



The SpokenWeb Project: Documenting Humanities-Oriented Spoken Collections

Jason Camlot (Concordia U), Michael O'Driscoll (U Alberta), Sean Luyk (U Alberta), Holly Pickering (U Alberta), Ali Azarpanah (U Alberta), Geoffrey Rockwell (U Alberta)



1. Jason Camlot: **What is SpokenWeb?**

What is digital about SpokenWeb?

Media Formats, Audiotextual Forms, Literary Affordances

Digital projects of the SpokenWeb research program





What is SpokenWeb?



Reel to Reel tapes documenting the Sir George Williams Poetry Series (1965-1974)



What is The SpokenWeb?

- Aims, methods, activities: In what ways will it engage with sound?
- SpokenWeb Collections: The (expanding) scope of our audio corpus.

What is SpokenWeb?

A SSHRC-funded research partnership (PG) and network currently made up of 15+ partners (institutional, community, organizational) across the US and Canada and 50+ researchers (and 30+ students and PDFS) working on the development of digitized collections of literary sound recordings in order to make them accessible for use in research and teaching, and on research, teaching and “knowledge mobilization” activities with the digitized collections.

Who is SpokenWeb?

Present Institutional Partners

Holding Collections: Simon Fraser U, U British Columbia Okanagan, U Alberta, U Calgary, U Toronto, Victoria U in the U Toronto, Concordia U.

Holding Relevant Expertise: U Texas at Austin, UC Davis, NYU, U Pennsylvania (PennSound), U Victoria, etc.

Other Partners

Wired on Words, Archive MTL, Blue Metropolis Foundation, Compute Canada

Researchers, selected (Co-Applicants and Collaborators)

Lit: Jason Camlot, Gregory Betts, Clint Burnham, Al Filreis, Michelle Levy, Smaro Kamboureli, Mike O’Driscoll, Karis Shearer, Darren Wershler, Jason Wiens, Cecily Devereux, Carole Gerson, Nick Mount.

Library and Archives: Rebecca Dowson, Roma Kail, Sean Luyk, Loryl MacDonald, Tomasz Neugebauer, Felicity Tayler, Jared Wiercinski, Geoff Harder, Marjorie Mitchell, Tony Power, David Seubert.

Community: Ian Ferrier, Louis Rastelli, William St-Hillaire.

DH: Tanya Clement, Adam Hammond, Marit MacArthur, Brian McFee, Lee Miller (as consultant), Geoffrey Rockwell, Miles Thorogood.

Oral History: Steven High.

Media History: Patrick Feaster, Matthew Rubery, Jenterey Sayers, Jonathan Sterne.

Podcasting: Hannah McGregor.

Student Researchers, PDFs and “HQP” (lots of them). A Student Advisory Committee of approx. 25 students to start with.

Some Aims

- 1) Inventory and index existing collections in Canada, held by institutional and community partners, to establish a broad understanding of our national holdings of literary sound recordings, and, digitally preserve and aggregate these collections by developing a metadata scheme.
- 2) Study literary recordings using interdisciplinary theories and methods of “audiotextual criticism”.
- 3) Develop and test computational methods for analyzing literary sound.
- 4) Create online modules, interactive aural exhibitions and new works of sound art from the digitized archive for use in research, teaching and public presentation, allowing the archive to speak and tell stories in new ways.

Methods

The SW research program is designed to explore

- 1) the history of literary performance and practice as discernible in sound recording media,
- 2) cultural effects of the circulation of digitized literary recordings, and
- 3) how engagement with sound recordings can have the effect of changing disciplinary practices in research and teaching, by mixing methodologies from literary, media and sound studies, oral history, digital humanities, digital libraries, and archival theory.

We'll introduce new methodological approaches to the field of literary studies, revise the nature and format of literary canons, etc.

SpokenWeb Collections: The (expanding) scope of our audio corpus

Time frame: mainly 1960-2000

SFU collections hundreds of hours of readings, lectures, interviews, literary conversations,
UBCO collection holds multiple homemade literary audio tape collections of Canadian poets including readings, compilations and literary dictation.

U Alberta collections document local reading series.

U Calgary collections hold recordings made by individual Canadian authors.

Concordia U collections hold documentary recordings of literary performance, multimedia literary/art practice, individual author tape collections

U Vic holds a rich collection of formal literary interviews

U Toronto holds collections that document practices of literary pedagogy, and French language reading series.

Wired on Words holds a “words and music” reading series that has run from 1980s to the present.

