, but then at that point,

134

00:21:58.980 --> 00:22:22.500

Allison Levy (she/her): as soon as we started talking at AHA, then there is a new differently exciting collaboration with the press on board and so more meetings, a lot of email, and that sort of thing, but it's a little bit unusual for Brown's initiative now that we would hold on so tightly to a project before

135

00:22:23.820 --> 00:22:32.190

Allison Levy (she/her): sharing it out and communicating with the press. We've been able to really collapse that timeline considerably, which has been really important.

136

00:22:33.420 --> 00:22:54.540

Allison Levy (she/her): But even though we started in on our partnership, a little bit later than we do these days, it has been just so productive and positive, and a wonderful learning experience and growing experience

for all of us. I'll let you all speak to the specifics of communication and

137

00:22:55.620 --> 00:22:56.490

Allison Levy (she/her): partnering.

138

00:22:58.020 --> 00:23:11.430

Eric Brandt: Allison I might take the baton. When I met Allison and she pitched me this idea, I was unreservedly enthusiastic, probably because Virginia had already a robust digital imprint, which

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00:23:12.360 --> 00:23:20.550

Eric Brandt: Jason mentioned and we'll talk about more, but also because of my experience at Stanford, I was there at the birth of their SUP Digital

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00:23:21.900 --> 00:23:40.380

Eric Brandt: program where they do digitally born interactive digital humanities and computational social sciences. I was there when they were drafting the, Alan Harvey's the director there, he had this idea that there were scholars working in digital humanities, who really had trouble getting

141

00:23:41.520 --> 00:23:49.230

Eric Brandt: respect, and particularly when it comes for hiring or tenure committee meetings, for what they were doing.

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00:23:49.500 --> 00:23:59.280

Eric Brandt: So he and probably Kate Wahl, the other editor in chief there, decided to apply for a grant from the Mellon Foundation to start this new initiative.

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00:23:59.730 --> 00:24:18.180

Eric Brandt: There we were starting from scratch, so it was all about collaboration. Our first author was a postdoc fellow at CESTA, which is Stanford's Center for Spatial and Textual Analysis. He had this project, he was a historian, and historian of geography, and he had this project on

144

00:24:19.620 --> 00:24:26.910

Eric Brandt: called *Enchanting the Desert* and the Grand Canyon, the history there. I'll put up the link and excuse me for just second.

145

00:24:33.930 --> 00:24:36.810

Eric Brandt: Sorry, I'm working from home. Um.



146

00:24:37.980 --> 00:24:43.800

Eric Brandt: On the Grand Canyon, some really interesting interactive ideas. We worked, we met

147

00:24:45.180 --> 00:24:56.610

Eric Brandt: many times with the experts at Center for Spatial and Textual Analysis to sort of share, shape the projects--should the landing page be a table of contents, should it be a map, interactive map.

148

00:24:57.390 --> 00:25:07.140

Eric Brandt: So that was fun to try to actually play acquisitions developmental editor of the project. We then realized we hadn't invited digital librarians at all,

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00:25:07.560 --> 00:25:17.280

Eric Brandt: much to our chagrin, so we invited them and they said, they introduced a whole raft of questions that were extremely valuable in helping shape and produce the product.

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00:25:17.640 --> 00:25:29.010

Eric Brandt: Anyway, all to say that when you're starting from scratch it's all about collaboration, reaching out to your friends, it is possible, it is time consuming, but boy, is it thrilling.

151

00:25:38.790 --> 00:25:41.790

Sara Jo Cohen (she/her): Morgan and Crystal, I don't want to put you on the spot, but

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00:25:43.050 --> 00:25:51.930

Sara Jo Cohen (she/her): we've heard really wonderful things in our planning meetings about the collaboration that the two of you did, so I wonder if you'd like to chime in and sort of introduce yourselves,

153

00:25:52.440 --> 00:25:57.510

Sara Jo Cohen (she/her): remind us what your roles were in the project, to talk a little bit about the ways that you found of collaborating and communicating.

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00:26:01.050 --> 00:26:05.190

Morgan Myers (they/them): Sure, sure I will speak. Hello, I'm Morgan Myers. I was the

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00:26:06.540 --> 00:26:10.050

Morgan Myers (they/them): essentially the copy editor on this project.

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00:26:13.740 --> 00:26:30.330

Morgan Myers (they/them): Yeah, so I think what was unique in terms of communications on this project is that it basically came to us as a fully formed website looking a lot like, pretty much exactly like, what you saw a few minutes ago.

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00:26:33.090 --> 00:26:34.650

Morgan Myers (they/them): So.

158

00:26:38.850 --> 00:26:46.770

Morgan Myers (they/them): That meant from an editing standpoint that I was basically working in these Word documents and then I needed to,

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00:26:48.150 --> 00:27:00.900

Morgan Myers (they/them): rather than producing a clean manuscript as we usually would on a book project, I needed to produce a redline final product that I could then send to Crystal, who basically had to sort of manually

160

00:27:02.190 --> 00:27:12.780

Morgan Myers (they/them): add all of those corrections onto the, to the website. So, I don't know, Crystal, if you want to speak about that end of the project.

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00:27:14.070 --> 00:27:17.790

Crystal Bruschi: Yeah, it was one of those things where we learned along the way, that

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00:27:18.300 --> 00:27:24.600

Crystal Bruschi: at some point, you have to make assumptions about what the other person needs, and when we started the project we didn't actually know what copy editing was like.

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00:27:24.990 --> 00:27:44.640

Crystal Bruschi: We didn't know if it was going to happen on the website, on printed pages on the website in Word and with html source code, so I think at the beginning, I just kind of asked Morgan what they would like to work with and ended up having to actually retrofit some of the site, so I could

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00:27:46.320 --> 00:27:56.760

Crystal Brusch: essentially, make those Word documents, because, by the time that copy editing started, we had actually gone through several rounds, with the authors themselves, especially,

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00:27:57.990 --> 00:28:08.130

Crystal Brusch: of making tweaks. They wrote their essays or content and didn't exactly have anything other than sort of a hard mockup of how

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00:28:08.760 --> 00:28:15.630

Crystal Brusch: the site would look, and once they actually got to see the live thing, they were able to sort of suggest changes and alternatives, and

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00:28:16.110 --> 00:28:26.460

Crystal Brusch: we entered all that straight into the site, and then we have to get content out of the site, hand it off to Morgan, and then I ended up inputting Morgan's

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00:28:27.000 --> 00:28:38.340

Crystal Brusch: edits back into the site. So sort of have like these two versions, the Word version and the actual html version, but

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00:28:38.880 --> 00:28:51.870

Crystal Brusch: the way that worked is pretty much just trying to talk to each other, seeing how we needed to work together, and then doing everything we can to make that as effortless as possible. It took a little bit of effort, but I think it worked out well.

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00:28:53.970 --> 00:28:59.160

Morgan Myers (they/them): It was sort of a process that's similar to I think what we're familiar with and collaborating with

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00:29:00.120 --> 00:29:09.360

Morgan Myers (they/them): authors and like typesetters at the proof stage, it was kind of like both of those things at once, and that I was really doing, you know, the hands-on kind of first-pass

172

00:29:09.780 --> 00:29:21.570

Morgan Myers (they/them): copy editing of the book, but also then sending it off to someone else to actually make the the final versions of the changes and and that sort of real you know public facing document.

173

00:29:31.230 --> 00:29:38.340

Sara Jo Cohen (she/her): Are there any, any other, does anybody else want to chime in about that initial collaboration question before we move on?

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00:29:39.030 --> 00:29:50.160

Sara Jo Cohen (she/her): I think pretty much all of our questions are going to orbit around the question of collaboration, so if you didn't get a chance to speak now, you will, but does anybody want to chime in before we go?

