

# Digital Publishing and Preservation

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**STANFORD UNIVERSITY PRESS**

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THE  
ANDREW W.  
**MELLON**  
FOUNDATION

**LPF 2021**  
Virtual/Online

## Program Purpose

To provide a formal, peer-reviewed, publication process for interactive digital scholarship. This process will include development consultation, editing, copyright, DOI, and ISBN registration, archiving, and marketing and promotion.



<http://supdigital.org>



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## Digital Web-Based Scholarly Monographs

- Multimodal
- No print corollary
- No pdf export
- Content inextricable from form
- Argument embedded in interaction



ALISA LEBOW

FILMING  
REVOLUTION

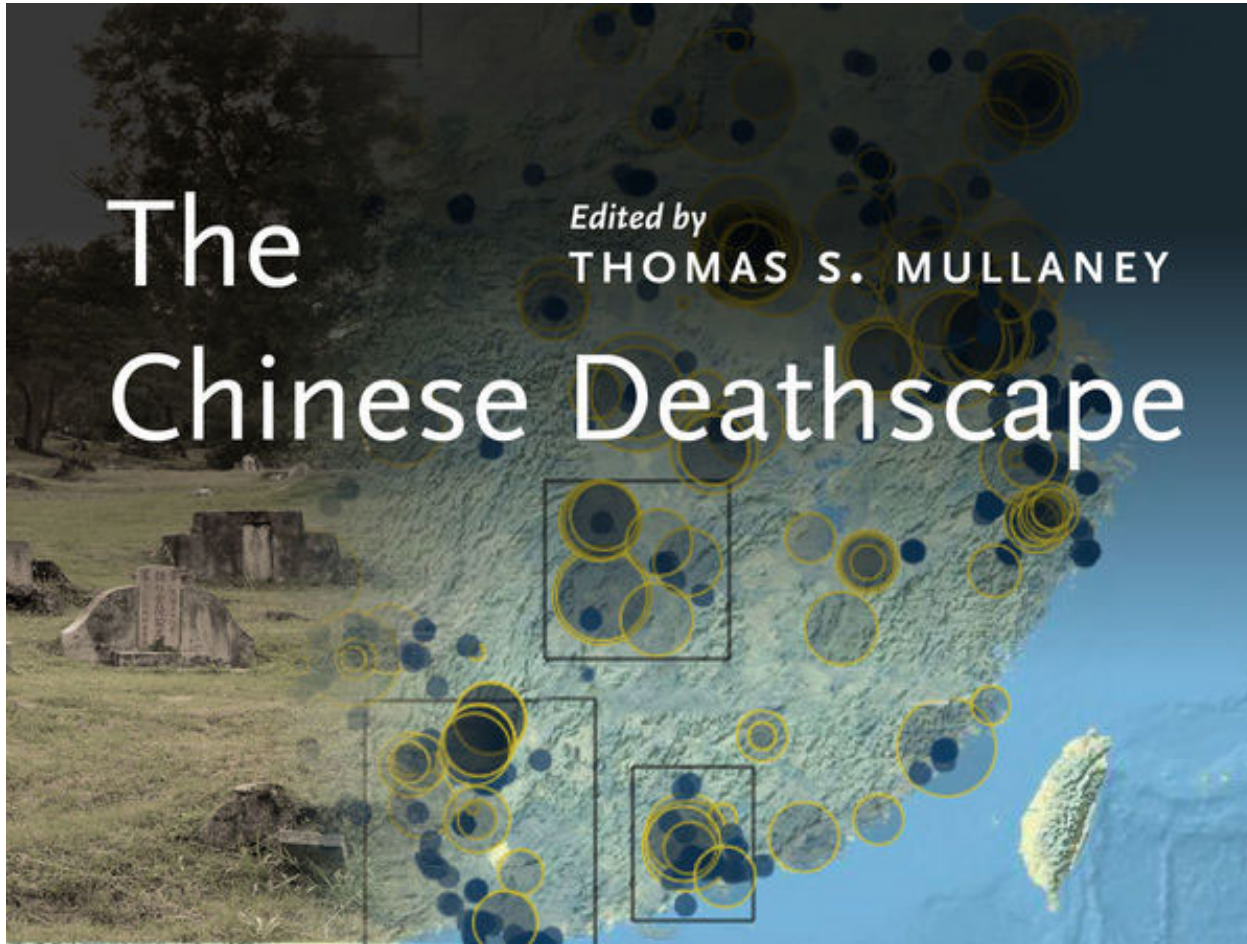


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Alisa Lebow, *Filming Revolution*, 2018