ARCMTL counterculture collections, dumpster dive materials.

Hidden Collections: We have a mandate to seek out collections that have not been deposited in archives, digitize, preserve and integrate them into our project (with the source materials to be deposited in partner archives or kept by the holder of the collection).

A few examples:

Yellow Door Readings (36 Cassette tapes documenting a readings series from the early 1990s).

Ultimatum Festival and Readings: 39 reel to reel tapes plus several U-Matic video tapes of a bilingual punk poetry series that took place in Montreal in the mid 1980s.

We did a survey and there are MANY more such collections out there in shoeboxes, in basements.



SGW POETRY READING SERIES

Between 1965 and 1974 members of the Sir George Williams University (SGWU, now Concordia University) English Department in Montreal hosted a series of poetry readings that was conceived as an ongoing encounter between local poets and the avant-garde poetics of some of the most important writers from the United States and the rest of Canada. Sponsored by “The Poetry Committee” of the Faculty of Arts and the SGWU English Department—and organized primarily by English professors Howard Fink, Stanton Hoffman, Wynn Francis, Irving Layton, Roy Kiyooka, and (from 1967-71) George Bowering—these readings involved more than sixty poets from across North America.

Known simply as “The Poetry Series”, audio recordings of these readings were made on Mylar 1 mil. tape using mobile reel-to-reel tape machines. The Concordia University Archives received a grant in 2007 that has allowed all 65 reels of tape (more than 100 hours of audio) to be digitized. So, this sound from an interesting period of transformation in Canadian poetics, and of self-scrutiny for Montreal poetry, represents a rich and useable archive for scholarly research.

SORT BY Date Author

FILTERS

Search





What is digital about SpokenWeb?

Researchers pursue projects via collaborative Task Forces.

(META) DATA PROCESSING AND MANAGEMENT

- Metadata Task Force
- Systems Task Force
- RDM Task Force
- Analog/Digitization Task Force
- Rights Management Task Force

ANALYSIS

- Audio Signal Analysis Task Force

CONTEXTUALIZATION/HISTORICIZATION

- Oral History Task Force



Literary or Audiotextual Research
doesn't have a task force as it is an
assumed form of activity, being
reshaped by the rest...

KNOWLEDGE MOBILIZATION

- Podcasting Task Force
- Pedagogy Task Force
- Archival Events Task Force
- Community Collections Task Force

ETC.

LOCATION

PRESERVATION/
DIGITIZATION

DESCRIPTION

DATA-IZATION

ANALYSIS

PRODUCTION/
CREATION

ACCESS/
DISSEMINATION

CIRCULATION

The SpokenWeb PODCAST





Spoken West: The UAlberta Collection

Michael O'Driscoll, UAlberta



A brief
and heroic
history!



NOISY TAPE. VOICE KEEPS LOSING MIKE.

Recording Log
Renseignements sur l'enregistrement

Single Track Dual Track Four Track
Piste Unique Piste Double Quatre Pistes

Reel No. _____
Bobine No. _____

Date Recorded	Time	SUBJECT	Track No.	Speed	Footage
		DEPT OF ENGLISH POETRY READING	1	3 3/4" sec	
		James Keaney	Jan 16, 1969		
0		Comments on plays around collage tapes			
45		The Thugs in a recitation of a Swinburne ode			
97		From Colours in the Dark comments & reads, not all his own			
97		"Sundog!" 190 "Royal Visit" / 206 "The World of Childhood"			
		"216" Little Orphan Annie / 225 "Trip up town from the farm"			
249		"Ode to Mt. Mammoth Cheese" / 273 Rock group with home made instruments			
371		"The Humming Bird" / 389 "The Killdeer"			
420		Emblem Poems (with visuals on board)			
Date	Durée	SUJET	Piste No.	Vitesse	Longueur

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EN CAS DE MALFAÇON DANS LA PRÉSENTATION, L'EMBALLAGE OU LA MANUFACTURE DE CE PRODUIT LE CONTENU SERA REMPLACÉ. IL N'Y A PAS D'AUTRE GARANTIE EXPRIMÉE OU SOUS-ENTENDUE.

Reading the audio object



Close listening as a practice of consignation





Extra-poetic speech as information field

... or, Phyllis Webb:
“I have to catch my
breath.”



Oral history: archive stories





DEPARTMENT OF ENGLISH
TELEPHONE (403) 455-3226



THE UNIVERSITY OF ALBERTA
EDMONTON, CANADA
T6G 2E6

With the understanding that what I say will not be released for public distribution without my written permission, I agree to release my taped reading and discussion for use by the University of Alberta in teaching and research.

