

Cambridge World Shakespeare Encyclopedia

Advisory Forum

Jointly hosted by
Center for Transformative Scholarship
University of Southern California

Thursday, January 27- Saturday, January 30, 2010

USC School of Cinematic Arts
Institute for Multimedia Literacy
746 West Adams Boulevard
Los Angeles, CA 90089



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Overview

The Cambridge World Shakespeare Encyclopedia, a digital reference source and workspace, is designed for collaboration among scholars, teachers, students and performers worldwide. This project will be launched using core content for the print edition of the CWSE: 28 macro articles on Shakespeare's World and World Shakespeares, each accompanied by 6-12 micro articles. This content will be integrated with of CUP's main Shakespeare holdings, including the New Cambridge Shakespeare editions, the journal *Shakespeare Survey*, and other resources. Significant portions of this content will be accessible through an open workspace; additional CUP content will be available by institutional subscription. In addition, the CWSE will support external searches of partner archives in an encyclopedic, rational and dynamic way, using collaborative filtering to map paths of discovery. Lastly, it will develop a sustainable model for growth that combines user-generated content with peer review.

An international team is developing core Encyclopedia content, commissioned by Cambridge University Press, who will build and host the site, making it sustainable. As of January 2010 the concept and entries for the Encyclopedia are fully articulated (See appendix 1). Approximately 80% of the articles have been assigned to contributors and the first of the macro articles are being submitted.

This Advisory Forum will gather requirements for the online CWSE: refining the concept of the user interface, defining key audiences and establishing functionalities. On the basis of these discussions, a small prototype will be commissioned to demonstrate the project to prospective partner archives. The Center for Transformative Scholarship generously agreed to host this Forum.

Goals for the prototype In the prototyping phase of this project we aim to demonstrate external query protocols and an open workspace, using content from a single scene of a play and several encyclopedia entries. We will select a public archive to pilot with for this phase, and seek feedback from Shakespeareans at a series of international conferences. On the basis of what we learn, we will be able to reach out to additional partners in the build-out phase. With additional partner archives enlisted, we would hope to return to the NEH for follow-on funding to scale up this aspect of project.

Contents of this packet

Bios of participants

Schedule for the Forum

Agendas

Core questions by topic area

Closing questionnaire for Thursday

Appendices: CWSE Project Overview; Working Goals for the Online CWSE; Timeline;

Description of Online CWSE for Contributors; Working Table of Contents; Glossary.

Advisory Forum Participants

Zoe Borofsky, PhD, Development Coordinator, CDH/UDHIG/ATS, for the Encyclopedia of Egyptology, Center for Digital Humanities, UCLA. Borofsky has been instrumental in translating UEE core concepts into workflows, team assignments and technical solutions.

A. R. Braunmuller, A. R. Braunmuller teaches English and European drama, 1500-present, at UCLA. He has written and edited numerous critical articles, books, and collections. He is co-general editor of the Penguin Shakespeare and Associate General Editor of the New Cambridge Shakespeare. Off and on he has served on the MLA committee in charge of the New Variorum Shakespeare, sometimes as chair. When he finally finishes the Arden3 *Measure for Measure*, he will have contributed to all three of the most ambitious current editing projects: Arden3, Oxford (*King John*), Cambridge (*Macbeth*).

Michael Chaplin, Electronic Publishing Development Manager, Cambridge University Press, has been working with the transformation of content from print to digital formats since the early 1990's. Beginning with newspaper production systems for *The Courier*, a New Jersey-based newspaper, his experience there led him to academic publishing. In the early 2000's, he joined Humana Press, a scientific publishing company, where he built a digital portal for Humana's complete books and journals catalog. This portal allowed search features as well as purchasing and subscribing options for content. During this time, Michael also developed a double-blind peer-review system and an online database of protein protocols for Humana, which, in 2003, became Springer Protocols Online. Now with CUP, Michael has been closely involved with the development of Stahl's Essential Psychopharmacology Online, The Dictionary of Irish Biography Online, and the soon-to-be-released Cambridge Books Online, which holds 6000+ Cambridge book titles, all in one site.