# The Chinese Deathscape

Edited by  
THOMAS S. MULLANEY



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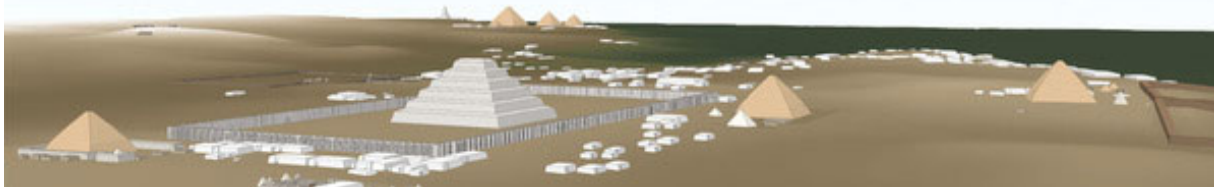
Tom Mullaney, *Chinese Deathscape*, 2019

ELAINE SULLIVAN



# CONSTRUCTING THE SACRED

Visibility and Ritual Landscape  
at the Egyptian Necropolis of Saqqara



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Elaine Sullivan, *Constructing the Sacred*, 2020



# FERAL ATLAS

The More-than-Human Anthropocene



*Anna L. Tsing*

*Jennifer Deger*

*Alder Keleman Saxena*

*Feifei Zhou*



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**Anna Tsing et al, *Feral Atlas*, 2021**





# Challenges

## Production & Design

- Balance innovation with sustainability/preservability
- Develop editorial workflows
- Adapt existing models to new forms

## Persistence and Preservation

- Preserve the interactive experience as part of the argument
- Preserve the underlying code for future researchers who specifically value the code and materiality
- Adapt and overlap existing solutions