YES NO

I agree to a taped interview to be governed by the same conditions.

YES NO

DATE February 12/80

NAME *John Dawson*

WITNESS *John Dawson*

WITNESS *Michelle Kelly*

Archival history and the paratextual environment



Audiographic codes and the production of meaning





The screenshot shows a web browser window with the URL <https://montreal.spokenweb.ca/sgw-poetry-readings/daphne-marlatt-at-sgwu-1970/>. The page title is "Daphne Marlatt at SGWU, 1970".

The video player shows a waveform and a play button. Below the player is a transcript of the audio content:

around the Fraser Delta in Vancouver. The thing that interested me the most about the Kwakiutl were one particular secret society called the "Hamatsa" and in the Hamatsa it writes, one goes into a sort of frenzy and is possessed by the original spirit, who then passed on the rituals, and the frenzy denotes the acquirement of a certain kind of power. I guess the Salish have something a little corresponding to that in that they have, I don't know what you call them, they're certain kinds of dances which are meant to perform the meeting between the individual who dances, the initiate, and the spirit of the particular place whom he encounters and who gives them, in result of this dance, particular powers. "Wet fur wavers", this is a Spanish Banks poem, about a walk, a Sunday walk along the Spanish Banks.

Annotation

[00:06:56](#)

Reads "Wet fur wavers".

Timestamps

00:00	Daphne Marlatt Introduces "Lagoon"
01:42	Reads "Lagoon"
03:40	Introduces "Wet fur wavers"
06:56	Reads "Wet fur wavers"
08:16	Introduces "Go on"
08:54	Reads "Go on"
10:34	Introduces "razorbackt woman"
12:05	Reads "razorbackt woman"
13:56	Introduces "Alcazar, Cecil, Belmont, New Fountain, names stations of the way, to"
17:33	Reads "Alcazar, Cecil, Belmont, New Fountain, names stations of the way, to"
...	Introduces "Bugs in the

The browser's taskbar at the bottom shows several open files: SW003_02.jpeg, SW002_03.jpeg, zoom-h6-1802....jpg, SW001_02.jpeg, and michaelodriscol....jpg. A "Show All" button is visible on the right side of the taskbar.

Indexing and durational media



Conclusions

mo@ualberta.ca





Metadata/Systems Considerations

Sean Luyk, UAlberta



education & research archive

ERA

▶ AUDIO + VIDEO

Search ERA A+V

Browse ERA A+V

You can also learn more [about this service](#), or [contact us](#).

<https://era-av.library.ualberta.ca>

avalon

MEDIA SYSTEM

<https://www.avalonmediasystem.org>



Browse By

Format



Sound Recording

1,763

Moving Image

516

Main contributor



Date



Genres



Collection



Language



Limit to

Published



Created by



External Group



Date Digitized



Date Ingested



« Previous | 1 - 10 of 2,287 | Next »

Sort by Date

10 per page

Select All

1. Ivars Taurins Lecture & Rehearsal with USO, Madrigal Singers & Concert Choir (2:00:10)

Select



Date: {2003-03-26, 2003-03-27}

Main contributors: Taurins, Ivars

2. Student Composer Recital - 260 & 460 levels (1:07:03)

Select



Date: {1995-04-03, 1995-04-05}

Main contributors: Various

3. Programa Nosotros. (59:43)

Select



Date: {1993-02-21, 1993-02-28} (Creation date: 1993-02-24)

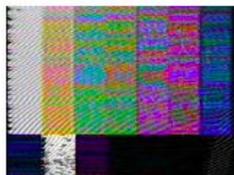
Main contributors: Mario Allende

Summary: Continuation of a series. A conference in Vancouver with the consulate

General of Peru Jaime Pomerada on promoting Latin-American culture, and the difficulties of living far from one's home and cul...

4. Programa Nosotros. Bafochi (1:02:13)

Select



Date: {1991-10-20, 1991-10-27} (Creation date: 1991-10-20)

Main contributors: Sergio Contreras

Summary: This program presents a report on the relief telethon for the cholera

epidemic in Peru. The report discussed the donations gathered and the various people and groups involved in making the telethon...