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00:29:53.250 --> 00:30:02.790

Tara Nummedal (she/her): Maybe I'll just add a really quick thing sort of from the Brown, before we were involved with Virginia, I just want to emphasize how important Allison's role was in kind of

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00:30:03.180 --> 00:30:12.210

Tara Nummedal (she/her): navigating between the scholars, the historians, you know, on the one hand, and then all the technologists and the library folks, on the other.

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00:30:13.080 --> 00:30:20.250

Tara Nummedal (she/her): There was sometimes not great understanding of what these different kinds of expertises were, let's say, and

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00:30:21.030 --> 00:30:29.910

Tara Nummedal (she/her): once Allison joined the project, it just made everything so much more seamless to kind of go back and forth, so that that was really crucial for all of us, I think that there was some sort of like

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00:30:30.540 --> 00:30:37.440

Tara Nummedal (she/her): yeah, not always understanding each other in the beginning, that you know, we had to learn how to talk to each other, right, and how to understand these various processes.

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00:30:39.240 --> 00:30:43.290

Allison Levy (she/her): Thanks Tara, it, it really did feel

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00:30:44.790 --> 00:30:47.730

Allison Levy (she/her): not like a single project management

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00:30:49.380 --> 00:31:03.330

Allison Levy (she/her): task for me, but really *Furnace and Fugue* was multiple projects, and so many people involved and, as you say, speaking different languages, with different expertise, different expectations, different investments so,

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00:31:04.320 --> 00:31:18.180

Allison Levy (she/her): you know, it was just a tremendous amount of constant communication. I think if the one tip I could share is you can never communicate enough. They're always questions, something always needs to be clarified.

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00:31:19.260 --> 00:31:23.790

Allison Levy (she/her): Everyone needs to be in the loop, so yeah, it's an effort, but

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00:31:25.020 --> 00:31:30.060

Allison Levy (she/her): you know a very invigorating one, Eric, as you said. I mean it, it's just been,

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00:31:31.200 --> 00:31:38.070

Allison Levy (she/her): just so great to, for this group to to work together, but also to get to know each other and and.

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00:31:38.730 --> 00:31:56.970

Allison Levy (she/her): To be part of something that is groundbreaking and innovative, and I think you know just this gathering today also points to our continued collaboration. It doesn't stop upon publication, and that's really been a wonderful thing for us to really celebrate what we did together.

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00:32:00.870 --> 00:32:06.510

Sara Jo Cohen (she/her): And, and that comment about it being a continuing collaboration might be a good segue into a marketing question.

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00:32:07.560 --> 00:32:18.120

Sara Jo Cohen (she/her): Because that's sort of the point that we're at now right? The project's out in the world, how do we get eyes on this thing? So Jason I wanted to, to ask you, but anyone else who wants to answer it can.

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00:32:19.440 --> 00:32:25.230

Sara Jo Cohen (she/her): I was, I was thinking a little bit about how marketing is typically intended to reach buyers, which isn't really

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00:32:25.980 --> 00:32:37.890

Sara Jo Cohen (she/her): applicable here, so I was wondering if you could talk a little bit about how you've been marketing this project differently from how you might market a traditional project, how it's been different, to seek reviews for it, things like that.

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00:32:39.300 --> 00:32:50.340

Jason Coleman: Well um, if I may, first, one thing I do want to draw some attention to is the way in which it is like marketing a book because it's not, you wouldn't normally think.

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00:32:51.300 --> 00:32:57.420

Jason Coleman: With a project like this, it's digital, it's open access, you say you're approaching this as this exotic creature, and I think that

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00:32:57.840 --> 00:33:04.140

Jason Coleman: it is in some ways, but in some ways it really, it's not at all. And so I think when we look at marketing this thing,

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00:33:04.710 --> 00:33:14.550

Jason Coleman: we want to make sure that it's getting all the things that just a book would get. I mean you know as Nadine was talking about earlier it's simply a title in our German history series, and so there's a there's a lot, there's a

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00:33:15.030 --> 00:33:23.700

Jason Coleman: lot of traction out there for that series, so that's a whole extra layer this thing can plug into, and so it goes into series flyers, it goes on a series web page, it's.

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00:33:24.840 --> 00:33:31.140

Jason Coleman: Once we've returned to academic conferences, it would be, it'd be shown there. You do send out for reviews, send it out

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00:33:32.010 --> 00:33:37.500

Jason Coleman: for blurbs, you put in your catalog where we gave it a nice two-page spread so.

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00:33:38.430 --> 00:33:49.920

Jason Coleman: I would say that's, the first thing we'll make sure that's getting, getting those pieces that any piece of scholarship would because it's going to interest people in the digital humanities, but it's also going to be of interest to people who didn't know they were even looking for that.

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00:33:50.310 --> 00:33:52.890

Jason Coleman: People who are simply in this field and need to know about it.

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00:33:55.140 --> 00:33:56.520

Jason Coleman: I think that uh.

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00:33:57.870 --> 00:34:00.750

Jason Coleman: Basically, though, as far as it being a digital

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00:34:02.070 --> 00:34:12.000

Jason Coleman: resource, you want to make sure you're reaching your librarians. You want them to know that the thing is out there, that it is for free, which in a way makes it

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00:34:13.080 --> 00:34:15.270

Jason Coleman: an easier sell because it's not a sell.

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00:34:16.830 --> 00:34:24.210

Jason Coleman: So the idea of trying to convey this idea that there is this excellent new resource, it's there for you, then you know, for them to include it in their,

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00:34:24.660 --> 00:34:34.620

Jason Coleman: in their catalogs. It's a little harder to quantify though because I'm out there, and I am selling digital product projects to libraries. I'm

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00:34:35.010 --> 00:34:47.490

Jason Coleman: literally licensing them, I'm very aware of what's going on out there, I know where I've made a sale and where I haven't, so it's a little hard to quantify what we're doing. I think I think this is very, this is largely a work in progress.

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00:34:50.190 --> 00:34:58.620

Jason Coleman: *Furnace and Fugue* is plugged into the market--we mentioned Rotunda a few times--I should probably say a little bit about that, because not everyone knows what Rotunda even is. It's a,

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00:34:59.820 --> 00:35:14.370

Jason Coleman: oh gosh, for at least 15 years now, at UVA Press, began as a Mellon-funded thing and then just became something that through some revenue supports itself at UVA. We bring out one or two titles a year, largely primary source material that we digitize, a lot of history.

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00:35:15.780 --> 00:35:17.880

Jason Coleman: And that's whereas

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00:35:19.080 --> 00:35:20.130

Jason Coleman: a press that's

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00:35:21.480 --> 00:35:27.060

Jason Coleman: only doing print publications, they often don't really have many ties to the library community, you often have like

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00:35:27.810 --> 00:35:37.410

Jason Coleman: middle parties that are selling your content to libraries, but it forces to reinforce some relationships with libraries that goes way back with us, so we have a, we have a long

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00:35:38.490 --> 00:35:47.400

Jason Coleman: customer list and people that we can go to again and again, and so that's one of the things I just, I simply went to our customers, and that includes, you know, you're talking about well over 100 you know.

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00:35:49.170 --> 00:35:56.550

Jason Coleman: Many of the big research libraries and a lot of the really good colleges that have Rotunda and so communicating to them about it.

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00:35:58.470 --> 00:36:05.160

Jason Coleman: And then in our Rotunda marketing like I mentioned conferences a minute ago, we're not returning to conferences, yet, but.

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00:36:07.020 --> 00:36:12.150

Jason Coleman: We are going on doing the virtual conference thing and ACRL, for example, which we,

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00:36:13.050 --> 00:36:18.390

Jason Coleman: you know, every two years and that's a major place for us to announce new things going on with Rotunda.

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00:36:18.840 --> 00:36:31.140

Jason Coleman: I was able to you know curate a *Furnace and Fugue* section there, and so many people that came and saw our virtual booth would see it. So it's, it's largely plugging in just into our general rotunda marketing.

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00:36:32.460 --> 00:36:45.570

Jason Coleman: So I mean, it's so, it has two layers to it really. Which I see as a benefit, it's really interesting in that way that it has all the, all the things that you might expect for a print book, but also for the, for the digital.

