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World Cultures in English(es) at the School of Arts and Humanities Library, University of Lisbon

The Communication Platform Architecture and Its Critical Analysis

ALCINDA PINHEIRO, MARIA JOSE PIRES, PEDRO ESTÁCIO, AND TERESA MALAFIA
World Cultures in English(es) at the School of Arts and Humanities Library, University of Lisbon: The Communication Platform Architecture and Its Critical Analysis

Alcinda Pinheiro, University of Lisbon, Portugal
Maria Jose Pires, Estoril Higher Institute for Hotel and Tourism Studies, Portugal
Pedro Estácio, University of Lisbon, Portugal
Teresa Malafaia, University of Lisbon, Portugal

Abstract: We will consider the architecture of the communication platform prototype, World Cultures in English(es) (WCE), in relation to the interaction among different types of media and audiences. Such an architecture has emphasized the need for an interdisciplinary team of scholars, librarians, and Information Technology experts who have conceived the prototype. This prototype was developed using PHP and MySQL, and is based on the University of Lisbon server. The World Cultures in English(es) is an Open Access platform bringing together different types of documents—written, audio, visual, multimedia, and electronic—and aims at educational, cultural, social, and economic inclusiveness, namely in terms of users with special needs. The WCE platform strongly implies social commitment through reliable information and forms of communication adequate to different kinds of audiences. World Cultures in English(es) prototype will be tested by different audiences from different schools and universities, leading to the necessary adjustments.

Keywords: Digital Humanities, Social Commitment, Communication Platform

Projects like these and the technology they employ require more collaborative forms of academic labor and more creative analytical models. For our purposes, the digital humanities refers to a set of practices and commitments rather than a specific group of technologies.

Roger Whitson and Jason Whittaker
(Our emphases)

The Problems of Collaboration and Creation

World Cultures in English(es) (WCE) is the prototype under construction of a communication platform conceived by the project Digital Humanities: Libraries, Schools, Social Commitment of the University of Lisbon Centre for English Studies (ULICES). Following the spirit of the above epigraph, which refers to the study of William Blake in an innovative Digital Humanities theoretical framing, we must recognize that the first keyword, as well as the first key problem, that has been presiding to the construction of our prototype is collaboration—“collaborative forms of academic labor”—i.e. the need to involve researchers in the different areas of the studies on cultures in English(es), specialists in library and information science, academic teaching staff, postgraduate and undergraduate students, and other different categories of specialists from inside, and also from outside the academia, along with teachers from primary and secondary school education and all those who speak Portuguese and are interested in these cultures. The second keyword, pointing to the second key problem, that we have been dealing with, also present in the epigraph, is creation—“creative analytical models”—i.e., the necessity of new epistemic models comprehending the contemporary tense bilateral relations between very active writers/creators of multimedia contents and their readers/spectators (more or less active too), a very special kind of relations potentiated by the various types of social media at our disposal today.
Although clearer now, those problems, mainly the first one, were already suggested in our previous articles (Pinheiro, Santos, and Estácio 2013; Malafaia et al. 2014). As to the second one, the idea consists in encouraging the new active readers/spectators to be even more actively independent, becoming writers/creators of content themselves when and where they have access to documents waiting to be made known and/or analysed, and/or when and where they are the authors of substantial studies waiting to be developed and/or circulated. Simultaneously, there will be an editorial board formed by specialists basically selected for their interactive capacities, both among themselves and in relation to academic and nonacademic communities, a board that will look for the adequate specialist(s), national and/or international, who will consider with their writers/creators the quality of the contents that are being submitted for publication. This board will constitute the guarantee that the research results published are as inclusive as possible, but also reliable, being revised if something new is found by any of the interveners in the communication platform who, together, have the responsibility of producing the knowledge and the technology that identify World Cultures in English(es). Summing up, WCE is a hybrid interactive digital platform working simultaneously as a Wikimedia like product, providing access to free educational contents, to both academic and nonacademic audiences, although subjected to peer review and moderation by academics. It can also be considered as a Multimedia Asset Manager (MAM)/Digital Asset Management server, since it will work as a multimedia archive/repository which will enable users to easily and quickly find, organize and convert digital media.