ERA A+V/Avalon: Core Features

- Collection search and discovery
- Media deposit workflow management
- Single sign on (through campus computing ID)
- Learning Tool Integration with UA LMS
- Basic access control
- Ability to embed content into websites, create playlists, and display closed captioning
- Standards-based metadata (MODS), persistent URLs, and structural metadata (basic XML using div, span, begin, end elements)



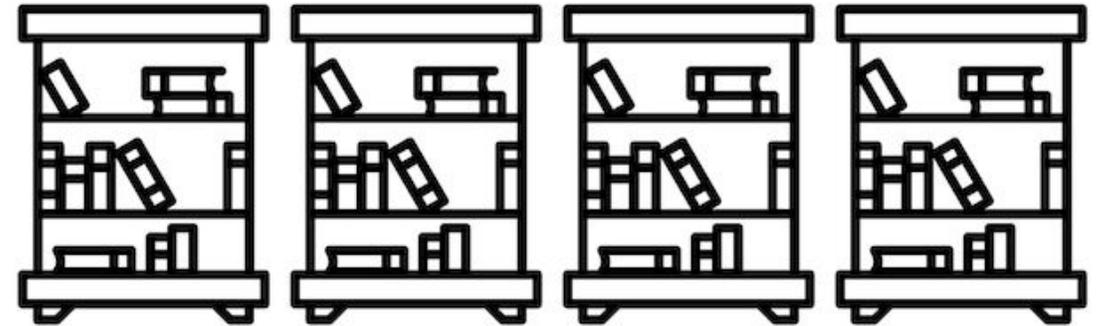


Outline

1. High-level metadata considerations
2. SpokenWeb Metadata Task Force
3. High-level systems considerations

Collections as Data

Always Already Computational



<https://collectionsasdata.github.io/>



“Audiovisual materials are notoriously under represented in digital humanities precisely because they often lack the detailed data (or metadata) that supports their effective discovery, identification, and use by researchers, students, instructors, or collections staff”

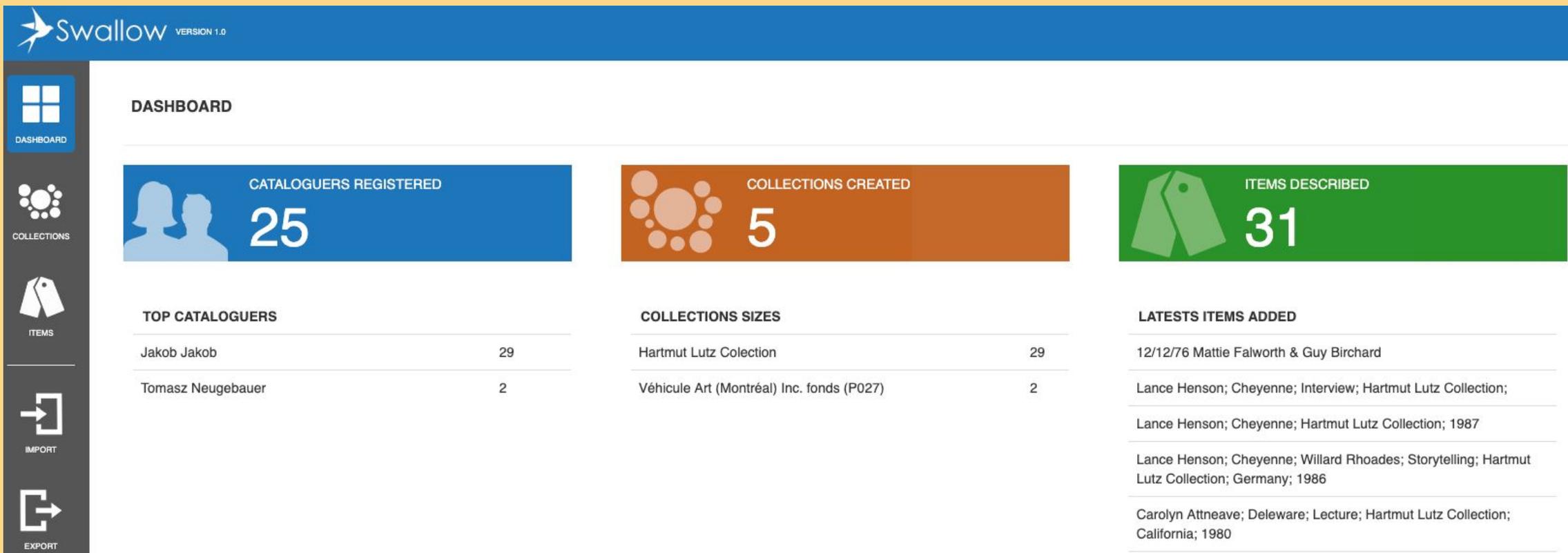
-Tanya Clement, “Unsolved Problems in the Humanities Data Generation Workflow: Digitization Complexities, Undiscoverable Audiovisual Materials, and Limited Training for Information Professionals,” *Always Already Computational: Collections as Data Final Report*, p. 106.