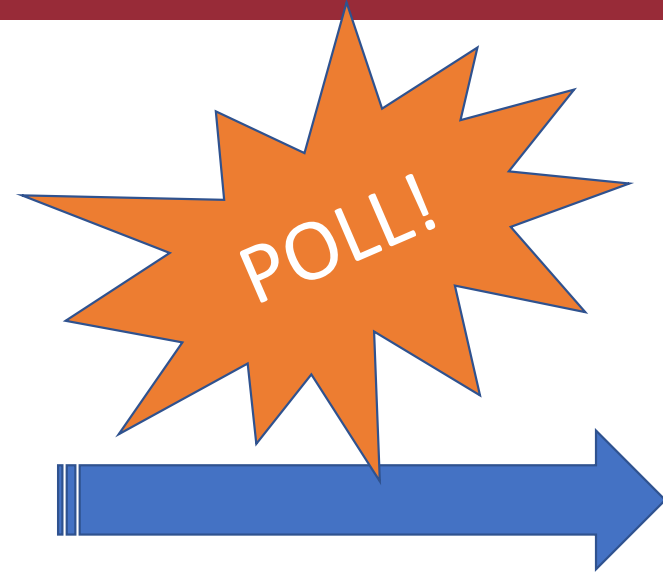
## Persistence and Longevity



Pre-Publication  
(Guidelines)  
**2-4 years**



Publication (Hosting)  
**3-5 years**



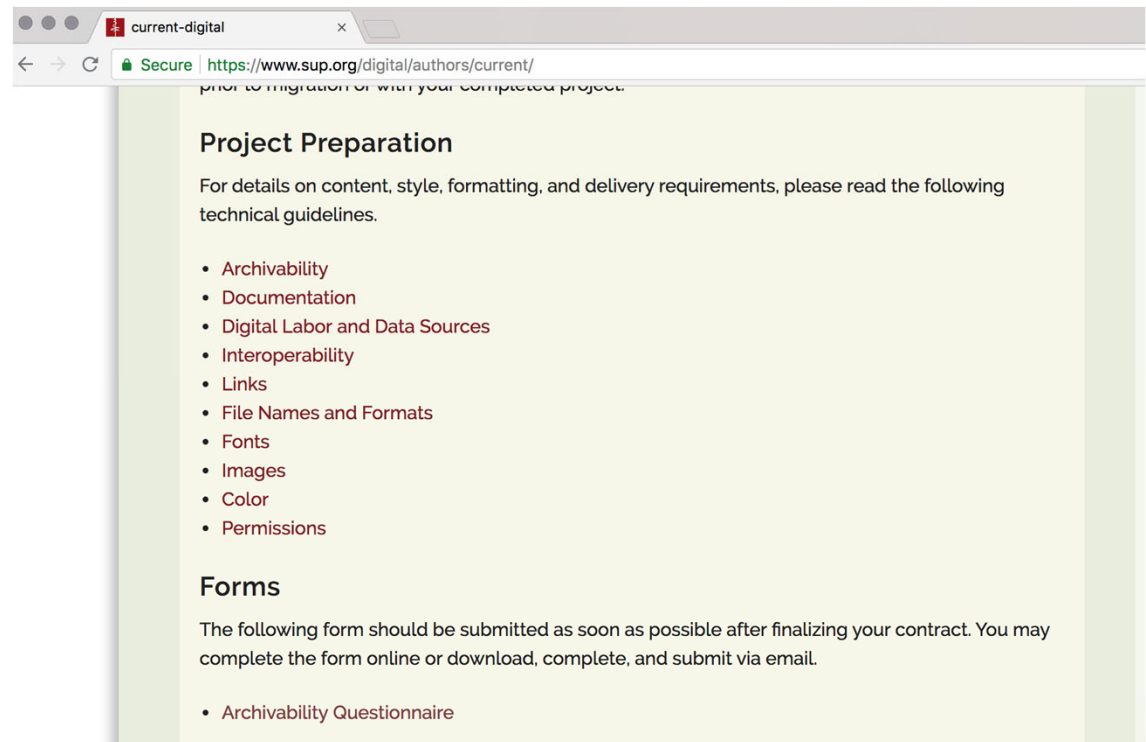
Post-Publication  
(Hi-fi, Longterm Preservation)  
**5-10? 20? 50? 100?**



## Pre-Publication

### Guidelines

- refines range of possibilities
- mitigates obsolescence
- anticipates archiving and preservation
- requires updating/adapting for new technologies and standards



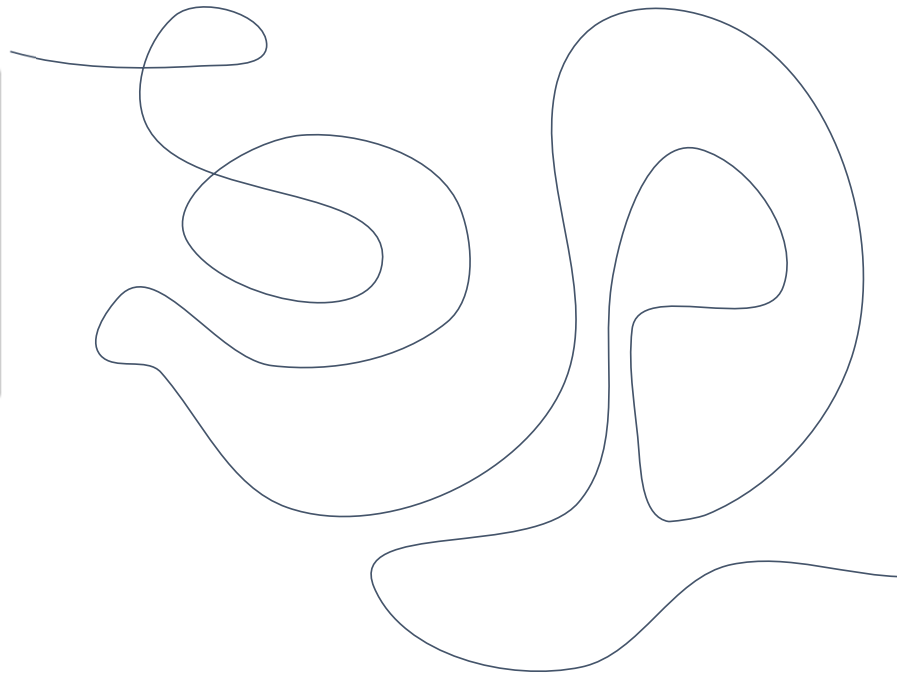
supDigital.org » Current Authors

## Publication

### Hosting



AUTHORS'  
DEVELOPMENT  
SERVERS



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## Publication

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# WHEN MELODIES GATHER: ORAL ART OF THE MAHRA