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00:36:47.130 --> 00:36:49.530

Jason Coleman: And you mentioned, so you asked about reviews, um.

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00:36:50.760 --> 00:36:59.160

Jason Coleman: So I've gone to a few people with it as far as like who would normally review, like you know, so like *Choice* and *Library Journal*. I haven't gotten much traction there, I.

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00:37:00.030 --> 00:37:13.710

Jason Coleman: It, honestly, it's kind of harder to get things reviewed in those places. Even with Rotunda I used to have a lot of luck with it, it seems to be getting harder, and that's a thing about the digital environment, it's an environment that changes really rapidly and sometimes

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00:37:16.200 --> 00:37:25.500

Jason Coleman: things are a little more affected than others. So I'm waiting to see kind of any review there. We did send it out, though, for the various academic

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00:37:28.170 --> 00:37:34.500

Jason Coleman: journals and things that we would send to in any history book, especially like a European history.

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00:37:36.180 --> 00:37:46.230

Jason Coleman: That we you know any of our books that we send it to and that's a long timeline. You know academic reviews take a while, so we haven't seen anything yet. I suspect that will see something eventually.

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00:37:52.500 --> 00:37:55.200

Sara Jo Cohen (she/her): Jason you mentioned that it's kind of hard to track

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00:37:56.820 --> 00:38:11.520

Sara Jo Cohen (she/her): where this is going because you're not selling the product, but I'm wondering if you, you or Allison, have any usage statistics about like who's, who's looking at this, how many folks are looking at it, how long are they sticking around for? Is that stuff available, that information?

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00:38:14.070 --> 00:38:14.910

Jason Coleman: You can take that Allison.

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00:38:15.270 --> 00:38:32.670

Allison Levy (she/her): Uh yeah, we have, we use Google analytics for the site, and Jason and I had a look, this morning actually, so I think we're, we've had 7.5 thousand, seven and a half thousand users, since we launched.

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00:38:34.380 --> 00:38:46.950

Allison Levy (she/her): And we also should be getting some stats from Project Muse. I haven't seen any yet we just about, oh, maybe six weeks ago, I think

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00:38:48.660 --> 00:38:55.110

Allison Levy (she/her): released Tara's essay, just a single essay, from *Furnace and Fugue* viewed on Project Muse, which was

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00:38:55.590 --> 00:39:04.590

Allison Levy (she/her): something we had not anticipated doing. So that, that came up in the last year and we decided to pursue that opportunity and so.

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00:39:05.430 --> 00:39:24.720

Allison Levy (she/her): So far, we think it's been very positive, a lot of exposure there that that we wouldn't have had otherwise, and we're just waiting some, for some stats from Muse. But we rely on Google analytics, Brown and Virginia, just to check on the audience for the site.

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00:39:26.250 --> 00:39:36.120

Jason Coleman: Oh, and that brings up something with Muse, of course, one of the ways that this differs from a book is having many points of access as possible, so.

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00:39:37.470 --> 00:39:43.530

Jason Coleman: Like on the UVA Press website, it has a page, just like any book would, but of course it acts as a portal to

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00:39:44.040 --> 00:39:55.830

Jason Coleman: the resource itself. It has a different role to play than a typical web page, and of course it's a much more heavily trafficked site on our, on our web on our website than the typical page, especially in that series.

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00:39:56.280 --> 00:39:59.640

Jason Coleman: And then you know as was mentioned a minute ago Muse that was.

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00:40:00.120 --> 00:40:11.730

Jason Coleman: So that's Muse's open access part, Muse Open, and that was--we spent a lot of time on that. That required a lot of meetings because it was such an unusual thing, but we pursued because we thought it was so important.

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00:40:12.420 --> 00:40:26.250

Jason Coleman: That that was, I think, probably when you think of electronic content, that's one of the first names you'll think of, of course, is that it's in virtually--every library out there subscribes to that service. It's primarily ebook though of course.

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00:40:26.880 --> 00:40:31.560

Jason Coleman: And so it required a lot of conversations with us about how to even get it on there in the first place.

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00:40:33.120 --> 00:40:44.700

Jason Coleman: And I think it was really recognized as a win, win thing. I mean we were offering them a really interesting new type of content and of course that platform, we wanted to be that, we felt they needed that extra step out there.

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00:40:45.240 --> 00:40:53.250

Jason Coleman: And I thought that was a really, really rewarding collaboration with them, but they've literally designed a whole new kind of page for us.

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00:40:53.520 --> 00:40:58.710

Jason Coleman: It took some kind of going back and forth, of how to present it exactly, that whether it would just simply be a gateway or.

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00:40:59.370 --> 00:41:07.140

Jason Coleman: Or, they would actually host the site would be another place, another place, it would have the entire site and we ended up with something in the middle, kind of a sample.

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00:41:07.950 --> 00:41:18.900

Jason Coleman: Like we did one essay which that by itself already showed a lot of it, it showed how the audio files worked and how, of course, it's visually, it's very rich. And the user could get,

247

00:41:19.560 --> 00:41:26.220

Jason Coleman: you know, a good blast of that, but then then from there act as a portal into the thing. So that was really, that was crucial so.

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00:41:27.780 --> 00:41:32.700

Jason Coleman: And then, just for the UVA Press, when we have our

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00:41:34.050 --> 00:41:40.110

Jason Coleman: launch page for open access resources, which included some ebooks and includes a few titles and Rotunda.

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00:41:40.470 --> 00:41:50.880

Jason Coleman: Having *Furnace and Fugue* there's, I mean it's another entry point for it, but it also just makes our page more interesting. It gives more variety, it's just it's an interesting new different kind of thing for us to have there.

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00:41:53.100 --> 00:42:05.520

Allison Levy (she/her): Crystal, do you want to say something about the collaboration with Muse, then, how that worked? You really were our chief liaison when it came to delivering the files.

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00:42:06.270 --> 00:42:18.360

Allison Levy (she/her): You know, we had not scoped this initially so we found ourselves at the end of the project with this new opportunity, and we really had to think about what we could handle and in terms of

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00:42:19.440 --> 00:42:28.890

Allison Levy (she/her): just our workload, our involvement in other projects at that point, and so Crystal you might want to talk about the situation you found yourself in then.

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00:42:30.330 --> 00:42:36.330

Crystal Bruschi: Sure, so when we met with Muse we were really trying to feel each other out, to figure out

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00:42:36.870 --> 00:42:50.790

Crystal Bruschi: who will take on responsibility of making this work in the platform, and they were actually really willing to do a lot of that work. And what we were willing to do is just to hand them basically everything used to make the site. And one of the things when we were originally

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00:42:51.960 --> 00:43:00.390

Crystal Bruschi: working on the concept of *Furnace and Fugue* because we didn't know at the time, it was our pilot project, we didn't know where it was going to live, we really wanted it to be as portable as possible.

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00:43:00.720 --> 00:43:11.820

Crystal Brusch: So we ended up making it by using a static site generator and it was actually really, really easy for us to then hand over all that material to Muse, and they were, I think, quite quickly able to make

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00:43:12.270 --> 00:43:17.940

Crystal Brusch: the version that you see on their platform. There were a few tweaks that they needed to make and,

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00:43:18.420 --> 00:43:25.710

Crystal Brusch: I think some things like the collections viewer didn't quite work with their current system, but that was something that they were also able to, like,

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00:43:26.460 --> 00:43:36.900

Crystal Brusch: bring people, bring readers back to our site, so they can view the entire experience, but to give them a really great preview with that essay of what Muse could do with this interactive content.

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00:43:40.860 --> 00:43:47.700

Sarah E. McKee (she/her): Thanks for that. Sara, I think we have a question from the audience that might fit in well with this conversation, and I probably can--

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00:43:48.240 --> 00:43:54.870

Sarah E. McKee (she/her): there's two questions here. The first, I suspect, will be maybe more for Tara and then the second for Jason.