“...even the most basic metadata is often more useful for understanding a collection than many librarians imagine. Simply having author or creator information, or language information, can be very helpful”

-Miriam Posner, “Actually Useful Collection Data: Some Infrastructure Suggestions,” *Always Already Computational: Collections as Data Final Report*, p. 135.



Metadata Task Force



Tomasz Neugebauer, Francisco Berrizbeitia, and Jared Wiercinski. Swallow (SpokenWeb Audio Metadata Ingest System) v. 1.0, Landing Page.



Structural Metadata in Avalon

The 'Edit Structure' window displays a graphical XML editor. At the top, there is a menu bar with 'File', 'Edit', 'Select', 'View', and 'Options'. Below the menu bar are two tabs: 'Raw XML' and 'Graphical', with 'Graphical' selected. A 'Save and Exit' button is located to the right of the tabs. The main area shows a tree view of the XML structure. The root element is 'Item', which has a 'label' attribute with the value 'Sallie Bakes a Pie'. Below 'Item' are three 'Span' elements. Each 'Span' element has a 'label' attribute and 'begin' and 'end' attributes. The first 'Span' has 'label="The Crust"', 'begin="00:00:00.00"', and 'end="00:03:30.00"'. The second 'Span' has 'label="The Filling"', 'begin="00:03:30.00"', and 'end="00:09:00.00"'. The third 'Span' has 'label="Baking"', 'begin="00:09:00.00"', and 'end="00:10:00.00"'. On the right side of the window, there is a sidebar with the text 'Unsaved changes' and a list of elements: 'Add Subelement', 'Div', 'Span', 'Add Attribute', 'label', 'Add Top Element', 'Div', and 'Span'.

The 'Edit Structure' window displays the raw XML code. The menu bar and tabs are the same as in the previous screenshot. The main area shows the XML code in a text editor. The code is as follows:

```
1 <Item label="Sallie Bakes a Pie">
2   <Span label="The Crust" begin="00:00:00.00" end="00:03:30.00"/>
3   <Span label="The Filling" begin="00:03:30.00" end="00:09:00.00"/>
4   <Span label="Baking" begin="00:09:00.00" end="00:10:00.00"/>
5 </Item>
```

On the right side of the window, there is a sidebar with the text 'Unsaved changes' and a list of elements: 'Add Subelement', 'Add Attribute', 'Add Top Element', 'Div', and 'Span'.

Avalon Media System, Collection Manager's Guide, "Adding Structure to Files Using the Graphical XML Editor"

<<https://wiki.dlib.indiana.edu/display/VarVideo/Adding+Structure+to+Files+Using+the+Graphical+XML+Editor>>



Structural Metadata - New Graphical Editor

The screenshot displays the Structural Metadata Editor interface. At the top, there are two audio waveform visualizations. The first waveform spans from 00:00:00 to 00:13:00, and the second spans from 00:20:00 to 06:00:00. Below the waveforms is a playback control bar showing '0:00 / 0:00' and a volume icon. Two search icons are located to the right of the playback bar. Below the playback bar are two input fields: 'Add a Heading' and 'Add a Timespan'. The main area shows a metadata structure for 'Planet Earth - BBC'. The structure consists of a root element 'Planet Earth - BBC' with a list of child elements: 'Music (00:00:00.00 - 00:01:15.00)', 'Title', 'Intro (00:00:15.00 - 00:01:30.00)', 'Part I (0 - 00:03:00.00)', 'Part II (00:04:00.00 - 0)', 'Outro (00:04:30.00 - 00:05:00.00)', and 'Midtro (00:05:00.00 - 0)'. Each element has a blue circle icon, a pencil icon for editing, and a trash icon for deletion. A 'Save Structure' button is located at the bottom right of the metadata list.