When Digital Humanities: Libraries, Schools, Social Commitment began to be developed, the questions that the project aimed at answering were simply: “What books originally in English(es) or in translation are there in the Library collections of the School of Arts and Humanities, Lisbon University?”, “Who included them in the collections?”,”“When?”, “‘Why?’”, “‘How?’” As may be confirmed by reading our first article published in this journal—“Libraries and Canon-Formation: The Case of English in the Collections of the Library of the Faculty of Humanities, Lisbon University”—we were indeed formulating a theoretical framework still much in line with a relatively traditional form of doing reception and canon studies that implied a rather clear distinction between those who actively conceive whatever there is to be sent, the writers/visual and audio materials creators, and those who, more or less actively, enjoy/study whatever there is to be received, the readers/spectators. Later, while the communication platform was being planned and started to be constructed, the research project itself began to evolve according to the characterisation given in the previous paragraph, specifically at the same level as stated by Whitson and Whittaker in the epigraph taken from William Blake and the Digital Humanities—“For our purposes, the digital humanities refers to a set of practices and commitments rather than a specific group of technologies” (our emphasis). It is exactly to the construction of this new contemporary set of practices and commitments, both in terms of creating knowledge and circulating it in more open, transparent and, as such, more equal societies that we are now trying to contribute through our research project Digital Humanities: Libraries, Schools, Social Commitment, in general, and World Cultures in English(es), the communication platform, in particular.

The insistence on the Blakean studies procedures as part of the models that have methodologically influenced our own research is due, first of all, to the specific character of the creator’s multimedia objects, which were conceived and made between the end of the eighteenth century and the beginning of the 19th century, by this English poet, engraver, painter, who was also the binder, publisher, advertiser and seller of his own books, with the only help of his wife Catherine Boucher. In fact, the almost unsurmountable difficulties in reproducing and studying these unique objects via conventional technological means led to the construction, ab 1995, of one of the first and best digital archives, The William Blake Archive, edited by Morris Eaves,
Robert N. Essick, and Joseph Viscomi. At the same time, and because of their very specific editorial needs, these scholars initiated a process of applying and perfecting new digital tools, as pointed out by Jerome McGann in 1998, and relating to Inote:

[…], its functions [Inote’s] have been applied and adapted by the editors of The Blake Archive. The results can be seen in The Blake Archive’s recent release of its first instalment, an edition and study tool for The Book of Thel. But not all the results. The practise of the theory of Inote revealed some interesting ideas about computerizing textual materials in relation to a database of images. (McGann 1998)

This time, the emergence of the Blake studies, as one of the influential sources of our own Digital Humanities research, has epistemic rather than technological reasons. Indeed, in their William Blake and the Digital Humanities: Collaboration, Participation, and Social Media, when pointing out a new and more inclusive form of doing Reception Studies, Whitson and Whittaker claim: “Rather than a cognitive mode based on reflection of the original, reception studies must embrace a mode that deals with co-production via social media (…)” (2013, 14 (our emphasis)). In fact, the Digital Humanities: Libraries, Schools, Social Commitment research project has reached a stage where the examination of the concept of “co-production” (via social media), and that of the interrelated concepts of “collaboration” and “inclusion” have to generate a kind of central axis for World Cultures in English(es), since one of the main objectives of the communication platform consists in enabling active interactions among different types of writers/visual and audio materials creators and readers/spectators through different types of media. Another objective is to give free access to as many diverse paper based, born digital and multimedia documents as possible, although critically selected and organised, as well as open to further revisions whenever necessary. This will prove to be the adequate means to make the communication platform socially committed in as far as it will facilitate educational, cultural, political, and economic inclusiveness.

1 Concerning the maturation of both Blake scholarship and electronic technology allowing for the appearance of the digital archive, Sally McGrane explains:

The William Blake Archive was born in 1995 when three of the country’s top Blake scholars—Morris Eaves of the University of Rochester, Robert Essick of the University of California at Riverside and Joseph Viscomi of the University of North Carolina at Chapel Hill, along with John Unsworth, the director of the University of Virginia’s Institute for Advanced Technology in the Humanities—decided that Blake scholarship and electronic technology were each mature enough to create an electronic Blake resource. (McGrane 1999, E8)

2 According to The William Blake Archive, “About the Archive,” “Technical Summary,” the Inote, which is one of the most important tools for its users, has been developed as follows:

Inote is an image-annotation tool. It permits us to append textual notes (“annotations”) to selected regions (or “details”) of a particular image; these annotations are generated directly from the XML-encoded illustration descriptions prepared by the editors. Inote functions most powerfully when used in conjunction with the Archive’s image searching capabilities, where it can open an image found by the search engine, zoomed to the quadrant of the image containing the object(s) of the search query, with the relevant textual annotation displayed in a separate window (see A Tour of the William Blake Archive). From there, Inote allows the user to enlarge the image for further study and/or to access additional annotations located in other regions of the image. Inote may also be invoked directly from any of the Archive’s Object View Pages, allowing users to “browse” the annotations created for a given image (see A Tour of the William Blake Archive).