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00:43:55.560 --> 00:44:05.340

Sarah E. McKee (she/her): But the question is how did you go about contextualizing the material on this website, specifically for nonspecialist audiences, like the students or the general public?

264

00:44:05.760 --> 00:44:14.220

Sarah E. McKee (she/her): Um Tara, and then the second question, Jason, is how do you plan to market this amazing resource to those public audiences specifically?

265

00:44:15.720 --> 00:44:17.370

Tara Nummedal (she/her): Thank you for the question.

266

00:44:18.240 --> 00:44:30.060

Tara Nummedal (she/her): So we, as I said, you know we really wanted this this book to be accessible to multiple audiences, not just experts, and I know it might seem sort of, you know, an obscure 17<sup>th</sup>-century alchemical book.

267

00:44:30.390 --> 00:44:38.880

Tara Nummedal (she/her): So one of the things that we included on the landing page, once you go into the table of contents, we have three very short introductory essays, one about history of alchemy.

268

00:44:39.630 --> 00:44:45.960

Tara Nummedal (she/her): One about who Michael Meyer was, the author of the text, and then a third one about early print technology.

269

00:44:46.320 --> 00:44:56.940

Tara Nummedal (she/her): And the idea there was that if you don't know, you know if this is really an alien world to you, 17<sup>th</sup>-century alchemical texts or books, you know, you could kind of start there and get yourself oriented and then dive into the book.

270

00:44:59.910 --> 00:45:04.230

Tara Nummedal (she/her): You know, when I teach with the book, I of course do a lot of work to lecture you know.

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00:45:04.650 --> 00:45:16.560

Tara Nummedal (she/her): Hopefully, my students already know something relevant to the book because I sort of set it up. I'll say also that we gave a number of talks over the past year, all of us involved in the project, not only to this kind of audience but,

272

00:45:17.490 --> 00:45:28.770

Tara Nummedal (she/her): I think, because of the pandemic, a lot of cultural institutions, scholarly institutions were looking for things that would work well on Zoom, frankly, you know because live talks were cancelled.

273

00:45:29.580 --> 00:45:32.790

Tara Nummedal (she/her): And so we did a wonderful launch, first with UVA.

274

00:45:33.720 --> 00:45:41.970

Tara Nummedal (she/her): We gave another presentation to a place in Philadelphia, called the Science History Institute, which has a pretty big public audience.

275

00:45:42.210 --> 00:45:50.160

Tara Nummedal (she/her): You know, so we all sort of experimented also with different kinds of talks that reached different sorts of audiences, people interested in alchemy, people interested in their books.

276

00:45:50.490 --> 00:45:58.080

Tara Nummedal (she/her): Music people, some of the music people involved in this also have done performances and so on, so I think along the way, a lot of us

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00:45:58.770 --> 00:46:08.250

Tara Nummedal (she/her): gained some experience in talking, you know, how to talk about this project and how to frame it. I can talk more about teaching later if we want to get into that, but maybe we'll hear more about the marketing at this point.

278

00:46:09.390 --> 00:46:20.490

Nadine Zimmerli (she/her): If I could just jump in for one second, if that's okay, Jason. I do want to. I think we're going to talk about peer review a little later, but I actually worked really closely with the peer reviewers on those introductory landing essays

279

00:46:20.880 --> 00:46:34.080

Nadine Zimmerli (she/her): in order to flag what was appropriate for general audiences and what was too specialized still, so I think a lot of the revision work actually went into those original essays in order to make them

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00:46:34.710 --> 00:46:43.200

Nadine Zimmerli (she/her): as appealing to as wide an audience as possible. And also on the launch, to go back to the question about collaboration, that was the most

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00:46:43.500 --> 00:46:49.620

Nadine Zimmerli (she/her): satisfying collaborative experience from my end, getting to talk to the authors, to contributors, to Allison and her team, and

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00:46:50.580 --> 00:46:56.040

Nadine Zimmerli (she/her): hosting that webinar, and I think that lives on YouTube, so that's one way to,

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00:46:56.580 --> 00:47:10.290

Nadine Zimmerli (she/her): hopefully, have a general audience find this book, and we structured those questions to address every single aspect, the collaborative aspect, the music aspect, to make it as approachable as possible for somebody who

284

00:47:10.710 --> 00:47:14.610

Nadine Zimmerli (she/her): wandered onto that YouTube, finds that YouTube video, and then wants to explore more.

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00:47:17.880 --> 00:47:22.860

Jason Coleman: Well, my input here is probably going to be a little unsatisfying because it's uh,

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00:47:24.750 --> 00:47:29.760

Jason Coleman: I'm operating from a standpoint of how we've marketed Rotunda, which actually is very much aimed

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00:47:30.660 --> 00:47:38.010

Jason Coleman: at research universities and colleges and has not really been--because it's something that we sell--for example public libraries

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00:47:38.550 --> 00:47:49.680

Jason Coleman: simply don't have the budgets to buy those things, and it's honestly been kind of a nonfactor for Rotunda, we do have upcoming Rotunda projects that we, we have we feel have great

289

00:47:50.850 --> 00:47:59.700

Jason Coleman: interest to, for example, public libraries, and so that's just simply a priority we're going to have to set, about how to reach that audience, which has traditionally just not been

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00:48:00.120 --> 00:48:11.550

Jason Coleman: our audience. And so that part is going to be very much a work in progress, I think, but we'll get there. This is an ongoing thing, it'll be part of a second wave of publicity for the, for the resource.

291

00:48:16.830 --> 00:48:26.400

Sara Jo Cohen (she/her): Sarah, do you wanna do this, the next question in the Q and A, and then there's an audience question that came to us via chat that I can make sure gets conveyed.

292

00:48:26.880 --> 00:48:39.450

Sarah E. McKee (she/her): Yeah, fantastic. Um our next question from the audience, which I'm going to direct it first toward Allison and Crystal, I think, but others can jump into this as well.

293

00:48:39.900 --> 00:48:44.220

Sarah E. McKee (she/her): What were some of the technical challenges that you encountered along the way?

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00:48:44.820 --> 00:48:59.160

Sarah E. McKee (she/her): Related questions include how did you handle accessibility needs, and who actually built the site, and who hosts it-- so just kind of getting to the nuts and bolts of how this thing came into being, before it came to Virginia, I think.

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00:49:00.660 --> 00:49:02.100

Allison Levy (she/her): Crystal that's all for you.

296

00:49:02.880 --> 00:49:04.440

Crystal Brusch: Okay um.

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00:49:05.640 --> 00:49:10.110

Crystal Brusch: Some of the challenges, I think, of course, relate back to the collaboration question so.

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00:49:11.280 --> 00:49:23.430

Crystal Brusch: People involved in building a site where some developers and designers within Brown University Library, as well as outside contractors, design studio, and development studio, handled different portions of the site so.

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00:49:24.930 --> 00:49:34.110

Crystal Brusch: When we started, we did it, again, made some assumptions about how it was going to be hosted, and one of the major challenges ended up coming on was just like

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00:49:34.530 --> 00:49:44.310

Crystal Brusch: where the root files would be in a server, and that created a big commotion because when we had to get a server from the university library, independent server,

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00:49:45.390 --> 00:49:51.180

Crystal Brusch: actually, from the university itself to host the files, instead of like our library server, and we didn't know

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00:49:51.630 --> 00:49:58.050

Crystal Brusch: exactly how much of the load the server would need, so we made it twice as much as a normal server, just in case we needed extra load.

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00:49:58.560 --> 00:50:07.350

Crystal Brusch: So again, because it was a pilot project we didn't have answers to some things, and we just sort of gave ourselves the time to figure it out,

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00:50:07.980 --> 00:50:18.720

Crystal Brusch: before we even got to the point of handing it over to Virginia. So those were some of the challenges that we had technically and some of the people who worked on the project.