Sterne's Roadmap vs. ERA A+V/Avalon

Functions	Current Functionality
Platform independence	✗
Limited downgrading	✓
Ease of navigation	✓
Use of lossless formats	✗ (at ingest only)
Supports looping	✗
Displays related files with audio (e.g. images)	✗
Range of visualization options (waveform, spectral display, rhythm, etc.)	✗
Ability to configure audio (e.g. mono vs. stereo)	✗
Manipulate audio (speed up, slow down, scrubbing, freezing, marking)	✓ (scrubbing, marking)

<https://superbon.net/2011/07/24/audio-in-digital-humanities-authorship-a-roadmap-version-0-5/> (2011)



Systems Task Force - Next Steps



- Gather Requirements:
 - Specify the **context of use**
 - Determine **user requirements**
 - Recommend **design solutions**
 - Evaluate designs through **usability testing**
- Iterate changes as necessary

“Scholarly software designers should more consider the research on user-centered design approaches...and theories associated with user experience”

-Gibbs, Fred and Trevor Owens. “Building Better Digital Humanities Tools: Toward broader audiences and user-centered designs.” *Digital Humanities Quarterly* 6/2 (2012) <<http://www.digitalhumanities.org/dhq/vol/6/2/000136/000136.html>>





sean.luyk@ualberta.ca



Metadata for the Spoken Word

Holly Pickering, UAlberta



Avalon

Metadata fields:

- ❖ Title (Required)
- ❖ Date Issued (Required)
- ❖ Bibliographic ID
- ❖ Bibliographic ID Label
- ❖ Other Identifier
- ❖ Other Identifier Type
- ❖ Creator
- ❖ Contributor
- ❖ Genre(s)
- ❖ Publisher(s)
- ❖ Date Created
- ❖ Abstract
- ❖ Language(s)
- ❖ Physical Description
- ❖ Related Item URL
- ❖ Related Item Label
- ❖ Topical Subject
- ❖ Geographic Subject
- ❖ Temporal Subject
- ❖ Terms of Use
- ❖ Table of Contents
- ❖ Statement of Responsibility
- ❖ Note
- ❖ Note Type



Spoken Web

Metadata fields:

- ❖ Cataloguer Last Name, First Name
- ❖ Partner Institution
- ❖ Contributing Unit
- ❖ Source Collection
- ❖ Source Collection Description
- ❖ Source Collection ID
- ❖ Item ID Number/ Identifier
- ❖ Persistent URL (if available)
- ❖ Asset Image File Name
- ❖ Recording Type
- ❖ AV Type
- ❖ Material Designation
- ❖ Physical Composition
- ❖ Storage Capacity of Artifact
- ❖ Extent Side
- ❖ Playing Speed
- ❖ Track Configuration
- ❖ Playback Mode
- ❖ Equalization
- ❖ Tape Brand
- ❖ Accompanying Material
- ❖ Other physical description
- ❖ Generations
- ❖ Sound Quality
- ❖ Physical condition
- ❖ Conservation
- ❖ Other Digitized file name
- ❖ Digital File Path
- ❖ Channels
- ❖ Sample rate
- ❖ Precision
- ❖ Duration THH:MM:SS
- ❖ Size
- ❖ Bit rate
- ❖ Encoding
- ❖ Title
- ❖ Title Note
- ❖ Title Source
- ❖ Language
- ❖ Production Context
- ❖ Genre
- ❖ Creator 1
- ❖ Creator URL
- ❖ Creator Role 1
- ❖ Contributor 1 Last, First Name
- ❖ Contributor 1 URL
- ❖ Contributor Role 1
- ❖ Contributor 2
- ❖ Contributor 2 URL
- ❖ Contributor Role 2
- ❖ Creator/Contributor Notes
- ❖ Date
- ❖ Date Type
- ❖ Date Source(s) of Information
- ❖ Date Notes
- ❖ Address
- ❖ Venue (enter if available)
- ❖ Address Notes
- ❖ Latitude
- ❖ Longitude
- ❖ URI
- ❖ Rights
- ❖ Rights Note
- ❖ Time Stamp Begin
- ❖ Time Stamp End
- ❖ Duration
- ❖ Title of Work
- ❖ Other Notes



Spoken Web UAlberta

Metadata fields:

- ❖ SW Catalogue Number
- ❖ AV Catalogue Number (original)
- ❖ Format
- ❖ Reader(s)
- ❖ Additional Speaker(s)
- ❖ Genre
- ❖ Venue
- ❖ Date
- ❖ Technical Specifications
- ❖ Recording Specifications
- ❖ Photo/Scan Files
- ❖ Notes from reel/cassette case and/or accompanying documents
- ❖ Time Stamps
- ❖ General note



Spoken Web UAlberta and Avalon

<https://docs.google.com/spreadsheets/d/1m3upspTHNH8Om2oF4xYpJRxNoDITXr7vkuqTjKRxCHk/edit?usp=sharing>