In addition, users can download and install their own executable copies of Inote on their personal computers (using a version of the software programmed in the Java Runtime Environment); upon doing so, they may attach annotations of their own making to locally saved copies of an image, for use in either teaching or research. The most recent release of Inote is version 6.0. (Blake Archive 2015)
Is There a Shift from the Reader to the User?

Digital Humanities had a very strong impact on the different ways we study nowadays in the academia the corpora we use to study. Though we do not agree with James Mussell (2012, xi) when he states that the traditional monograph no longer serves the professional needs of the academy (xi), we recognize that using digital tools contributes to more active and autonomous students/readers than before. Actually, the digital age had a very strong impact in the ways we do our research and teach our students to develop their own skills. We no longer dismiss archives such as The Blake Archive or the Victorian Web, among others. Having documents online stimulates students to discover and read more documents, namely documents that were not previously accessible, but it also invites people who were not used to read such documents to feel stimulated to do so. The title Mussell chose for his chapter on his historical view on the context of press production in the nineteenth century, “From the Margins and for the Margins,” really illustrates our point of view.

The second comment when dealing with Digital Humanities is that we are invited, as critics, to be more active, since it is very important to know how documents editorial and methodological decisions were taken, as George P. Landow, the editor-in-chief and webmaster from the Victorian Web, considers. In “What is the Victorian Web?” he states:

The Victorian Web, which originated in hypermedia environments (Intermedia, Storyspace) that existed long before the World Wide Web, is one of the oldest academic and scholarly websites. It takes an approach that differs markedly from many Internet projects. Today the Internet offers many excellent resources—and we use them often!—such as Project Gutenberg, the Internet Archive, the Library of Congress, and British Listed Buildings. These sites take the form of archives that quite properly preserve their information in the form of separate images or entire books accessible via search tools. The Victorian Web, in contrast, presents its images and documents, including entire books, as nodes in a network of complex connections. In other words, it emphasizes the link rather than the search tool (though it has one) and presents information linked to other information rather than atomized and isolated.3 (Victorianweb 2014)

The added value of some archives are the characteristic of being multivocal, that is they have to stimulate multiple perspectives which is an aim shared by the above mentioned archives and which corresponds to contemporary objectives. The Nineteenth-century Scholarship On-line (NINES) has this same approach and also federate sites that is a very important issue. It is a scholarly organization devoted to forging links between the material archive of the nineteenth century and the digital research environment of the twenty-first (NINES 2014). As Anne Bromley points out with the strong mark from Jerome McGann who designed the Rossetti Archive (1993–2008), NINES contributes to widespread the Nineteenth-century Scholarship Online (Bromley 2008).

However, it has also great relevance on the teaching of literature, culture and visual culture which was naturally present in Dante Gabriel Rossetti: A Hypermedia Archive. Accordingly, the expansion of digital humanities has to be seen in articulation with a growing visual era. In the

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3 We relate differently to hypertexts like the Victorian Web, which is conceived of information existing within a complex ecology or set of connections, because they allow us to experience the richness of the texts and images we encounter. In the Victorian Web we encounter books, paintings, political events, and eminent and not-so-eminent Victorians in multiple contexts, which we can examine when and if we wish to do so. The Victorian Web also differs fundamentally from websites like Wikipedia and many reference works, such as Britannica, and the Oxford Dictionary of National Biography. Each of these justly renowned sites (which authors of material on this site use frequently) aims to present a single authoritative view of its subject. In contrast, the multivocal Victorian Web encourages multiple points of view and debate, in part because matters of contemporary interest rarely generate general agreement.
first course in Visual Culture taught at the University of Chicago (“Art 101,” Fall 1991), W. J. T. Mitchell attempted to problematise visual culture or visual studies (2002, 165).

