

## AudiAnnotate Collaborative Use Case: *The SpokenWeb Digital Anthology*

### About:

The [\*SpokenWeb Digital Anthology\*](#) was edited by Zoe Bursztajn-Illingworth and Tanya Clement. It is a collaboration between AudiAnnotate and SpokenWeb, a consortium of archives in Canada committed to the preservation and accessibility of literary audio recordings through digitization and critical engagement. The Anthology includes AudiAnnotate projects created by Trent Wintemeier (PhD Student, UT Austin), Matthew Kilbane (Assistant Professor, Notre Dame), Miranda Eastwood (PhD Student, Concordia University), Nadège Paquette (PhD Student, Concordia University), Rachel Pickard (Undergraduate Student UBCO), Karis Shearer (Professor, UBCO), Emily Murphy (Assistant Professor, UBCO), Teddie Brock (MA Student, Simon Fraser), and Zach Morrison (PhD Student, UAlberta).

### Part I: Editing

For the anthology, each contributor created their own project on AudiAnnotate under their GitHub username. For the first draft of the projects, the contributors annotated a digitized audio or video recording from the SpokenWeb collections, selected images to represent their project, wrote a contextualizing introduction for it, and a short abstract for the landing page (index.md in AudiAnnotate).

The first draft of each AudiAnnotate project for the anthology was edited using Hypothes.is, a plug-in for annotating online content. In effect, it allowed the editors to annotate the annotations themselves, as well as the accompanying essays. In the following screenshots, Bursztajn-Illingworth engages with Miranda Eastwood's submission by commenting and highlighting sections of it using Hypothes.is:

The screenshot shows the Hypothes.is interface with the following details:

- Page Title:** Sonic Layers in "Small Stones"
- Project:** SpokenWeb Anthology
- Annotations:** Showing 1 annotation (by zillingworth) and 14 more.
- Annotation Content:**

**zillingworth** Jan 2  
SpokenWeb Anthology  
*rather, my methodology began from the perspective of a sound designer, and my own experience manipulating tracks. More*

I think you should highlight this point. It's the most compelling argument for your method and I think shows why your approach to this work is really unique.
- Text Selection:** A portion of the text is highlighted in yellow, specifically the sentence: "rather, my methodology began from the perspective of a sound designer, and my own experience manipulating tracks. More".
- Text Below:** The text continues with: "I think you should highlight this point. It's the most compelling argument for your method and I think shows why your approach to this work is really unique."

The Spoken Web Anthology interface showing a timeline of audio clips and a detailed annotation view.

Time	Description
0:02 - 0:51	Deep tone swells and fades rapidly. Rhythmic distortion is introduced, creating a sense of tension and expanding the width of the piece, setting a specific mood.
0:17 - 1:51	Speaking. Neutral tone, calm, slightly monotone. Storyteller, with pauses/vocal emphasis. A musical swell surrounding the Voice.
0:31 - 5:24	Subtle exchange between tonal spaces, parallel but often intersecting.
1:52 - 5:18	An alternate but similar tone is offered by the Voice.
1:54 - 4:56	Speaking: Voice panned left, creating a sense of depth and space.
1:55 - 4:56	Second Voice, panned right, speaking from a lower level, slowly rising in volume over the first Voice.
4:20 - 4:53	Rising tone, harsh, distorted, swelling.
4:56 - 5:18	Speaking: Voice panned centre, creating a sense of balance and focus.
5:22 - 6:14	High-cut, Low-cut EQ filter applied from a telephone. The tone takes on a metallic, tinny quality before. The vocal emphasis is more pronounced, adding to the soundscape, and further charge the atmosphere.

**Annotations**

**zillingworth** (SpokenWeb Anthology) Show all (4)

**panned left**

Perhaps, this is my lack of audio engineering background, but could you define "panned left." I understand a visual "pan" with a camera, but am unfamiliar with this term otherwise.

Add new tags

Post to SpokenWeb Anthology

## Annotating a Duality of Spaces in Muriel Rukeyser's "The Speed of Darkness"

**Trent Wintermeier**

In 1969, American poet Muriel Rukeyser read a group of thirteen poems entitled "The Speed of Darkness" at Sir Philip Morris University. This project examines how the digital annotation of silent spaces brings meaning through the embodiment of duality. Such a practice involves using At ignored or unnoticed. "Annotating Duality of Spaces in Muriel Rukeyser's The Speed of Darkness" explores the possibilities for digital annotation when shifted from the margin to foster a rich conversation between text and image.