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00:50:21.000 --> 00:50:22.200

Crystal Brusch: Along with that,

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00:50:23.280 --> 00:50:29.970

Crystal Brusch: it's hosted at the Brown, Brown University, and for accessibility, the library follows

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00:50:31.200 --> 00:50:45.390

Crystal Brusch: the Web Content Accessibility Guidelines that gets version 2.1 level AA, if that means anything to anybody, and there's just hundreds of standards that you have to try and meet.

308

00:50:46.410 --> 00:50:52.050

Crystal Brusch: But as far as the big picture, a lot of that is just including alt text with all of your images.

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00:50:53.070 --> 00:50:53.910

Crystal Brusch: Including

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00:50:55.530 --> 00:51:08.010

Crystal Brusch: links with certain sort of identifiers, so people can use keyboard navigation throughout the site, and making sure that the color combinations throughout the design, have a certain--

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00:51:11.250 --> 00:51:13.230

Crystal Brusch: for some reason I'm forgetting this word--contrast.

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00:51:14.580 --> 00:51:29.640

Crystal Brusch: So that people who might have vision impairment are able to read, so a lot of that, we do a lot of testing on all the way from the mockup stage to the development stage and even after development using services like Browser Stack to test

313

00:51:31.020 --> 00:51:40.230

Crystal Brusch: on different platforms, different browsers. We tried to have like a two-year limit of browsers that we will support. It doesn't mean that the project won't work in two years. It means

314

00:51:40.650 --> 00:51:57.360

Crystal Bruschi: that anybody as of launch date who has a browser that's two years old, it will be guaranteed to work in, and all the major browsers, but then we have a preferable limit of five years, so we really try and like build backward as long as we can, within reason, just because

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00:51:58.560 --> 00:52:12.930

Crystal Bruschi: sometimes working in academia you don't always have like the latest and greatest and the fastest computer, so we realize that people are coming from different places, different countries, different sources and different abilities, and just trying to meet that as much as we can and

316

00:52:14.250 --> 00:52:16.020

Crystal Bruschi: meet our legal requirements too.

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00:52:22.560 --> 00:52:24.840

Sara Jo Cohen (she/her): Okay that's super helpful, Crystal.

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00:52:25.860 --> 00:52:31.800

Sara Jo Cohen (she/her): This is sort of shifting gears a bit, but we had a question come in to the panelists for Nadine.

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00:52:33.000 --> 00:52:41.130

Sara Jo Cohen (she/her): A question that's very near and dear to my heart as an acquisitions editor. So Nadine, could you talk to us a little bit about the peer review process for this project?

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00:52:42.000 --> 00:52:58.290

Sara Jo Cohen (she/her): The question asks, in particular, at what stage did it go out and what were you looking for in reviewers, and if that's not already in that, I'd also be interested to hear if you adjusted your standard peer review questions at all for this project and, if so, how.

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00:53:00.780 --> 00:53:07.290

Nadine Zimmerli (she/her): Yeah, so I have to be transparent here. I inherited the project, it had come to Eric and my predecessor, Richard Elway.

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00:53:07.830 --> 00:53:19.380

Nadine Zimmerli (she/her): And they sent it out for review, and then I gathered the reviews and took it to our board of directors for approval. So Eric if you want to maybe talk to the first question just a tiny bit, and then I can take it from there.

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00:53:20.880 --> 00:53:24.000

Eric Brandt: Sure. It's a little trickier because you--

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00:53:25.050 --> 00:53:35.790

Eric Brandt: both at Stanford and, when I was there, in Virginia for this project--we wanted to get not only someone with credentials in the field, whether it was history, music, art history.

325

00:53:36.660 --> 00:53:46.230

Eric Brandt: But also somebody who had some credentials in the field of digital humanities. At Stanford one of the readers was from the Art Center for College of Design.

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00:53:47.730 --> 00:53:54.570

Eric Brandt: At Virginia, we had a history of science person who was a specialist in alchemy, who had

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00:53:55.590 --> 00:54:03.660

Eric Brandt: specialties in that. We had a music historian and an art historian, and we did adjust the questions. The first question

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00:54:04.440 --> 00:54:12.450

Eric Brandt: was please specify the device operating system and also your browser details when you open up the project and report any problems.

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00:54:13.080 --> 00:54:22.770

Eric Brandt: So that was a big component of that first round of peer review was, how does it work, how you know, is it user friendly, how does it work technologically?

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00:54:23.670 --> 00:54:33.720

Eric Brandt: And then the last question was sort of on content, because all these initiatives are trying to give the credibility of the university press imprimatur on these digital humanities projects,

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00:54:35.340 --> 00:54:48.870

Eric Brandt: the content is important. But I'm going to turn over to Nadine because she found out as she presented it to our faculty board that they weren't really interested in what device operating system and browser the readers were using. Go ahead, Nadine.

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00:54:50.130 --> 00:54:54.690

Nadine Zimmerli (she/her): Yeah, so the questions were incredibly well crafted, and I think if anyone's interested

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00:54:54.960 --> 00:54:59.550

Nadine Zimmerli (she/her): we'd be happy to share them because a lot of thought went into them in collaboration with Allison.

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00:54:59.790 --> 00:55:07.770

Nadine Zimmerli (she/her): What would be useful for the team at Brown, what would be useful for the authors and contributors, and also what's useful for the press to know. And

335

00:55:08.340 --> 00:55:22.710

Nadine Zimmerli (she/her): what I found when I, when the reviews came in, I had started this position, and the peer reviewers seemed to focus on the technical details, and they were very excited, and they were really good at providing specific feedback, and some of them even included screenshots with

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00:55:23.970 --> 00:55:28.080

Nadine Zimmerli (she/her): circled materials that were, that had bothered them a little bit.

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00:55:28.800 --> 00:55:39.060

Nadine Zimmerli (she/her): And then the content question, we had the sort of general questions, what is the purpose of this project, does it achieve that purpose, is the material best suited for the digital format?

338

00:55:39.750 --> 00:55:47.760

Nadine Zimmerli (she/her): Does it contribute to new understandings, and what is the scholarly value, so we had hoped to get the standard peer reviews for the, especially the,

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00:55:48.720 --> 00:55:56.760

Nadine Zimmerli (she/her): scholarly essays and the technical, and what we got was a lot of feedback on the technical aspects, and a lot of enthusiasm for the scholarship, but not,

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00:55:57.840 --> 00:56:07.500

Nadine Zimmerli (she/her): not anything very critical that you sometimes get with edited collections, like come back to this contributor and ask them to pick up the historiography.

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00:56:07.980 --> 00:56:17.160

Nadine Zimmerli (she/her): So then, when I presented this project at the faculty editorial board, the Board of Directors pushed back, and they said we would like you to

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00:56:18.180 --> 00:56:19.800

Nadine Zimmerli (she/her): solicit more scholarly feedback.

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00:56:20.940 --> 00:56:29.520

Nadine Zimmerli (she/her): We think this is wonderful, they liked all the bells and whistles, and I think the technical feedback really helped the team around Crystal to, and Crystal to,

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00:56:30.750 --> 00:56:43.020

Nadine Zimmerli (she/her): finesse the project, but there was not enough scholarly content to satisfy our directors in those bullet points. So that's when I then went back and picked up the phone and solicited feedback from

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00:56:43.950 --> 00:56:51.570

Nadine Zimmerli (she/her): one additional reviewer that was more focused on the scholarly aspects and from the initial reviewers and had long conversations with them.

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00:56:52.260 --> 00:57:00.870

Nadine Zimmerli (she/her): And so, then, once they were asked to think about the content, more than the presentation, that's when we then got a second round of feedback

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00:57:01.260 --> 00:57:11.070

Nadine Zimmerli (she/her): on refining the essays, and especially refining the introductory pieces to make sure that they spoke to a general audience. So it was a multistage process and actually the,

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00:57:12.990 --> 00:57:15.000

Nadine Zimmerli (she/her): the Board process was really illuminating

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00:57:17.250 --> 00:57:20.100

Nadine Zimmerli (she/her): for that. So and it's.