Philip Ethington, Professor of History and Political Science, USC, is North American Editor and Multimedia Editor of the journal *Urban History* (Cambridge University Press and Cambridge Journals Online), and Co-Director (with Tara McPherson) of the USC Center for Transformative Scholarship. An interdisciplinary historian of cities, Ethington's scholarship explores the past as a map of time. Mobilizing the tools of social sciences, humanities, and graphic arts, Ethington also experiments with new media to expand the range of analysis and publication to study and represent the vastly complex global metropolis. His is co-recipient of the MacArthur/HASTAC Digital Media and Learning competition, HyperCities. As Director of Digital Archive Integration (1997-2003) and Associate Dean of Libraries (2003-2007), Ethington played a key role in the creation of USC's digital archives.

Laurie Fisher, Ph.D. Candidate, English, University of Southern California. In a prior career in film production, Laurie served as VP of Acquisitions and Development for the independent, global film production company Kuzui Enterprises. At Kuzui, she was involved in the development, production, and distribution of a variety of film and television projects. She earned an M.A. in English from Loyola Marymount University in 2001. A recipient of the Early Modern Studies Institute/Huntington Fellowship (2009/2010), she is currently completing her dissertation. Entitled "*This Object Kills Me*": *Violence and the Female Body in Early Modern and Post-Modern Performance*

of *Shakespearean Tragedy*, it traces the production histories of *Titus Andronicus*, *Hamlet*, *Othello*, and *King Lear*.

Niels Herold, Associate Professor at Oakland University in Michigan, teaches Shakespeare and the culture of Early Modern England. His essays on historicism and pedagogy have appeared in *The Michigan Quarterly*, *The Journal of Narrative Technique*, *College English*, *Shakespeare Yearbook*, *Shakespeare in the Classroom*, and *Shakespeare Quarterly*. Herold is editor of a collection of early modern plays about religious deviance and conversion (*Christianity under Fire*) and assistant editor of the on-going New Variorum Shakespeare *Coriolanus*. He is currently at work on an essay about *Shakespeare Behind Bars* and Elizabethan modes of repentance. He is a contributor to the NCWS.

Andreas Kratky is a media artist and visiting assistant professor in the Interactive Media Division of the School for Cinematic Arts, USC. His work comprises several award winning projects like "That's Kyogen", the interactive installation and DVD "Bleeding Through – Layers of Los Angeles 1920-1986", the algorithmic cinema system "Soft Cinema", and the interactive costume projection in the opera "The Jew of Malta". His work has been shown at the ICA in London, ICC in Tokyo, HDKW in Berlin, Centre George Pompidou in Paris, and RedCAT in Los Angeles. His current work comprises the interactive installation "The Imaginary Twentieth Century" and "Venture to the Interior". At the ZKM | Center for Art and Media in Karlsruhe, Germany, he was the head of the Multimedia Studio. As a member of the research initiative "Labyrinth Project", an organized research unit of USC, he designed the installation and interactive DVD "3 Winters in the Sun – Einstein in California". For the research initiative "Anarchive", an organized research unit of the University of Paris 1, Pantheon-Sorbonne, he designed the interactive DVD "Title TK" in collaboration with the French theorist and video artist Thierry Kuntzel. Besides numerous works published as interactive media on DVD and in art catalogues, Kratky has published several texts on his research work in human computer interaction, interface design, and the didactic use of interactive media.

Sophie Lesinska, PhD, Director of Public Services, USC Libraries (English Literature subject area).