Samuel Liebhaber

ENTER

The Mahra people of the southern Arabian Peninsula have no written language but instead possess a rich oral tradition. Samuel Liebhaber takes readers on a tour through their poetry, collected by the author in audio and video recordings over the course of several years.

Based on this material, Liebhaber develops a systematic approach to Mahri poetry that challenges genre-based categorizations. By taking into account all Mahri poetic expressions—the majority of which don't belong to any of the known genres of Arabian poetry—Liebhaber creates a blueprint for understanding how oral poetry is conceived and composed by native practitioners. Each poem is embedded in a conceptual framework that highlights formal similarities between them and recapitulates how Mahri poets craft poems and how their audiences are primed to receive them. The framework is complemented by an accessible introduction to the historical and cultural context on the people, their region, and language.

*The web-based medium allows users not only to delve into the classification system to explore the diversity and complexity of the Mahra's*

▼

Samuel Liebhaber is Associate Professor of Arabic at Middlebury College.

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<https://whenmelodiesgather.org/archive/index.html>

*"Of vital importance to the documentation of Mahri, *When Melodies Gather* enables native speakers and scholars alike to examine and appreciate an endangered genre within an endangered language."*

— Janet Watson, University of Leeds

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## Publication



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### WHEN MELODIES GATHER: ORAL ART OF THE MAHRA

Samuel Liebhaber

#### ARCHIVE

The following archival versions of *When Melodies Gather* represent descriptive, remediated, and/or restructured publication content. When browser and server technologies advance beyond the ability to support the original publication code, these resources provide alternative ways of engaging with the publication.

#### Web Archive

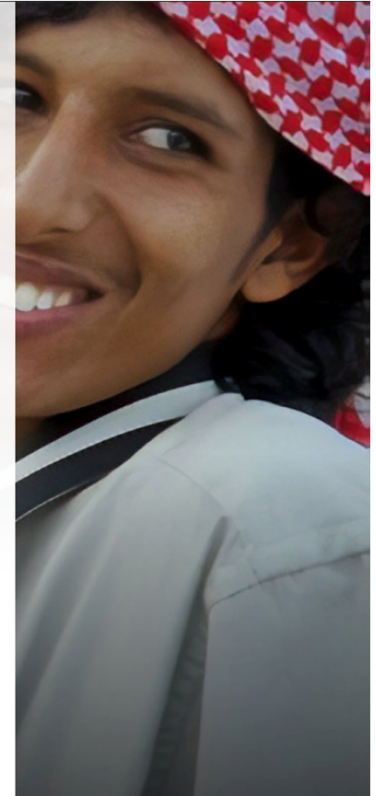
The **web archive** presents a high-fidelity, interactive experience much like the experience of reading the live web publication. The original source code is not visible in the web archive version, so users wanting to inspect the source via a browser's web developer tools should be aware that they are viewing a remediated content package and neither the original web structure nor the content and application code.

#### Stanford Digital Repository

The **Stanford Digital Repository** collection contains the project's media files and the Scalar platform's RDF-JSON export file, a single file including the project's textual content and structural relationships. Also included in the collection are the project's documentation, screencast, web archive, and custom code files used for the cover and the modified internal Scalar styles. In raw form the files in this collection (see [full contents list](#)) are not interactive and are rarely human-readable. Please consult the documentation for a description of the original interactive user experience.

#### Documentation

The **documentation** serves as a descriptive account of the original publication's user experience, technical requirements, structure, and sources. It includes a screencast narrated and recorded by the author and is best used as a record of the project's look, feel, and functionality in the event the live project and its high-fidelity preservation copies are no longer accessible.