Spoken Web UAlberta and Spoken Web

<https://docs.google.com/spreadsheets/d/1FzZDmHEUqpDsI3CcN0DUCqgx0157FDEifgMpTiBuXfw/edit?usp=sharing>



Spoken Web UAlberta and Avalon and Spoken Web

https://docs.google.com/spreadsheets/d/1jgN6zs8xu_04rK9E1CkQg18PYLfqRJ4qxJaaGRZ8NSI/edit?usp=sharing



Resultant Recommendations

- ❖ Cataloguer name
 - This comes from SpokenWeb's schema. The cataloguer is an important part of the collection of these items.
- ❖ Source Collection
 - This comes from SpokenWeb's schema. Our collection should have a name.
- ❖ Source Collection Description
 - This comes from SpokenWeb's schema. Our collection should have a description.
- ❖ Other Identifier Type
 - This comes from Avalon - we have a Catalogue Number ("Other Identifier" in Avalon-speak) but we need to assign it a type for Avalon.
- ❖ Digital File Path
 - This comes from SpokenWeb's schema. Helps with organizing.
- ❖ Title
 - This comes from both SpokenWeb and Avalon - Avalon requires this.
- ❖ Title Source
 - This comes from SpokenWeb's schema. Where did this title come from? Is it from the box or from the cataloguer?
- ❖ Language
 - From both SpokenWeb and Avalon. Easy enough to do and helpful for searches.
- ❖ Topical Subject
 - This comes from Avalon - These come from the Library of Congress Subject Headings and are important for people searching a site to be able to find what they're looking for. Keywords, basically.



Resultant Recommendations 2

- ❖ Statement of Responsibility
 - From both SpokenWeb and Avalon. This tells us who is who (creator, reader, publisher, etc. as creator or contributor) for Avalon's system.
- ❖ Date Type
 - From SpokenWeb. What kind of date is our date? We will be using multiple types of dates in Avalon likely, so it would be good to have it written down what they are.
- ❖ Terms of Use
 - From both SpokenWeb and Avalon. Crucial for putting things online.
- ❖ Time Stamp Document, found here:
<https://docs.google.com/spreadsheets/d/1HRrCTjUNK1LX75ocHkqIbC8yGQghUM0GRauH-tS5sRQ/edit?usp=sharing>
 - Includes:
 - Unique ID
 - Time In
 - Time Out
 - Title
 - Text
 - Notes
 - Type
- ❖ Related Item URL
 - From Avalon. Nice to have for an online database
- ❖ Related Item Label
 - From Avalon. What is this item?



Future Steps

- ❖ mandatory versus optional categories
- ❖ UI design according to metadata categories





SpokenWeb

SpokenWeb.ca



Interfacing with the Spoken Word

Ali Azarpanah, UAlberta



Why a University of Alberta portal?

- **The SpokenWeb project is a partnership of distributed centers**
- **Intellectual property issues**
- **The need for a family resemblance to the central site**



How do we design a portal to the spoken word?

The characteristics of the persona/scenario/wireframe process

- **Controlled method**
- **Time-consuming method**
- **Series of distinct phases**



Personas

“Personas are not real people, but they represent them throughout the design process. They are hypothetical archetypes of actual users. Although they are imaginary, they are defined with significant rigor and precision” (Alan Cooper)

“Not knowing who you are designing for increases the risk of ending up with a product that makes nobody sufficiently satisfied” (Stephanidis, Universal Access in Human-Computer Interaction)



Personas

1. Abigail McGlenn



Occupation: retired teacher

Age: 73

Location: Fredericton

Potential audience group: Researcher

Abigail McGlenn is a retired teacher. She is interested in poems. Every week she goes to a book club where she and her friends read a book in the field of Literature. She is not an expert but she wants to become more informed. She is enthusiastically searching the portal and listening to the tapes. She enjoys listening to the tapes and reading the texts; even, she posts SpokenWeb portal's materials on her social media.



Scenario

Scenarios “explain the future activities”, they depicts steps that a user performs to complete the task.

1. Abigail and her friends read a short story from Jorge Luis Borges in their book club.
2. She searches his name to know more about him.
3. She finds Borges’s page on the SpokenWeb portal.
4. She listens to the tape and reads the text.
5. She takes some notes.
6. She bookmarks the page.
7. She posts the link on her book club’s Facebook page.