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00:57:21.630 --> 00:57:22.470

Nadine Zimmerli (she/her): I think, maybe.

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00:57:24.060 --> 00:57:31.980

Nadine Zimmerli (she/her): If I, if we were to do it again, maybe we'd flip it. We'd have the scholarly questions first, and then the technical questions second, to just sort of direct

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00:57:32.400 --> 00:57:39.300

Nadine Zimmerli (she/her): our readers' attention, and it was really gratifying. One of the questions was does this project need

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00:57:39.840 --> 00:57:50.100

Nadine Zimmerli (she/her): the digital components that it has, and I think it was gratifying to all to know absolutely, that is what makes the project and that's what makes it really innovative, so it was a nice confirmation.

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00:57:50.490 --> 00:58:00.060

Nadine Zimmerli (she/her): But we had really, really tailored the questions to the project specifically, and when it did go out it went out in a beta version that had everything, right, that sort of had

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00:58:00.720 --> 00:58:10.500

Nadine Zimmerli (she/her): just about everything in place, but not everything was working all that smoothly yet from the digital end, but it had the scholarly essays were complete, they have footnotes, and

356

00:58:11.550 --> 00:58:25.200

Nadine Zimmerli (she/her): the primary source edition had all the translations in place, if I remember correctly, so the users got a URL from UVA Press and were able to just play around with the beta version as it were.

357

00:58:27.690 --> 00:58:29.520

Allison Levy (she/her): I might just add on.

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00:58:30.630 --> 00:58:35.640

Allison Levy (she/her): To talk about the additional importance of the peer review reports.

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00:58:36.660 --> 00:58:38.790

Allison Levy (she/her): A couple of months ago, I met with

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00:58:38.850 --> 00:58:53.280

Allison Levy (she/her): Brown's tenure and promotion committee and, as I mentioned at the beginning, we have 11 projects now in our portfolio, and many of those are, in the last couple of years, by early career scholars and so.

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00:58:54.420 --> 00:59:02.730

Allison Levy (she/her): The, this tenure and promotion committee asked me and the co-PIs on our Mellon grant, the university librarian and the dean of the faculty,

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00:59:03.330 --> 00:59:19.860

Allison Levy (she/her): to visit and just say a little bit more about the review process. And so that's very important for this committee to understand how rigorous the review is, and really to properly understand the work,

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00:59:21.030 --> 00:59:24.180

Allison Levy (she/her): and the nature of the work, and so I shared the

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00:59:25.260 --> 00:59:36.630

Allison Levy (she/her): Virginia's questions, and also the questions from MIT and Stanford. Each press has a slightly different set of questions and very tailored to the project.

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00:59:37.350 --> 00:59:48.210

Allison Levy (she/her): But together these three sets of questions really was illuminating for the tenure and promotion committee. It really helped them to to realize

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00:59:49.620 --> 01:00:00.870

Allison Levy (she/her): how this work is being considered at the press and by the author's colleagues at large. And another thing that's quite useful

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01:00:01.410 --> 01:00:12.030

Allison Levy (she/her): for us is sharing the best practices for peer review of digital publications. I don't have those links at hand, but I can pull them up easily. So MLA,

368

01:00:12.930 --> 01:00:34.740

Allison Levy (she/her): AHA, and CCA have all produced documentation guidelines on reviewing digital publications. So getting that material into as many hands as possible is also very important to help the reviewers to do a slightly different kind of academic review than what they're used to.

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01:00:35.700 --> 01:00:41.730

Sarah E. McKee (she/her): That's great, Allison. I think we should try to get those links to folks. We do have a, just a comment in the chat, that



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01:00:42.570 --> 01:00:51.510

Sarah E. McKee (she/her): folks will be really interested to see the review questions that were used. Nadine, I think that was probably for you as well, but the more general ones, I think, would be great links to get out,

371

01:00:52.590 --> 01:00:53.640

Sarah E. McKee (she/her): if we can do that.

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01:00:54.030 --> 01:01:03.060

Sara Jo Cohen (she/her): And if I can chime in, Sarah, just briefly about that, like I don't know if the Digital Publishing Committee, the AUPresses Digital Publishing Committee, is already at work trying to collect

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01:01:04.200 --> 01:01:10.680

Sara Jo Cohen (she/her): peer review questions that different presses are using for digital projects, but if you're not, it could be a really great resource, because I think

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01:01:11.400 --> 01:01:16.770

Sara Jo Cohen (she/her): it's something that folks are really interested in seeing, is how different digital projects get reviewed and so to try to collect

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01:01:17.640 --> 01:01:29.610

Sara Jo Cohen (she/her): the questions different presses are using and also some of the resources Allison was talking about, about best practices for reviewing digital projects, I think could be really useful. Sorry I don't mean to interrupt you, Sarah, I just wanted to say that before I forgot.

376

01:01:30.360 --> 01:01:32.010

Sarah McKee (she/her): No, that's fantastic, thanks.

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01:01:32.730 --> 01:01:34.800

Allison Levy (she/her): Tara, did you have something to add?

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01:01:35.010 --> 01:01:45.600

Tara Nummedal (she/her): I just wanted to add, you know, as a faculty member, so not so much as an author, this my career did not, you know, my promotion and tenure did not hinge on this book but.

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01:01:45.990 --> 01:01:50.280

Tara Nummedal (she/her): As someone who you know reviews my colleagues for tenure and promotion now,

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01:01:51.120 --> 01:02:01.890

Tara Nummedal (she/her): I've observed the conversation on campus over the years, and, you know, I think faculty are really searching for some guidance on the difference between, you know, my blog post and my

381

01:02:02.250 --> 01:02:10.500

Tara Nummedal (she/her): digital publication, and whatever else we can imagine right? I mean, I think that faculty now understand--faculty who don't do this kind of work--they understand that

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01:02:10.950 --> 01:02:18.420

Tara Nummedal (she/her): this kind of work, like all academic work, can be either very casual or very serious and rigorous and peer reviewed and so on. And so I think,

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01:02:19.140 --> 01:02:28.230

Tara Nummedal (she/her): you know, just to reiterate how important it is, I think, for all of us as well in supporting the careers of our junior faculty who choose to do this kind of work to be able to say yes, it was peer reviewed.

384

01:02:28.500 --> 01:02:36.510

Tara Nummedal (she/her): Yes, a lot of people put a lot of thought into this from, you know, the presses and so on. So it's really important for careers as well.

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01:02:37.740 --> 01:02:43.920

Nadine Zimmerli (she/her): If I can add one final thought. What I, what struck me as a little bit different reviewing this kind of digital product that is so collaborative

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01:02:45.120 --> 01:02:45.750

Nadine Zimmerli (she/her): is that

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01:02:46.080 --> 01:02:47.460

Nadine Zimmerli (she/her): in order to streamline

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01:02:47.970 --> 01:02:58.080

Nadine Zimmerli (she/her): some of the communication I usually communicated with Allison. So I didn't, usually I would send peer reviews to the authors, and then they would talk to the contributors, but

389

01:02:58.590 --> 01:03:09.690

Nadine Zimmerli (she/her): here everything went through Allison first, and then I didn't communicate with you, Tara, or Donna until quite late in the process so and, but I think that was just a function of ease.

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01:03:09.930 --> 01:03:11.190

Nadine Zimmerli (she/her): In terms of communication.

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01:03:11.760 --> 01:03:16.290

Tara Nummedal (she/her): Yeah it was, it was unusual, but it made perfect sense also for how we had been working collaboratively.

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01:03:18.000 --> 01:03:25.500

Allison Levy (she/her): There are just so many questions, you know, so much to sort out. I know we haven't even gotten to the topic of the contract, for example.

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01:03:26.730 --> 01:03:29.520

Allison Levy (she/her): I, I think we probably will if there's time but.