Tara McPherson. Co-Director, Center for Transformative Scholarship. Associate Professor of Critical Studies and Gender Studies, School of Cinematic Arts, University of Southern California. McPherson specializes in digital media, television, and popular culture, and the author of a monograph and anthology on American popular culture. Her writing has appeared in *Camera Obscura*, *The Velvet Light Trap*, *Discourse*, *Race in Cyberspace*, *24*, *The New Media Handbook*, *The Visual Culture Reader 2.0*, and *Virtual Publics*. She is currently co-editing two anthologies on new technology (including one for the MacArthur Foundation's initiative in Digital Media and Learning). McPherson is among the founding organizers of Race in Digital Space, an initiative supported by the Annenberg Center for Communication and the Ford and Rockefeller Foundations. A member of the Academic Advisory Board of the Television Academy Archives, McPherson is a core member of HASTAC (Humanities, Arts, Science, and Technology Advanced Collaboratory). She is the founding editor of *Vectors* and co-editor of the new *International Journal of Learning and Media* (MIT Press).

Beatrice Rehl. Editorial Director for Academic and Professional Publishing division, Cambridge University Press, Americas Branch.

Jan Reiff, Associate Professor of History, UCLA. Prof. Reiff has published *Structuring the Past: The Use of Computers in History* (1992), edited, with Helen Hornbeck Tanner, Dirk Hoerder, Henry Dobyns, and John Long, *The Settling of North America: The Atlas of the Great Migrations into North America from the Ice Age to the Present* (1995) and, with James R. Grossman and Ann Durkin Keating, the prize-winning *The Encyclopedia of Chicago* (2004). The online version of the [Encyclopedia of Chicago](#) was launched in 2005 as joint project of the Chicago Historical Society, the Newberry Library, and Northwestern University. She has also published numerous articles on a variety of different topics. Currently, Prof. Reiff is finishing a manuscript tentatively entitled "Industrial Towns, Suburban Dreams, Urban Realities: Pullman's Communities, 1880-1981."

Sean Roberts, Assistant Professor of Art History, USC. A specialist in the history of Renaissance art, with particular interest in the reception and negotiation of artistic technologies, including printing and mapping, between early modern Christian and Islamic societies. Roberts is presently engaged in research on the representation of race, ethnicity and religion in sixteenth-century Venetian painting, especially in the work of Jacopo Tintoretto. His teaching interests include the role of art as a cultural intermediary in the Mediterranean, the representation of race in the early modern world, and intersections of technology and visual culture, including printmaking, book production, and mapping in Northern and Southern Europe. He is currently in the process of revising a book manuscript, "Cartography Between Cultures: Prints, Maps and the Mediterranean World" for publication and is co-editing (with Tim McCall and Giancarlo Fiorenza) an anthology entitled "Visual Rhetorics of Secrecy in Early Modern Europe."

Katherine Rowe. Chair and Professor of English, Bryn Mawr. Associate Editor of the CWSE responsible for the online edition. Specializing in Renaissance literature and media history, Rowe has written extensively on Shakespeare adaptation across media, most recently as co-author of *New Wave Shakespeare on Screen* (Polity, 2007). She has experience in multimedia web resource design, as the co-P.I. for "Writing with Audio-Visual Texts" (2001) a teaching website for undergraduates supported by a grant from the State of Pennsylvania. She co-hosted a Mellon-23-funded symposium on "The New (Digital) Archivalism" investigating the contributions liberal arts colleges bring to this crucial turn in the humanities (Haverford, 2009). Rowe was awarded a New Directions Fellowship for senior scholars from the Andrew W. Mellon Foundation in 2005, to support additional training in media studies. She serves on the editorial board of *Shakespeare Quarterly*.

Bruce R. Smith. Professor of English, College of Letters, Arts and Sciences, University of Southern California, USA. General Editor of the CWSE. He is the author of five books on Shakespeare and early modern culture, most recently *Phenomenal Shakespeare* (forthcoming from Wiley-Blackwell in December 2009). A former president of the Shakespeare Association of America, he has been a keynote speaker at meetings of the Australia and New Zealand Shakespeare Association, the Deutsche Shakespeare Gesellschaft, the Société Française Shakespeare, and the Sociedad Iberiana de Estudios Renacentistas Ingleses. Smith served for four years on the Modern Language Association's Committee on Scholarly Editions.