**zillingworth** (SpokenWeb Anthology) (edited Mar 1) Feb 6

In 1969, American poet Muriel Rukeyser read a group of thirteen poems entitled "The Speed of Darkness" at Sir Philip Morris University. This project examines how the digital annotation of silent spaces brings meaning through the embodiment of duality. Such a practice involves using At ignored or unnoticed. "Annotating Duality of Spaces in Muriel Rukeyser's The Speed of Darkness" explores the possibilities for digital annotation when shifted from the margin to foster a rich conversation between text and image.

A fabulous introduction to your project! When we next meet, let's play around with re-sizing the image to make it a little smaller perhaps and then we can tell everyone dimensions for their front page image.

One more thing: under the heading would you add your full name?

**zillingworth** (SpokenWeb Anthology) Jan 2

By: Trent Wintermeier

I've said it to you already but I'll say it again. This collage is fabulous and a really great way to integrate the visual into an audio based project. Well done!

After two rounds of editing, the AudiAnnotate team moved forward with constructing the anthology as a collaborative use case for the workflow. The method selected was to create an AudiAnnotate project through the HiPSTAS GitHub organization titled SpokenWeb Anthology and then to create a landing page with links to each project created for the anthology.

## Part II: Collaborative Workflow

1. Each contributor invites the editor as a collaborator for their personal repository and the project created for the anthology.
2. Once in the personal project's repository, the editor forks each project to make HiPSTAS the "owner" of the forked repository.

### Create a new repository

A repository contains all project files, including the revision history. Already have a project repository elsewhere? [Import a repository](#).

Owner \* Repository name \*

 zillingworth | practice repo ✓

Great repository names are [Your new repository will be created as practice-repo](#), but [automatic-octo-system](#)?

Description (optional)

 Public  
Anyone on the internet can see this repository. You choose who can commit.

 Private  
You choose who can see and commit to this repository.

3. The editor edits each project's "About" and changes the URL from the original user to `hipstas.github.io`, adding "audiannotate" as a tag.

Edit repository details X

Description

Hearing Lived Experience

Website

<https://hipstas.github.io/hearing-lived-experience>

Use your GitHub Pages website

Topics (separate with spaces)

audiannotate X

Include in the home page

Releases  
 Packages  
 Environments

Cancel Save changes

4. In GitHub "Settings" under "Pages" the editor changes the "Branch" to "gh-pages"

General

Access

Collaborators and teams

Moderation options

Code and automation

Branches

Tags

Rules (Beta)

Actions

Webhooks

Environments

Pages

Security

Code security and analysis

Deploy keys

GitHub Pages

Your site is live at <https://hipstas.github.io/hearing-lived-experience/>  
Last deployed by zillingworth 3 weeks ago

Visit site ...

Build and deployment

Source

Deploy from a branch

Branch

Your GitHub Pages site is currently being built from the gh-pages branch. [Learn more](#).

gh-pages / (root) Save

Learn how to [add a Jekyll theme](#) to your site.

Your site was last deployed to the [github-pages](#) environment by the [pages build and deployment](#) workflow.  
[Learn more about deploying to GitHub Pages using custom workflows](#)

5. The editor must search and replace the owner.github.io (like zillingworth.github.io) with hipstas.github.io (or any other organization) in the manifest and the annotation files.

**\*Please note for the Search and Replace:** The GitHub web UI supports search-and-replace, but only on a single file at a time. To make this work, navigate to the file you want to change, press the pencil icon to edit the file, click into the top left corner of the file, press CTRL-SHIFT-F, type the search phrase and replacement, then choose "All" and save the file. Unfortunately, GitHub does not currently support searching within forked repositories, so finding the files to change is pretty tricky.

6. Each project's AudiAnnotate jekyll theme must be updated to have an optional setting in \_config.yml that gives the name of the collaborative project and the "back link" to that project's page.

7. Once each individual project has been updated, the editor creates a project through the organization's GitHub to create a landing page or "Table of Contents" with links to each forked and updated project. Example shown here: <https://hipstas.github.io/spokenweb-anthology/>

**Closing Assessment of Current Collaborative Workflow from Brumfield Labs:** Other, programmatic, ways to do this are necessary since this flow was too labor-intensive and error-prone.