## Post-Publication



*Web Archiving*



Software  
**Preservation  
Network**

Scaling Emulation as a  
Service Infrastructure  
(EaaSI)

*Emulation*



*Stanford Digital Repository*

# Web Archiving

- Retains perceived fidelity, interactive features
- Changes backend (WARC but with right setup potentially easier to initiate and maintain than repository collection or emulation)
- Carries its own maintenance considerations
- Webrecorder: <https://webrecorder.net/>
- CLOCKSS already using web archiving in its workflow

*Ex: <https://archive.supdigital.org/filming-revolution.html>» Web Archive*





# Stanford Digital Repository

- Stanford Digital Repository
- Non-interactive (w/ exception of WARC)
- Disaggregated
- Exhaustive, persistent
- Requires lots of metadata and documentation
- Potentially reconstructable in future or emulated environments
- Includes and depends on documentation



# Emulation

- Retains fidelity, interactive features
- Recreates the software stack necessary to serve the content
- Carries significant maintenance considerations
- Could draw from software and content housed in Stanford Digital Repository or other participating hosts within EAASI network.
- EASSI Project: <http://www.softwarepreservationnetwork.org/eaasi/>



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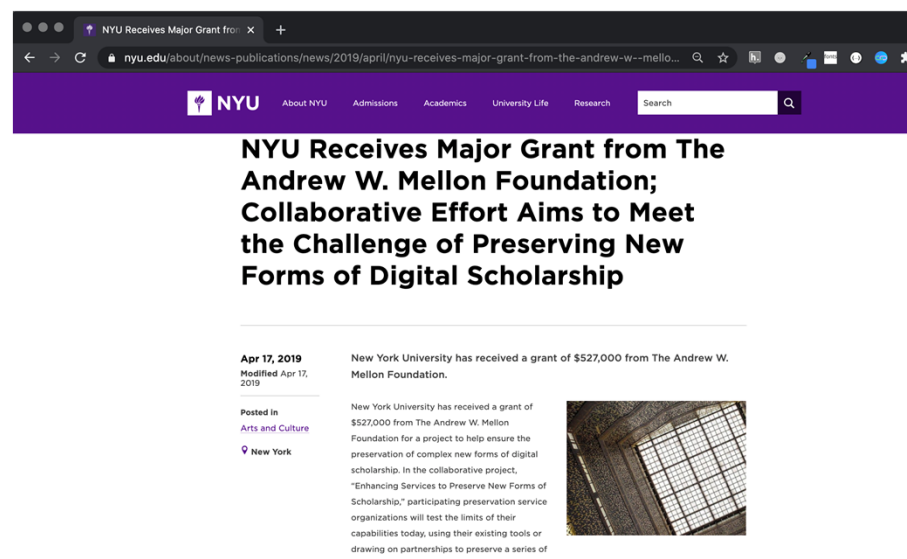
## Enhancing Services to Preserve New Forms of Scholarship

### Presses

- NYU Press
- Michigan Publishing
- University of Minnesota Press
- Stanford University Press
- Vega Academic Publishing at Wayne State University
- University of British Columbia Press

### Preservation Partners

- CLOCKSS
- Portico



“to help ensure the preservation of complex new forms of digital scholarship...participating preservation service organizations will test the limits of their capabilities today, using their existing tools or drawing on partnerships to preserve a series of increasingly complex works from participating scholarly publishers.”