As a matter of fact, the notion of Visual Culture is recent and diffuse (Bal 2003, 9) in the social sciences agenda, as it is entwined with other fields of studies such as Cultural Studies, Sciences of Communication, Museums Studies, Anthropology, etc. According to Mitchell, visual culture is “a new hybrid discipline,” “an interdiscipline,” a sort of site of convergence across disciplinary lines (1995, 6). In Picture Theory, Mitchell repeated almost the same discussion on the relation between images and words but with a slight variation. As an extension of Iconology, he “investigates the interactions of visual and verbal representation in a variety of media, principally literature and the visual arts” (1994, 4–5). And his main argument is that “the interaction of pictures and texts is constitutive of representation as such: all media are mixed media, and all representations are heterogeneous; there are no “purely” visual or verbal arts” (5). Here the relation between words and images is more interactive and even more intertwined, leading the way to new practices and ways of representations, namely in the field of digital humanities.

One can argue that as it focuses on cultural expressions embedded in visual representations there are frequent overlaps with other fields of study (for example, gender/ethnic studies, urban studies), though always associated to politics of consumption and ways of displaying. We are dealing with expanding corpora (new art forms, digital culture, virtual reality and the Internet/medium) thus contributing to move beyond western modes of analysis and broadening cultural patterns. Therefore, digital technologies for arts and humanities provide the essential tools for researchers, leading thus, to an easier access to documents and more interactive studies.

Actually, visual studies can also contribute to our access to the past, since they challenge the textual mode that was present at the time and in certain cases dominated so much cultural thinking. If they lack the historical embedding of the object of study (Cherry 2005, 5) Visual Studies are also a way of stimulating cultural and historical awareness, as it is possible to view in the photographic representations selected. In fact, according to Helmut Gernsheim (1991, 229), “The most important contribution of photography as an art form lies [...] in its unique ability to chronicle life. Photography is the only ‘language’ understood in all parts of the world, and, bridging all nations and cultures, it links the family of man. Independent of political influences—where people are free—it reflects truthfully life and events, allows us to share in the hopes and despair of others, and illuminates political and social conditions.” The literary and cultural selections which trace what the editors from the English edition (International Library of Famous Literature) and the Portuguese one (Biblioteca Internacional de Obras Célebres) considered to be the major texts have a parallel in visual terms though a visual literacy seems to be implicit. Important photographic firms play significant role in the editions and the editorial options correspond to a strong experience of seeing as we recognize in both editions in relation to the same authors, Carlota M. Yonge and Guilherme Ewart Gladstone which we select as examples of the intertwining between digital humanities and visual culture. Certainly due to Richard Garnett’s recognition of this new medium (clearly seminal in “modern times”), its reception and consumption, photography seems to be privileged in the International Library of Famous Literature. In the twenty volumes we are able to recognize that some firms were favoured, such as G. W. Wilson & Co, Ltd (Aberdeen), F.G.O. Stuart (Southampton), W.

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4 “Representation refers to the use of language and images to create meaning about the world around us” (Sturken 2009, 12).
5 George Washington Wilson (1823–93) was born in the North East of Scotland. He became established in Aberdeen in the 1850s as an artist and photographer, mainly of the middle classes and landed gentry. He moved into landscape photography too and, due to the proximity of Balmoral, developed a royal connection which remained throughout his career. The George Washington Wilson Photographic Collection, now in the care of the University’s Historic Collections, consists of more than 40,000 glass plate negatives produced by the Aberdeen firm of George Washington Wilson & Co. during the second half of the nineteenth century.
Lawrence (Dublin)\textsuperscript{7} and Elliot & Fry and Alexander Bassano (London). The London and Stereoscopic & Photographic Society is also present.