Scenario

Website user flow

Abigail McGlenn
(Persona 1, Retired Teacher)

Homepage



Search bar



Collection



Tape

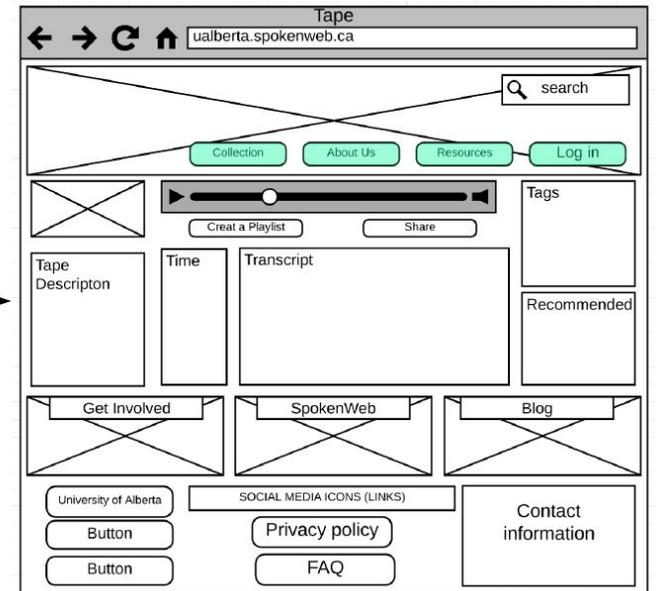
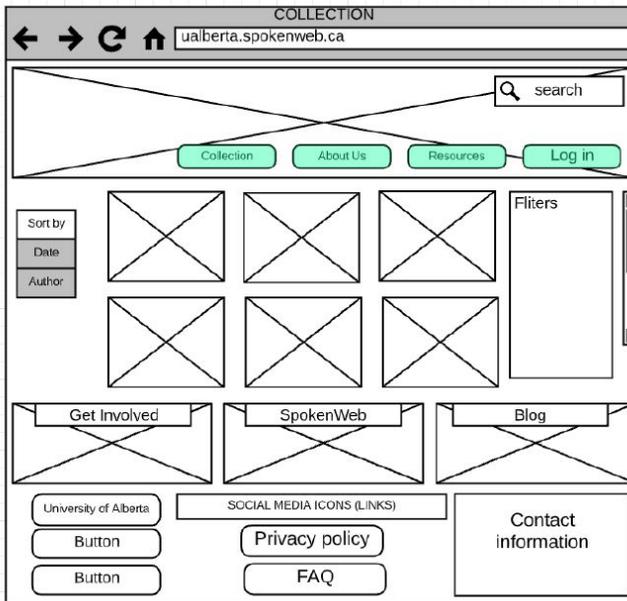
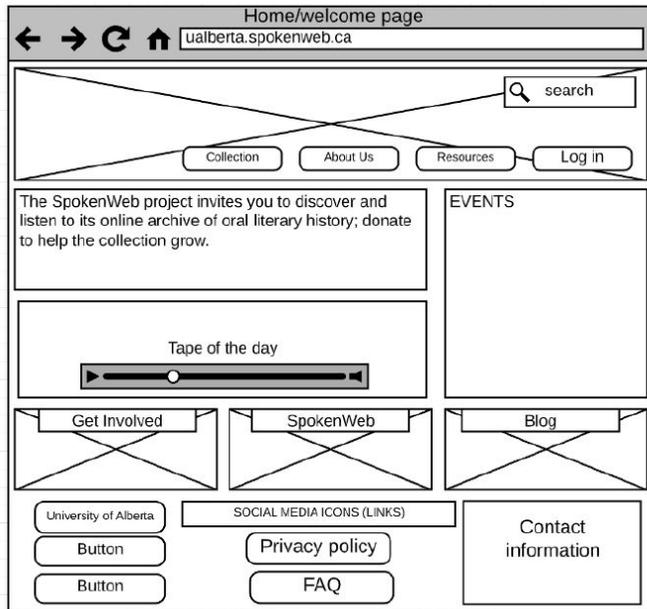


Sharing on social media



Wireframes

“Wireframes are schematic presentations that define a webpage’s content and functionality structure in order to portray the page concept before it is designed and developed”(Kotze & et al.)



Implementation framework

- ERA AV (Education and Research Archive Audio-Visual) for the Content
- Catfish for the Interface

A **Web Content Management System (WCMS)** “provides website authoring, collaboration, and administration tools designed to allow users with little knowledge of web programming languages or markup languages to create and manage website content with relative ease” (Jin & Lin, Advances in Electronic Commerce).

<https://arc.arts.ualberta.ca/>





Thank you

Discussion / Questions

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