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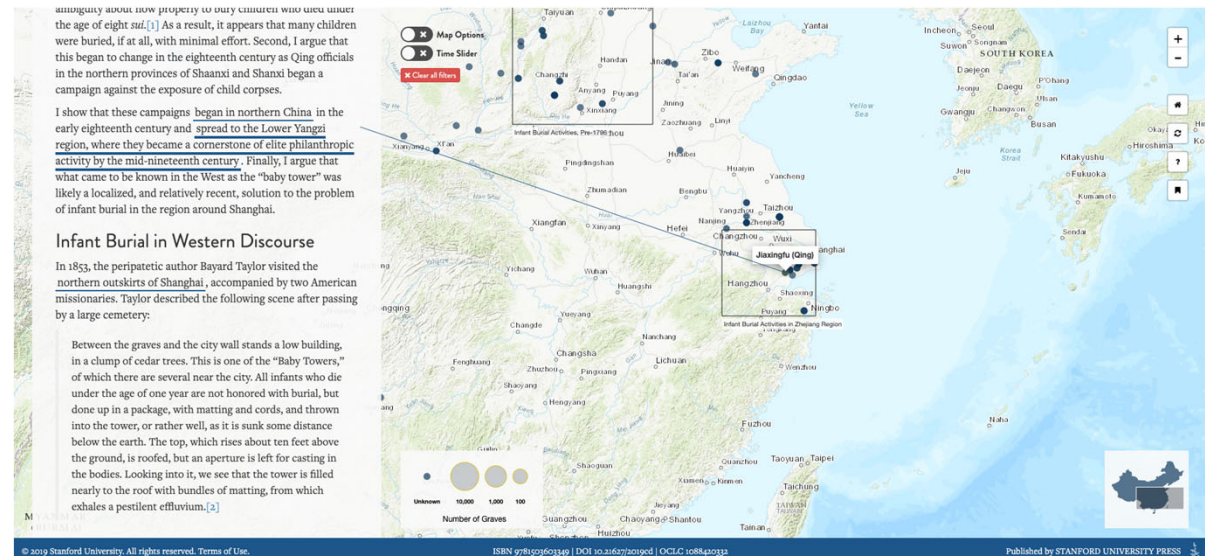
# Enhancing Services to Preserve New Forms of Scholarship

## Solutions Tested

- Web Archiving (CLOCKSS, Portico)
- Emulation (Portico)

## Challenges

- External data
- Javascript
- Data security
- API Dependencies
- Gaps in tools



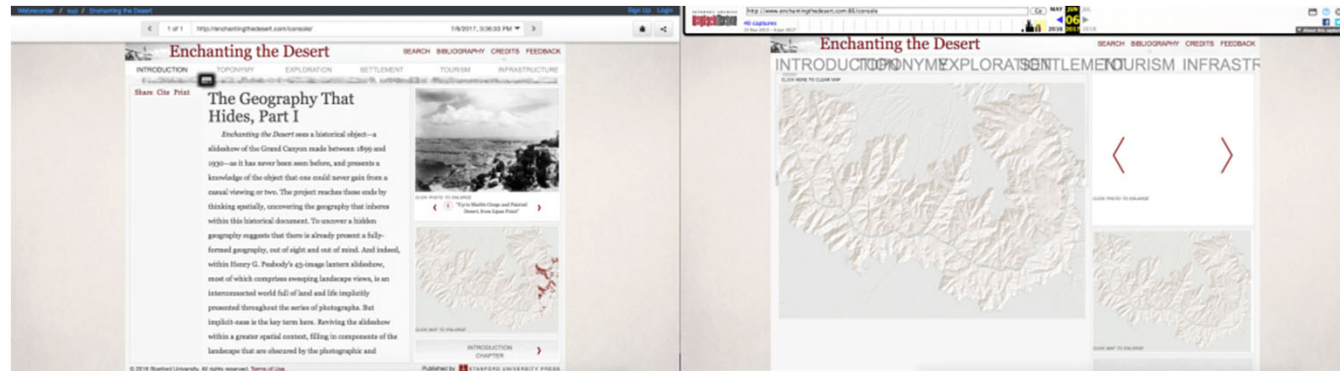
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- **Javascript**
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irit neidhardt (film distributor)  
the change in independent filmmaking in egypt prior to the revolution

- independent fiction filmmaking
- ibrahim el batout
- revolutionary filmmaking

ADD TO PATHWAY (+)

RECOMMENDATIONS:

- ibrahim el batout inspired this new wave  
alia ayman
- unfiling to hit the system hard  
hala lotfy
- involving workers in their own representation  
joamina metawaly
- the future of the independent film movement in egypt  
abdullah sharkas
- made for export to the west, not for domestic consumption