Frank Smith. Global Director of Digital Publishing, Cambridge University Press. Smith leads CUP's online publishing operation and brings an interest in exploring the value of innovative publication modes for general as well as specialist audiences.

Matthew J. Smith, Ph.D. student, University of Southern California, M.A. in English at U of Connecticut, B.A. from Biola University. Most recently, my attention has been focused on distinctives of early modern English Catholic literature and particularly on the "ambiguous Catholicism" of the playwright Philip Massinger. I am trying to discover whether potentially Catholic but conforming Anglicans ever thought of themselves as a *positive* religious category rather than merely a negative compromising one, and I am looking for literary characteristics that reflect this positive self-identification. I have also explored the history of science in literature--especially in Shakespeare, Donne, and Phineas Fletcher--and consequently also look for places where the history of religion and science intersect in literature.

Sarah Stanton is Publishing Director for Humanities in the Cambridge office of Cambridge University Press, and commissioning editor for Shakespeare studies. Sarah is not the commissioning editor responsible for the CWSE, but is attending the workshop in an advisory capacity and because she has worked for many years on other CUP Shakespeare books and online projects, which might contribute to the online version of the CWSE. Sarah is the editor of two books, including *The Cambridge Companion to Shakespeare on Stage* (with Stanley Wells).

Willeke Wendrich is a Professor of Egyptian Archaeology at UCLA, affiliated with the Department of Near Eastern Studies and the Cotsen Institute of Archaeology. She has extensive fieldwork experience in Egypt (at Amarna and Qasr Ibrim, among several other sites) as well as the Catal Hoyuk excavations in Turkey, and directed a field survey in the Yemeni highlands. The Berenike Excavations, co-directed with Steven Sidebotham ran from 1994 to 2002. Since 2003 she has co-directed a large survey, excavation and site management project in the Fayum which includes the creation of a Virtual Reality model of the Greco Roman town of Karanis — used for research, teaching and as a site monitoring and management tool. As part of this project she taught several field schools for inspectors of the Egyptian Supreme Council of Antiquities. She has published extensively on subjects ranging from ethno-archaeology, archaeological basketry, and ancient apprenticeship, to the archeology of nomadism (edited volume with Hans Barnard). In addition she is the Editor-in-chief of the online UCLA Encyclopedia of Egyptology (<http://www.uee.ucla.edu>), co-PI on the Digital Karnak project <http://dlib.etc.ucla.edu/projects/Karnak> and one of the directors of the W.M. Keck Digital Cultural Mapping Program for undergraduate students <http://keckdcmp.ucla.edu/>.

Schedule Overview

Thursday, January 28, 2010:

8:45am-3:45pm, lunch included

- Introductions, thanks
- gather design requirements: define key audiences, establish important functions and goals for the electronic CWSE, discuss access models

Friday, January 29, 2010

8:45am-3:45pm, lunch included

- Finish discussion of design requirements
- Plan the prototype: needs of partner archives, key functions to demonstrate
- Gather goals for future workshops scheduled for Shakespeare conferences in the USA England, Japan, and Eastern Europe

6:00 pm, drinks and, 6:45 pm, dinner, home of Bruce Smith and Gordon Davis, 779 E. Kensington Road, Echo Park. Directions are included in this packet.

Saturday, January 30, 2010

9am-2pm, lunch included

- review technical solutions
- establish process for technical development (who is doing what)
- refine timeline for technical development

Schedule by days

Thursday

Gather design requirements: define key audiences, establish important functions and goals for the electronic CWSE, discuss access models

8:45-9:15 Arrival and coffee

9:15-9:45 Welcome and introductions

9:45-10:15 Presentation of the CWSE, print and online: Rowe and Smith

10:15-11:45 Breakout sessions: who are the audiences for the CWSE, how might they use this resource? What editorial issues must be addressed in the design of CWSE entries?