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01:03:31.320 --> 01:03:50.670

Allison Levy (she/her): Yeah it's, it's just a lot between the, you know, my title is Editor at Brown, but it's a different editorial role than Nadine's editorship at Virginia. There's a tremendous amount of overlap, but also different responsibilities, and so it was it has been very

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01:03:52.440 --> 01:04:09.390

Allison Levy (she/her): interesting, fascinating really for me, and in this particular editorial role, to be collaborating with acquisitions editors. And it's just been so productive the conversations that we have, and what we sorted out together so.

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01:04:11.100 --> 01:04:22.410

Allison Levy (she/her): Tara and Donna, were, were fully informed and kept up to date with our constant communication, but it was really I think in the efficiency choice that we had to make.

397

01:04:25.530 --> 01:04:30.210

Sara Jo Cohen (she/her): I wonder if this would be a good time to have that conversation about contracts, Allison.

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01:04:31.500 --> 01:04:34.200

Sara Jo Cohen (she/her): Before it slips out of anybody's minds.

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01:04:35.550 --> 01:04:45.090

Sara Jo Cohen (she/her): Could you--I don't know who would even answer the question--if I recall, there were some different layers of contracts, some with Brown and some with Virginia, so maybe you could talk to us a little bit about

400

01:04:45.360 --> 01:04:51.630

Sara Jo Cohen (she/her): how the contracts worked, how they're different, Nadine, from how they would be for a typical scholarly book and

401

01:04:52.650 --> 01:04:55.410

Sara Jo Cohen (she/her): what sort of template you decided to use ultimately.

402

01:04:58.860 --> 01:05:00.000

Nadine Zimmerli (she/her): In a way.

403

01:05:01.020 --> 01:05:11.610

Nadine Zimmerli (she/her): In terms of process it fit into any regular process. We issue contracts after board approval, so after the board had approved *Furnace and Fugue* I went to Allison and started the contract conversation.

404

01:05:11.970 --> 01:05:21.480

Nadine Zimmerli (she/her): But I don't think I've ever sent 140 email messages on one contract alone before this collaboration, so that was just an interesting

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01:05:22.560 --> 01:05:27.480

Nadine Zimmerli (she/her): puzzle to work out. It's the first one we had to conclude this way, and I relied on Eric, his

406

01:05:28.440 --> 01:05:35.130

Nadine Zimmerli (she/her): contact at Stanford, and through that we learned of the wonderful Emory/Michigan collaboration on the Model Publishing Contract.

407

01:05:35.610 --> 01:05:48.840

Nadine Zimmerli (she/her): So that was the basic one we used, and then we also in house have a wonderful colleague David Sewell, he's the manager of the Rotunda imprint, and he was instrumental in guiding us through

408

01:05:49.290 --> 01:05:53.970

Nadine Zimmerli (she/her): the Model Publishing Contract and highlighting for us things that needed to be worked out for this collaboration.

409

01:05:55.050 --> 01:05:56.130

Nadine Zimmerli (she/her): Who would host?

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01:05:57.720 --> 01:06:03.990

Nadine Zimmerli (she/her): Who would seek permissions, and I think, in the end it came down to you had inserted Rhode Island,

411

01:06:04.740 --> 01:06:16.920

Nadine Zimmerli (she/her): where Brown is located, and then our counselor said we cannot have that language in there, in terms of, so it just, it took a lot of back and forth and going to review committees on either end,

412

01:06:17.520 --> 01:06:30.960

Nadine Zimmerli (she/her): the lawyers, to make sure that every single question had been addressed. And there was a lot of, a lot of red markups in a row document, for amounting to about 140 messages.

413

01:06:31.470 --> 01:06:35.010

Allison Levy (she/her): It's true, it was a process but.

414

01:06:36.360 --> 01:06:50.760

Allison Levy (she/her): You know, so for us, of course, it was, it is our first digital publication. Brown hosts *Furnace and Fugue*, the design and development is supported by the Mellon grant, which is an institutional grant, and so

415

01:06:51.510 --> 01:07:01.860

Allison Levy (she/her): the contract is between Brown University and University of Virginia Press, and then Brown has a separate agreement with the authors.

416

01:07:02.670 --> 01:07:23.760

Allison Levy (she/her): So an agreement with Tara. I think we have two with you, Tara, one in your role as coeditor with Donna, and then one in your role as contributor of an essay. So that just took time to figure out how to do that with our general counsel's office and then.

417

01:07:24.780 --> 01:07:36.270

Allison Levy (she/her): And then, just the back and forth with the press, to make sure everything was covered and, of course, when hosting that

there are also questions about maintenance and preservation. So we really had to hammer down,

418

01:07:37.500 --> 01:07:48.960

Allison Levy (she/her): you know, all of the roles and responsibilities between the all parties going forward. I can say that subsequent contracts were a little bit easier.

419

01:07:49.830 --> 01:08:05.790

Allison Levy (she/her): Each one for us has been different, always though between Brown and the Press, but each one nuanced accordingly. And then *Furnace and Fugue*, of course, had so many contributors, just so many, so many pieces to think about, so that added to the complexity of it.

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01:08:08.730 --> 01:08:13.350

Sara Jo Cohen (she/her): Alison has the contract process gotten easier with this, with--this was the first one right?

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01:08:13.860 --> 01:08:16.500

Allison Levy (she/her): It has, I'm happy to say, yes.

422

01:08:17.610 --> 01:08:18.750

Allison Levy (she/her): It has gotten easier.

423

01:08:19.140 --> 01:08:19.890

Allison Levy (she/her): It's a

424

01:08:20.010 --> 01:08:22.170

Allison Levy (she/her): I think we arrive at a final contract

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01:08:23.370 --> 01:08:26.730

Allison Levy (she/her): in a shorter amount of time, and we also, you know, Brown,

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01:08:27.900 --> 01:08:39.630

Allison Levy (she/her): we know now what what our needs are, what our requirements are, and you know again these projects are supported by our institutional grant, and so they are

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01:08:40.950 --> 01:08:45.420

Allison Levy (she/her): Brown productions, if you will, so we don't have to rethink

428

01:08:46.920 --> 01:08:49.920

Allison Levy (she/her): all of the terms of the contract with every new project.

429

01:08:51.030 --> 01:09:12.750

Allison Levy (she/her): With our Stanford project, for example, that you would think, I mean, it's a simpler project in some regards because it's a single-authored sort of more classic monographic work, so not as many people involved, but that author wanted to retain Italian rights, for example, so you know authors also.

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01:09:13.830 --> 01:09:28.590

Allison Levy (she/her): We're, we're really, we have to represent our faculty authors as well, so even though the contract is between Brown and Stanford, I speak extensively with our authors and make sure I understand what their needs are and their requests and then we work those in.

431

01:09:29.610 --> 01:09:31.140

Allison Levy (she/her): But it has gotten easier, yes.

432

01:09:39.960 --> 01:09:50.910

Sara Jo Cohen (she/her): Again, I want to encourage the audience to send us some more questions. We have, of course, canned questions here, but we'd rather hear what you want to know, so that we can talk about that.

433

01:09:53.700 --> 01:09:55.230

Sara Jo Cohen (she/her): This is a bit of.

434

01:09:56.430 --> 01:10:04.290

Sara Jo Cohen (she/her): Actually, I think I'll ask Nadine one more question. I don't, I'm worried that I'm going to make this too heavily weighted toward acquisitions, so I'll try to move away from that after this

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01:10:04.290 --> 01:10:05.400

Sara Jo Cohen (she/her): question for Nadine.

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01:10:06.600 --> 01:10:18.600

Sara Jo Cohen (she/her): Earlier in the conversation, you mentioned that you've been thinking of this project as a pilot or an opportunity to showcase the kinds of digital projects that you can do at UVA, and so I was wondering,

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01:10:20.220 --> 01:10:27.030

Sara Jo Cohen (she/her): you know, if someone came to you in the future, looking to do a bespoke digital project like this,

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01:10:27.930 --> 01:10:39.810

Sara Jo Cohen (she/her): would you be like, yes absolutely, or would you need to think carefully, and as you were thinking carefully, what, would one of the factors you weighed be, you know, whether they had an institution like Brown helping with the development and the preservation?