Due to their dominant role in the photographic images that illustrate the volumes, we shall consider Elliot & Fry and Alexander Bassano which were leading names at the time. Actually, Elliot & Fry, from London (founded in 1863 and active until 1963) were considered by critics as one of the most important firms in the history of studio portraiture. The well-known critic H. Baden Pritchard in his 1882 book \textit{The Photographic Studios of Europe} describes his tour of their extensive studio galleries, where the predominant decoration consisted of important contemporary art works, which relaxed his sitters before they were photographed. William Ewart Gladstone (1809–1898) is the selected example from a photo by Elliot & Fry (volume XX). Considered one of the great colossus of the Victorian age as stated by one of his biographers, Richard Shannon, he is posing not as “the grand old man” of British politics but as a grandfather.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure1.jpg}
\caption{William Ewart Gladstone, from a Photo by Elliott & Fry}
\textit{Source: International Library of Famous Literature}
\end{figure}

In the case of Alexander Bassano, Charlotte Mary Yonge (1823–1901) deserves also to be considered. In fact, though a widely read Victorian author with several of her works edited nowadays online, she is one of the few women novelists in the work edited by Richard Garnett. And to this inclusion a photograph was added to, though readers are naturally confronted with a gendered appropriation of what was considered to be the canon.

\textsuperscript{6} Francis Godolphin Osbourne Stuart (c.1843–1923) was a Scottish photographer. Commonly referred to as F. G. O Stuart, he was born in Aberdeenshire. Stuart worked as a photographer in Aberdeen and London, before setting in Southampton in about 1883. He is best known as a photographer and publisher of picture postcards, mainly of images of southern England, with the first cards appearing around 1901.

\textsuperscript{7} William Mervin Lawrence opened a Photographic Studio at Sackville Street, Dublin in 1865 and was famous due to his studio portraits, employing artists for colouring and retouches.
Figure 2: Charlotte Mary Yonge, from a Photo by Alexander Bassano
Source: International Library of Famous Literature

Figure 3: Carlota M. Yonge
Source: Biblioteca Internacional de Obras Célebres
Moreover, although allowing a comparative reading and expanding multiple interpretations, the plates create antinomic spaces in the anthology. Accordingly, though the general editor, Richard Garnett, stated the presence of the plates, paradoxically they are not justified either in the general introduction (volume I), or in the introductions to the other volumes, or in the respective texts, in spite of opening up a space of intertextuality in which images bring up several layers of meanings. Acting as a Victorian sage and aware of living in a growing visual era, Richard Garnett chose photography (mainly the portrait) as a way of confirming his ‘modern’ authority, emphasising multisensorial perceptions and, consequently, potential readings which visual images may bring into play. As we shall see, digital humanities, namely in their articulation to visual culture, with new issues of validation, contribute not only to question disciplinary practices but also to explore new ways of reading in the field of literature and culture.

**Challenges to be Faced in the WCE Construction**

Considering such questioning and study, the construction of the communication platform prototype itself, as an ongoing process, has proved to bear several challenges for the diverse members of the team. A clear case in point is the need for the construction of a corporate visual identity (CVI) in the very same sense expressed by van den Bosch, Jong and Elving who affirm that: “A corporate visual identity (CVI) consists of a name, a symbol and/or logo, typography, colour, a slogan and—very often—additional graphical elements” (2005, 108). We are aware that this is not an easy and simple task but a critical success factor, since CVI can be of significant importance when building a corporate reputation:
CVI is more than just a logo. It not only represents an organisation, its products and services, but it’s also a visual expression that can be associated with reputation. […] CVI can clearly support reputation through impressive design, effective application on a range of identity carriers, and the condition of these carriers. (van den Bosch, Jong and Elving 2005, 115)

Although we concur with the authors cited on how CVI is more than a logotype, playing a major role in building a favourable reputation (van den Bosch, Jong, and Elving 2005, 109), the team has considered the logotype to be a key element and a priority in the CVI strategy. This makes clear why its creation has been the primary task assigned to the designer who has recently joined the project. The CVI is understood as a much broader and complex conception, implying a process of research and discovery regarding the historical roots, culture and strategy of the corporation (van den Bosch, Jong, and Elving 2005, 109). Such a process needs time and discussion and should involve all members of the team with special emphasis on the designer.

So far she has been able to put together a banner (Fig. 5) that allows the user to identify both the platform and the project—clearly emphasizing the title of the platform World Cultures in English(es) (WCE). We stress that this is a temporary choice and a compromise solution in order to fulfill the need of the researchers of making available, with urgency, a prototype of the communication platform where the results of the ongoing research conducted by them could be freely available to the community. In the meanwhile, we keep working on a logotype composition to represent and reflect different places in the world where Englishes are being produced (i.e. a globalised visual representation chronologically oriented—seventeenth to twenty-first centuries—of WCE visually celebrating diversity), as part of the CVI development.