Red group: Research & Teaching

Blue group: Widening Access beyond Academia

Purple group: Editorial (including Shakespeare's works)

11:45-12:00 Break

12:00-1:00 Lunch

1:00-2:15 Reports from breakout sessions. General discussion of all issues arising

2:15-2:30 Coffee break

2:30-3:15 Further discussion

3:15-3:30 Questionnaire

3:30-3:45 Concluding remarks, preview of Friday

Friday

Plan a prototype, taking into account needs of partner archives: determine key functions to demonstrate and gather goals for future workshops scheduled for Shakespeare conferences in the USA, England, Japan, and Eastern Europe

8:45-9:15 Arrival and coffee

9:15-9:45 Welcome to participants joining today, recap of previous day – issues still on the table, with contributions from participants joining the forum today

9:45-10:00 Short presentation on goals for prototype: Rowe and Smith

10:00-10:45 Continuing discussion of issues still on the table, in light of prototype.
Discussion of strategies for maintaining blog space and for arranging peer review for articles submitted for inclusion in the permanent database.

10:45-11:00 Coffee break

11:00-12:15 Breakout groups: refining the prototype concept

Orange group: Partner archives.

Yellow group: Key features of the prototype

Green group: Technical development

12:15-1:15 Lunch

1:15-2:45 Reports from breakout sessions. General discussion of issues arising from these sessions

2:45-3:00 Coffee break

3:00-3:30 Further discussion. Summarize issues on the table, identify goals for future workshops

3:30-3:45 Concluding remarks, preview of Saturday

Saturday

Review technical solutions, lay out process for technical development (who is doing what), and establish a time line for technical development

9:00-9:15 Arrival and coffee

9:15-9:45 Welcome to participants joining today, recap of previous days

9:45-10:00 CUP development environment (technical solutions that may be used, current encoding state of CUP holdings): Michael Chaplin

10:00-11:30 General discussion of technical development tasks and technical solutions currently in use by CUP and peer projects (UEE, NINES.org, Omeka). Review of best technical solutions by task

11:30-12:30 Lunch

12:30-1:45 Refining of development timeline, definition of roles for each of the principal participants

1:45-2:00 Concluding remarks

Thursday and Friday breakout sessions

There will be three groups for the morning breakout sessions on the first two days of the workshop, each including at least one participant from CUP. One member should be designated to take notes.

It would be useful if each group could nominate one person to give a brief report of the ideas and conclusions that come up in discussion. In the afternoon sessions we will report back and freely explore the issues that have arisen.

On Thursday, the 3 groups will be as follows:

RED group: Research & Teaching Audiences. This group will focus on the functionality and usefulness of the online CWSE in the context of academic research and teaching at undergraduate and postgraduate levels.

BLUE group: Widening Access beyond Academia. This group will concentrate on the functionality and usefulness of the resource for theater practitioners, schools, lay Shakespeareans and fans.

PURPLE group: Editorial. This group will focus on specific editing issues that may arise in the encoding of the encyclopedia entries and Shakespeare's works

On Friday the 3 groups will be as follows:

ORANGE group: Partner Archives. This group will focus on the functionality and usefulness of external queries to public archives, for the online CWSE as well as on the converse – the potential value of the CWSE to partner archive.

YELLOW group: Prototype. This group will identify key functionalities for the prototype to demonstrate and key audiences to seek feedback from.

GREEN group: Technical Development. This group will focus on specific development tasks that may arise in the encoding of the encyclopedia entries and share solutions.

RED group (THURSDAY): Research & Teaching

We hope that the CWSE will become a central resource in research and teaching at all academic levels. Different researchers and teachers will, obviously, have different interests, but we would like to establish which features of the reference work and playtexts would be most useful for scholars, teachers, graduate students and undergraduates.