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01:10:41.790 --> 01:10:43.440

Nadine Zimmerli (she/her): Yeah that's a great question and,

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01:10:43.800 --> 01:10:52.530

Nadine Zimmerli (she/her): for me, it was a great learning experience about digital publications in general and how to handle them. And the first question we would ask at UVA is,

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01:10:52.890 --> 01:11:08.790

Nadine Zimmerli (she/her): is this a project for Rotunda, which is our electronic imprint and handled by David Sewell, or is this something that would fit into one of my series, and then it would be under my umbrella. And *Furnace and Fugue* has just given me a vocabulary to speak to authors,

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01:11:10.770 --> 01:11:20.580

Nadine Zimmerli (she/her): you know, about these kinds of projects, and it's given me a sense of process and it's given me a sense of at UVA acting as a portal, but how it should ideally be hosted

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01:11:21.570 --> 01:11:33.240

Nadine Zimmerli (she/her): by a host by the authors' institutions, if at all possible, and so I think what I learned is to have just really open, transparent conversations with

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01:11:33.900 --> 01:11:43.380

Nadine Zimmerli (she/her): authors of potential digital projects and then go to my colleagues in all departments, actually, and this is another point about collaboration that

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01:11:45.540 --> 01:11:57.990

Nadine Zimmerli (she/her): we need to have, we had, and continue to have, conversations with EDP, editorial design and production, marketing from the get go, is this something that we can take on, does it fit our

446

01:11:58.860 --> 01:12:08.010



Nadine Zimmerli (she/her): list, and how can we best serve these kinds of digital projects? So I'm very enthusiastic when authors approach me about digital projects, and then

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01:12:08.430 --> 01:12:15.600

Nadine Zimmerli (she/her): I have the conversation with them first, and then the conversation internally, and then we go from there. So as a concrete example there is a

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01:12:16.230 --> 01:12:22.830

Nadine Zimmerli (she/her): group at Shenandoah University here in Virginia, and they're working on a virtual reality project related to the Constitutional Convention.

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01:12:23.340 --> 01:12:37.020

Nadine Zimmerli (she/her): And most of my list is American history and it's very strongly within the Founding Period, so that's, we already had conversations with them, what would this look like, and we are using *Furnace and Fugue* as a model

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01:12:38.430 --> 01:12:54.840

Nadine Zimmerli (she/her): to have those kind of conversations. And to answer your question, yes, it tremendously helps if a partner institution can do the development and also host the files and maintain the files. That makes those conversations a lot easier to have.

451

01:12:57.810 --> 01:13:00.510

Sarah E. McKee (she/her): That's great, and, Sara, you got your wish we have

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01:13:00.930 --> 01:13:08.250

Sarah E. McKee (she/her): a question from the audience, and it's about EDP. So this one is coming toward Morgan and Crystal, again.

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01:13:08.850 --> 01:13:23.640

Sarah E. McKee (she/her): The question is, I'm curious about the workflow of this process for EDP. I think I can safely say we are all mostly print centric in our workflows, and I wonder if there are any tips or lessons learned that can be shared regarding a project like this.

454

01:13:25.890 --> 01:13:29.370

Morgan Myers (they/them): Yeah, um, but I mean I think a lot of the.

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01:13:30.870 --> 01:13:36.840

Morgan Myers (they/them): I think a lot of the unique elements of the workflow for this particular project had to do with kind of

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01:13:37.500 --> 01:13:51.000

Morgan Myers (they/them): how it came to us, the fact that it came through Brown, and again that the website was kind of built before it got to editorial. So I imagine, I could imagine that could really vary quite a lot of depending on how you're taking on

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01:13:52.260 --> 01:13:57.870

Morgan Myers (they/them): the project, like what stage of the process you're doing your copy editing at, for example.

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01:13:58.890 --> 01:14:00.570

Morgan Myers (they/them): But one thing that I do think would be

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01:14:01.710 --> 01:14:05.670

Morgan Myers (they/them): broadly applicable and is is interesting is

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01:14:07.110 --> 01:14:09.990

Morgan Myers (they/them): the degree to which I sort of had to

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01:14:11.160 --> 01:14:19.920

Morgan Myers (they/them): improvise standards, I think, for things that would be pretty, already be firmly established for a print project, right, like

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01:14:20.310 --> 01:14:39.150

Morgan Myers (they/them): simple things like whether there are spaces around the em dashes or not. There's a definite answer to that with print books, but on a you know, a website it's a different, very different visual environment, and you kind of actually have to decide. Or another thing that I remember is

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01:14:40.620 --> 01:14:49.020

Morgan Myers (they/them): so a lot of the essays or all the essays have links to the individual emblems in *Atalanta fugiens*,

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01:14:49.560 --> 01:14:56.250

Morgan Myers (they/them): where they come up, and so one thing that I kind of queried about was how frequently do we want to repeat those.

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01:14:56.580 --> 01:15:07.290

Morgan Myers (they/them): Do you link every time it comes up, even if it's like you know twice in a sentence or a couple sentences apart, or do you do it once per essay, and I think what we settled on was like once per paragraph.

466

01:15:07.860 --> 01:15:20.370

Morgan Myers (they/them): If it came up in a second, if it came up twice in a paragraph, we would only link it once in that paragraph, and then in the next paragraph we can link it again. So that that's kind of an interesting element of it is that, you know, all of the

467

01:15:23.250 --> 01:15:32.400

Morgan Myers (they/them): the kind of house style we have in the *Chicago Manual of Style* that we rely on, it is all built for print, and so things like that, like links and things like that,

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01:15:33.660 --> 01:15:40.380

Morgan Myers (they/them): you kind of just, I think, have to be pragmatic and practical about it, and and find that compromise between

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01:15:40.680 --> 01:15:52.110

Morgan Myers (they/them): what's going to be, you know, functional, so the link is always there if someone wants it, but at the same time, like not be cluttered with unnecessary links. You just have to think about sort of the users and

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01:15:53.700 --> 01:15:55.470

Morgan Myers (they/them): you know what's going to work.

471

01:15:58.410 --> 01:16:00.090

Sarah E. McKee (she/her): Thank you.

472

01:16:03.450 --> 01:16:05.610

Sarah E. McKee (she/her): I'm sorry, Crystal, did you want to say something else?

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01:16:06.120 --> 01:16:07.440

Crystal Brusck: No, I think, Morgan hit it on the head.

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01:16:10.200 --> 01:16:13.080

Sarah E. McKee (she/her): Thank you, Morgan and Crystal and

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01:16:13.860 --> 01:16:24.390

Sarah E. McKee (she/her): everybody. I think that we are out of time, in fact, we've run just a tiny bit over, so thank you, first of all to Sara for moderating this so seamlessly.

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01:16:24.630 --> 01:16:35.160

Sarah E. McKee (she/her): And to all of our panelists for sharing their expertise and experience in going through what was a pilot project on both sides, it sounds like.

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01:16:35.550 --> 01:16:50.460

Sarah E. McKee (she/her): I just wanted to make a quick plug that we will be trying to continue this series, hopefully every other month, showcasing a different project, so we would love to hear from folks if you have a project in the pipeline that we don't know about,

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01:16:51.360 --> 01:16:59.400

Sarah E. McKee (she/her): you know, but you might be interested in sharing that with us, but otherwise we'll be launching a little website soon, we'll send that out to everybody, so that you can

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01:17:00.180 --> 01:17:11.130

Sarah E. McKee (she/her): follow the schedule and register for upcoming webinars. But, again, thank you to everybody, for your participation today, and I hope you all have a wonderful holiday weekend. Thank you.

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01:17:12.210 --> 01:17:13.200

Allison Levy (she/her): Thank you, Sarah.

481

01:17:14.610 --> 01:17:15.060

Sara Jo Cohen (she/her): And thanks.