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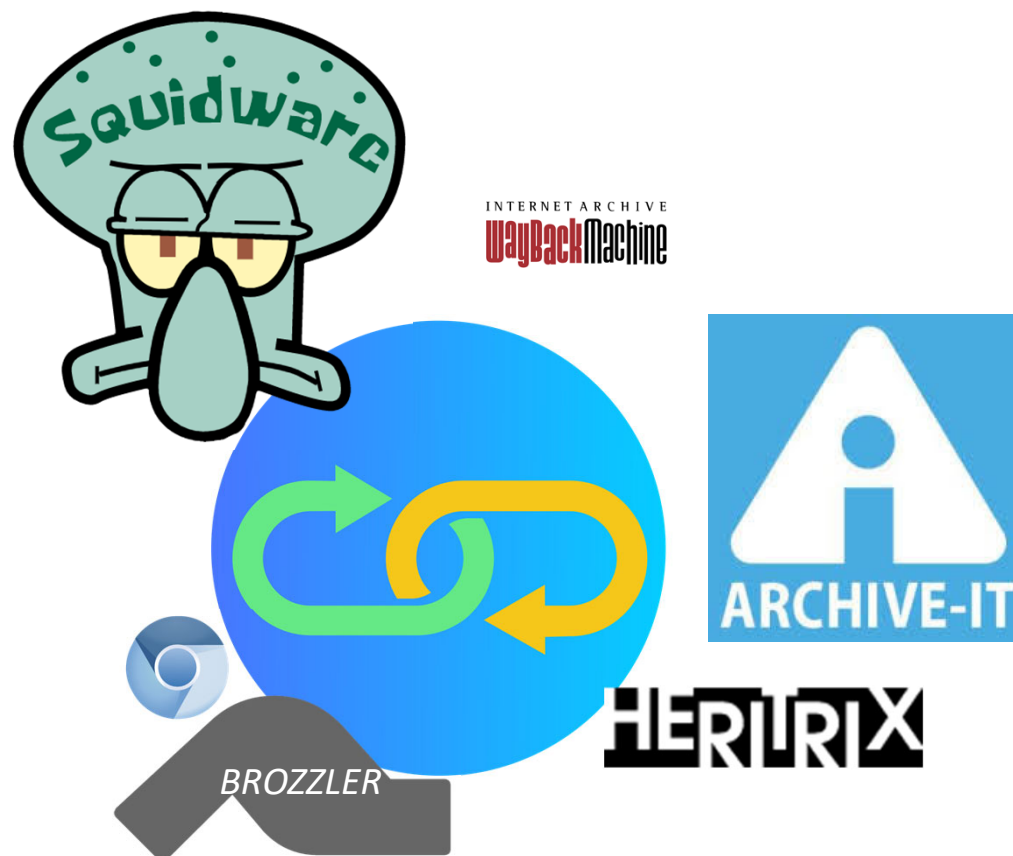
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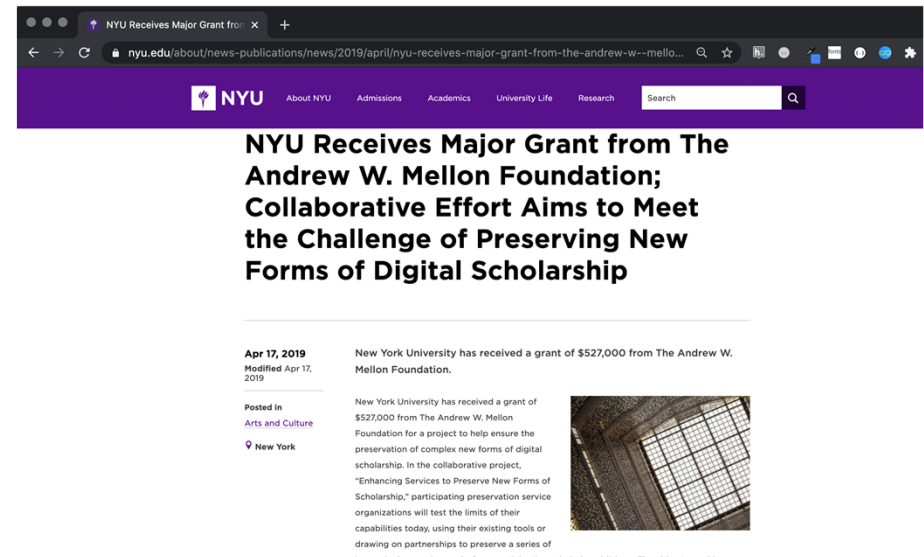
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“The ultimate goal is a clearly defined range of currently preservable technologies, as well as a set of guidelines and best practices for the publishing field.”



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