1. What features of an Encyclopedia are most important from the perspective of the average undergraduate or postgraduate student?
2. Do any of these features become more (or less) important if the resource is being used by an academic researcher rather than a student?
3. What kinds of search functions would be important for scholars using an online encyclopedia, for students?
 - chronology (date/temporal range)
 - subject area
 - geographical location
 - keyword or phrase
 - other?
4. What kinds of search functions would be important for scholars using electronic editions of Shakespeare's works? For students?
 - title of work
 - act and scene (and line)
 - character/speaker
 - genre
 - location/setting
 - word or phrase
 - concordance/word frequency
 - prose/verse structures
 - other?
5. Would it be useful to encode all of the person and place names that appear in the plays and poems?
6. How would you like the resource to differ from other comparable e-resources that you use or that your students use? (Please consider both academic and non-academic resources)
7. In what ways can you envisage using the CWSE (integrated Encyclopedia and playtext) as a resource for teaching?
8. How could the resource broaden the types of research currently possible?
9. Which functions (among those described in the briefings) would you find most useful for teaching or research?

BLUE group (Thursday): Widening access beyond academia

The CWSE workspace, content from partner archives, and significant portions of the Encyclopedia entries will be publicly available. We hope to encourage the use of these resources by creative practitioners, theaters, schools, educational programs, Shakespeare organizations, and Shakespeare fans.

1. Do you think that the CWSE will be useful outside of a traditional academic context?
2. Who, overall, do you think will find these resources most interesting or useful?
3. What expectations do you think non-academic users have of electronic resources?
4. What would they principally use them for?
5. In what ways could the CWSE incorporate the needs and interests of creative practitioners? How can an Encyclopedia and an online edition of Shakespeare's works be made most accessible and useful in a performance context?
6. What features of the CWSE will be most important when used by secondary school students or those in other learning environments?
7. What features of an online resource might be important to lay Shakespeareans and fans?
8. Page layout, interaction: what perceptual and experiential aspects of reference-searching and reading on screen are most important for general readers?
9. Searching: Would it be useful to be able to pull out just the speeches of a particular character from a play, cue lines, or all stage directions of a particular type, for example? Are there other types of searches that would be of particular value outside of a traditional academic context?
10. Do you observe generational differences between younger and/or non-academic users approaching Shakespeare online as opposed to in traditional print modes?
11. Which aspects of the functions discussed in the briefings do you think younger audiences or their teachers/educators would find most useful?

PURPLE group: Editorial matters

This group will focus on links among encyclopedia articles, texts from the New Cambridge Shakespeare, and other electronic texts to be packaged with CWSE in its electronic subscription format. These links will be specified in a master document, Encoding Documentation (ED), that will describe every convention that will be needed for coding all the objects in the collection. The Purple Group will be charged with figuring out key categories for the encyclopedia articles as well as key categories for encoding Shakespeare's works and linking encyclopedia articles with the plays and poems in the New Cambridge Shakespeare and other e-books in CUP's early modern list. In an ideal world, if we could establish a new ED for the NCEs what would be the key categories for encoding Shakespeare's works? Later we can compare this to what is currently possible with the NCEs, given their archaic XML coding.)

ORANGE group (Friday): Partner Archives

One of the key features imagined for the CWSE is that it will integrate dispersed resources for the study of Shakespeare, allowing users to use the intellectual architecture of the Encyclopedia as a conceptual map of scattered materials. What opportunities and challenges will the CWSE face in partnering with public archives?

1. How might the CWSE be valuable to partners?
2. How might partner archives be valuable to the CWSE?
3. What modes of partnering make sense – aggregation, federation?
4. What do you like about any of the aggregating or federating sites you may have used, inside or outside of academia?
5. What technical issues need to be addressed with external queries to partners in different modes?
6. What intellectual property issues need to be addressed with external queries to partners in different modes, if any?
7. What branding issues need to be addressed with partner archives, if any?
8. Which archives would, in your experience, be especially valuable to **scholars** working in Shakespeare studies if they were available for integrated searching?
9. Which archives would, in your experience, be especially valuable to **students** working in Shakespeare studies if they were available for integrated searching?
10. Which archives would, in your experience, be especially valuable to **creative practitioners** working with Shakespeare if they were available for integrated searching?
11. Which archives would, in your experience, be especially valuable to **non-academic Shakespeare fans**, if they were available for integrated searching?