![WCE Banner](image)

Figure 5: WCE Banner

No less important of a challenge to be addressed by the team is related to Web accessibility as defined by the World Wide Web Consortium (W3C):

Web accessibility encompasses all disabilities that affect access to the Web, including visual, auditory, physical, speech, cognitive, and neurological disabilities. (Web Accessibility Initiative 2014)

The question of accessibility is central to the project and this communication platform. The team has been firmly committed, since the beginning of the project, in supporting and promoting the use of both national and international standards, namely the guidelines and techniques provided by the Web Accessibility Initiative (WAI) “in order to provide equal access and equal opportunity to people with disabilities. An accessible Web can also help people with disabilities more actively participate in society” (Web Accessibility Initiative 2014). Web accessibility represents a broader and inclusive concept by providing web designers, developers, and testers with appropriate designer-aid and accessibility assessment tools to drive design for people with disabilities and to develop accessible software applications.

Finally, a third major challenge to be addressed by the research team concerning the development of the communication platform is related with the architecture itself in terms of usability, i.e., the concern to provide users with an intuitive interface, as well as in terms of the nomenclature to be used in the different menus and submenus to be made available for the users.
After a few sessions of brainstorming, failed attempts and profitable interdisciplinary discussions among the team members, seven categories—Home, Works, Theory and Criticism, Authors, News, Links, and Credits—were chosen to be used in the main menu (Fig. 6). Following that very same pattern, we present the content and information structure of each category:

**Home Page**

This is an outline that starts with the definition of the platform, its aims and targets—“About Us”—and a rotating news panel—“Highlights”—with diverse categories, as events, conferences, etc., which enables the user to click on the news title hyperlink, being automatically redirected to the “News” page.

**Works**

The different tasks and goals of the researchers and librarians are clarified through a brief text on “Works.” It provides access to submenu “Library Collections, School of Arts, and Humanities, ULisbon” where a longer account is provided on the process the researchers underwent in the library archive that enabled the identification of the forty-three oldest and/or rarest books in English, published between 1685 and 1799, in a wide range of subjects, some with particular marks and information important to be available to future researchers. From there the user can choose to check the “Bibliographic records” in a user friendly format with text tags for metadata (descriptive metadata, Reitz 2013) instead of UNIMARC tags.

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8 In the example of The international library of famous literature selections from the world’s great writers ancient, mediaeval, and modern, with biographical and explanatory notes and critical essays by many eminent writers, edited by Richard Garnett, the user can gather information that goes beyond the traditional bibliographic information—here several notes were added: 316 – details on the binding (Half Leather Binding with French Technique); 317 – source (donation by the British Council in Portugal); 318 – note on intervention (a conservation condition |b chemical and mechanical restoration |c 20130630 |n restaured binding (Ex-libris: Instituto Britânico em Portugal).
**Theory and Criticism**

This category can be developed in various forms such as articles, critical comments, essays, etc. given that criticism implies (and proposes) further and multiple levels of reading, as scholarly criticism (McGann 2001). Apart from articles, books and chapters, papers, theses, and dissertations, ongoing research may be made available, as well as pedagogical materials that will be valued by schools, since the educational inclusion is one of the goals of the project.

**Authors**

These are presented in an alphabetical order and the present selection already mirrors a wider scope from the first stated goal—when two researchers groups focused on Romantic writers and artists, opening with William Blake and S. T. Coleridge, and Victorians, such as Richard Garnett, Matthew Arnold, and Walter Pater—as three women were added to the list: Jane Austen (1775–1817), Cornelia Sorabji (1866–1954), and Angela Carter (1940–1992). Although from different eras, these authors, in distinct ways, have proven to be the source of multiple readings in recent times and they are portrayed in various materials that will also be available. Likewise, for all these authors there is a selection of information with the links we believe to be relevant and again they can include different materials—written, visual, audio, multimedia and three-dimensional—as well as further references. When one researches Richard Garnett, for example, besides the hyperlink to the British Library and the British Museum there is already his portrait and a scanning of the front page of the previously mentioned *Collection* and an hyperlink to the Internet Archive where the user may read the book with the images (otherwise not available). In the case of Jane Austen, the hyperlink will be to Jane Austen House Museum in the heart of Hampshire (UK). As for Cornelia Sorabji there will be also a future hyperlink to the 2014–2019 project “First Hundred Years/The Journey of Women in the Legal Profession over the Last 100 Years.” Another example is Angela Carter where the user can find a hyperlink to *The Guardian’s* postcast reading of her short story “The Kitchen Child”—an audio material that will enable the access for people with disabilities, and can simultaneously be used as pedagogical material for high school—a contact already established with Escola Secundária Rainha D. Leonor, the first of many to follow. For the most part, this category meets two of the five goals identified and established by the research team: to research and study the collections, and publish/communicate the results.