YELLOW group (Friday): Prototype Design

The NEH ODH is supporting the development of a small prototype that we can use to a) demonstrate external queries to prospective partner archives; and b) demonstrate to Shakespeareans around the world and seek their feedback on what is most/least valuable to them. A key premise of our development process is that scholarly and student needs for an online resource may vary a great deal, depending on educational context, geography, age, language, and other cultural factors. Given the constraints of money and time, the prototype will need to focus on a limited set of functions.

1. Given the discussion so far, which functions should the prototype focus on?
 - Those that are most valuable to academic users of the online CWSE (list)
 - Those that are least intuitive to academic users (list)
 - Those that are most valuable to partner archives (list)
 - Those that are least intuitive to partner archives (list)
 - Those that are technically challenging (list)
 - Those that, if developed early, would streamline the later development process (list)
2. How might we best seek feedback on these features and from whom, once we have a working prototype?

GREEN group (Friday): Technical Development

1. Given the design requirements discussed so far, which are the most challenging tasks we will face during development? (Do we know of established open source technical solutions for these tasks?)
2. Given the design requirements we have discussed so far, which are the least challenging tasks we will face during development? (Do we know of established open sources solutions for these tasks?)
3. What information should contributors be supplying the development team when they submit final copy of their CWSE articles? E.g., abstracts, keyword lists, chronological tags, etc?
4. What do we now know belongs in the encoding documentation? What areas of that master document are still unclear?

Questionnaire

The CWSE needs to be sustainable over the long term therefore we will have to work within the limits of time and CUP's available budget. We would like guidance as to which aspects of the CWSE you feel are most important and which least. We would also like your feedback on which areas might viably be open access, which available through subscription access. This will allow us to prioritize our editorial and development work on the project.

Name: _____

1. Please rank the importance of open access to the following components of the CWSE

1. Very important. 2. Important. 3. Neutral. 4. Unimportant. 5. Very unimportant.

User workspace	1	2	3	4	5
Macro articles (longer, general topic areas)	1	2	3	4	5
Abstracts of macro articles	1	2	3	4	5
Micro articles (shorter, Shakespeare topics)	1	2	3	4	5
Abstracts of micro articles	1	2	3	4	5
Shakespeare's works	1	2	3	4	5
Scholarly essays (<i>Shakespeare Survey</i> , <i>Cambridge Companions</i>)	1	2	3	4	5
Glossary	1	2	3	4	5
Documents from the English Stage	1	2	3	4	5
Historical contextual materials (map, calendar, genealogy, etc.)	1	2	3	4	5

2. Please rank the value of subscription access to the following components of the CWSE (i.e., what would institutions be willing to pay for?)

1. Very valuable. 2. valuable. 3. Neutral. 4. Less valuable. 5. Not valuable.

User workspace	1	2	3	4	5
Macro articles (longer, general topic areas)	1	2	3	4	5
Abstracts of macro articles	1	2	3	4	5
Micro articles (shorter, Shakespeare topics)	1	2	3	4	5
Abstracts of micro articles	1	2	3	4	5
Shakespeare's works	1	2	3	4	5
Scholarly essays (<i>Shakespeare Survey</i> , <i>Cambridge Companions</i>)	1	2	3	4	5
Glossary	1	2	3	4	5
Documents from the English Stage	1	2	3	4	5
Historical contextual materials (map, calendar, genealogy, etc.)	1	2	3	4	5