**News**

The user can read not only the news abstract, but the whole post on the chosen category by clicking in “read more.”

**Links**

To date the user may find here a privileged access to other on line resources that have had direct contact with our present work: the School of Arts and Humanities Library (University of Lisbon) for being part of the project; the Municipal Library Dr. Renato Araújo (São João da Madeira, Portugal) for the privileged connection through a protocol. In addition, there are some of DH most representative examples: The British Library, based on a longer collaboration; NINES (Networked Infrastructure for Nineteenth Century Electronic Scholarship) for being a scholarly organization devoted to forging links between the material archive of the nineteenth century and the digital research environment of the twenty-first; The Reception of British and Irish Authors in Europe, as part of the research project European Critical Traditions by our consultant Elinor Shaffer, since it aims at establishing links with numerous European universities, research institutes, and colleagues, thus allowing for the development of a common research programme;
The Victorian Web, for being one of the oldest academic and scholarly websites with a markedly diverse approach where one encounters books, paintings, political events, and eminent and not-so-eminent Victorians in multiple contexts; and finally, The William Blake Archive, which was conceived as an international public resource that would provide unified access to major works of visual and literary art that are highly disparate, widely dispersed, and more and more often severely restricted on account of their value, rarity, and extreme fragility.

Credits

This is also an ongoing process, since we are considering the Editorial Team (comprising the three editors, the co-editor, the Associated Editors with links to their affiliations webpage, and the Technical Editor who built this platform—even if we are considering other technical support to make this tool as user-friendly as possible for a wider range of visitors, i.e., working for user-centered accessibility); the consultant; the assistants (consisting, so far, of the designer and companies responsible for binding and scanning); our sponsors up to now (the School of arts and Humanities of the University of Lisbon, and the Municipal Library Dr. Renato Araújo in São João da Madeira, Portugal); and to finish, the funder (the University of Lisbon Centre for English Studies ULICES/CEAUL and the Foundation for Science and Technology FCT).

As an ongoing work, we are still discussing matters as whether the platform will open directly to the information in Portuguese or English or the rights holders of the diverse multimedia contents to be shared. Accordingly, this communication platform requires full attention from each one involved in the project and even though there is the awareness of the relevance of the five major goals that should be accomplished, there is still a long way to achieve the fifth one: to involving the community/interact with the community—some sort of forum, contacts and social networks connections.
REFERENCES


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The International Journal of Literary Humanities is one of five thematically focused journals in the family of journals that support the New Directions in the Humanities knowledge community—its journals, book series, conference, and online community. The literary humanities analyze and interpret literatures and literary practices. Their role is to locate texts and stabilize bodies of work into traditions and genres. Or, in a critical orientation, the literary humanities may also seek to unsettle received expressive forms and conventional interpretations. This journal explores these dimensions of the literary humanities, in a contemporary context where the role and purpose of the humanities in general, and literary humanities in particular, is frequently contested.

As well as papers of a traditional scholarly type, this journal invites presentations of literary practice—including unpublished literary pieces. These can either be short pieces included within the body of article or if longer, referenced pieces that are readily available in the public domain (for instance, via web link). Documentation of the literary practice in the article should include factors such as contextual explanation, interpretative exegeses and audience analysis.

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The International Journal of the Book provides a forum for publishing professionals, librarians, researchers, and educators to discuss that iconic artifact, the book—and to consider its past, present, and future. Do the new electronic media (the Internet, multimedia texts, and new delivery formats) foretell the death of the book? Or will they give us greater access, diversity, and democracy?

The journal is relevant for anyone in the world of books—authors, publishers, printers, librarians, IT specialists, book retailers, editors, literacy educators, and academic researchers. Discussions range from the reflective, reporting on research, history and theory, to the practical examination of emerging technologies, business models and practices of writing, publishing and reading.

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