3. Please indicate how important you find the following features of the CWSE

1. Very important. 2. Important. 3. Neutral. 4. Unimportant. 5. Very unimportant.

User workspace	1	2	3	4	5
User account with customizable settings	1	2	3	4	5
Integration between Encyclopedia and Shakespeare's works	1	2	3	4	5
Aggregation of CWSE with public archives	1	2	3	4	5
Periodic updates of existing content	1	2	3	4	5

Archiving earlier versions of content	1 2 3 4 5
Ongoing expansion of content	1 2 3 4 5
Editorial oversight/peer review of content	1 2 3 4 5
Entries that users contribute to, e.g., database of editions of Shakespeare's works in English	1 2 3 4 5
Form for suggesting new content	1 2 3 4 5
Blog-like discussions for Encyclopedia entries	1 2 3 4 5
Email link/abbreviation to someone/self	1 2 3 4 5
Any other interactive feature (specify) _____	1 2 3 4 5

4. Please indicate how useful you think the following search/display functions of the CWSE would be in your work:

1. Useful. 2. Neutral. 3. Not useful.

"Users who searched <your string> also consulted"	1 2 3
"Frequently consulted together"	1 2 3
Geographical display of entries	1 2 3
Geographical display of frequency of contributors/users	1 2 3
User creation of notes and tags	1 2 3
Search my own notes and tags	1 2 3
Tag clouds, e.g. to display hierarchies of word frequencies	1 2 3
Persistent searches, e.g., display saved search with % of new content	1 2 3
Automatic export of citation with cut/paste of text	1 2 3
Audio/visual playback and annotation	1 2 3
Other (specify) _____	1 2 3

5. Please indicate how useful you think it would be to be able to search for or isolate the following features in Shakespeare's works:

1. Useful. 2. Neutral. 3. Not useful.

Title	
Character, person and place names	1 2 3
Type of stage direction (e.g. entrance, setting, etc.)	1 2 3
Prose, verse structures	1 2 3
Act, scene, line numbers	1 2 3
The speeches of a particular speaker	1 2 3
Glosses and annotations	1 2 3
Other (specify) _____	1 2 3

6. Additional comments on the CWSE project

Feel free to use the back of the sheet.

Appendix 1. Working Goals for the Online CWSE

1. **Build** a global encyclopedia with contributors from multiple disciplines worldwide
2. **Integrate** the Encyclopedia with essential study resources, including a modern edition of Shakespeare's works
3. **Aggregate** dispersed public archives
4. Use collaborative filtering to **map** the wealth of materials now coming online for the study of Shakespeare's print, performance, and adaptation history
5. Present these resources in an online workspace that allows users around the world to **search in a goal-oriented way** and **annotate** for research, publication, performance and classroom use
6. **Establish a peer-reviewing process** for new content, ensuring quality while supporting dynamic growth and self-correction through crowd-sourcing
7. **Define a dual-access model:** open access to the user workspace and all public documents in the workspace, and free access to portions of the Encyclopedia on the model of *Encyclopedia Britannica*. Subscription access for the rest of the CUP holdings.

Appendix 2: Timeline for Development

- ✓Summer 2008: formation of editorial board
- ✓Fall/spring 2008: commissioning of macro articles
- ✓Spring 2009: NEH ODH grant awarded to support development of the online edition
- ✓Spring/summer/fall 2009: commissioning of micro articles
- ✓January 2010: workshop to plan the online edition, USC
- April 2010: workshop on Web 2.0 Shakespeare. Sh. Assoc. of America meeting
- Spring/summer 2010: submission and editing of macro articles; prototype commissioned
- August 2010: demonstration of the prototype at International Sh. Conference, UK
- October 2010: workshop on Web 2.0 Shakespeare at Sh. Society of Japan meeting
- Fall 2010-summer 2011: submission, editing, coordination of micro articles; expansion of prototype
- Summer 2011: demonstration of the prototype at World Sh. Congress, Prague
- December 2011: submission of edited materials to Cambridge University Press
- 2012: publication of print edition
- 2013: release of online edition