Archiving Performance Through Social Media
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This project attempts to address the role that social media (Facebook, Twitter, and Pinterest) play in the archival work of Shakespearean theaters and festivals. While not specifically intended as online archives, the social media pages and accounts of theaters and festivals nonetheless create a space where institutional content (marketing and performance materials) is disseminated and institution-audience interactions are conducted. Both the content and the interactions are available and continually accessible to users on these site, and often long after the performance or interaction has occurred. Though the institutions maintain these online spaces, they are not necessarily treated as online archives, but can they be considered as such? I argue that these social media pages and accounts do represent a type of archive, but one that falls outside the purview of our traditional notions of archives. Instead, they provide us with a new conception of archives as spaces that bring together the interactions of varying groups or communities that share common interests.

Global Shakespeare, Linking Archives and the Golden Age of Hypertext
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This paper sketches a portion of what might be an agenda for digital Shakespeare in the next decade. In 1992, experimental novelist Robert predicted "The End of Books" and the advent of a new age of hypertext, basing his case on the early experiments in multilinear and non-linear fiction and poetry. Only seven years later, in a climate in which the World Wide Web was almost universally regarded as rendering the publication of imaginative literature on floppy discs and CDROMs obsolete, Coover bookended the new period in "Literary Hypertext: The Passing of the Golden Age," identifying Shelley Jackson's ambitious "Patchwork Girl," a recasting of Mary Shelley's Frankenstein, as the central work of the golden age and expressing skepticism about the Web. The present essay reviews several Shakespeare projects that were inspired by or convergent with such early hypertext/hypermedia visions of highly authored pathways through multimedia information spaces in the humanities, in this case archival and educational Shakespeare projects such as *The Shakespeare Electronic Archive* (Donaldson, Friedlander, Murray), *Shakespeare on the Chinese Stage 1979-1989* (Ruru Li and John Gillies) and *Shakespeare in India: 'King Lear'* (Poonam Trivedi). These projects began as stand-alone (CDROM or stand alone workstation) projects and all three were recast for or recycled for the Web. This paper suggests that most current digital Shakespeare projects for the web have not embodied the central concepts

and practices of Shakespeare in the Golden Age of Hypertext as fully as these earlier works, and that, while superb and ambitious Web archives and collections have been created, the future of digital Shakespeare might best be served by returning to the centrality of the carefully curated linking of media, text(s) and commentary and the emphasis of these projects on creating a new kind of cross-media *reading* of specific passages in the text in relation to the afterlife of Shakespeare's work across media performance modes, traditions and cultures. It is further suggested that the legacy of earlier projects may be usefully continued in the current digital environment by linking major collections and archives, and doing so in a way that emphasizes preferred, direct, immediate access to all related materials relevant to or illustrative of a given line or several lines of text, rather than through more general front page or "search inside" kinds of linkage.

Theorizing an online, multilingual Shakespeare: a single TEI P5-conformant XML file as archive
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This essay explores a theoretical model for a digital archive of the texts of a Shakespeare play developed in a single electronic file. This archive is a digital repository of both variant texts and of translations into other languages for users to access texts online either individually or in comparison. Rather than a collection of discrete and separate files representing or containing different texts related to the same play, this archive or "archival" file is conceived as a comprehensive single document in extensible markup language (xml) format as defined by the Text Encoding Initiative for encoding an apparatus of variants (chapter 12 of *TEI Guidelines*). This apparatus, with its defining <app> element, is contained in the same xml-file and can be large enough to represent variants of the same textual segment from different witnesses and from different translations. A software providing a stylesheet and an interface allows the reconstruction and visualization of these versions. At present, Susan Schreibman's Versioning Machine facilitates the comparison in parallel of witnesses (in transcriptions and in images). For Shakespeare plays such as *Hamlet* and *King Lear*, an "enfolded" or multi-reading visualization is also possible but an appropriate software needs to be developed. An example of a deeply-encoded fragment of *Hamlet* containing variant texts (Q1, Q2, F1, and critically-edited texts) and translations into Spanish, Italian and French is provided.

Plural Reading
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Massive and still growing collections of digital archives have brought literary inquiry into direct confrontation with *the many* – more documents than can be read by a single reader. The dominant response of digital humanities scholarship has been quantitative. I argue for an alternative approach to the many, *plural reading*, which largely foregoes enumeration. Plural reading uses advanced search engines to cull, filter, and sort a massive archive of texts into a manageable number of instances – often individual sentences – according to a wide range of criteria, allowing us to read and make sense of them. Instead of enumerating and computing, a plural reader identifies and individuates iterable features of texts; distinguishes them into kinds; discerns their presence or absence in particular periods, discourses, genres, oeuvres, texts, etc.; and reconstructs networks of diffusion in an attempt to explain their existence, location, and persistence.

The Shared Production of Shakespearean Knowledge: The World Shakespeare Bibliography Online
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        The *World Shakespeare Bibliography* currently includes almost 140,000 annotated entries, and the quarterly update before SAA will add even more. The abundance of writing about Shakespeare is both a blessing and a curse: it is the bounty of a field that is abuzz with interesting ideas and it is the price of having so much material to read and master. Data management, however, is not a digital problem: even before the advent of computing, scholars were overwhelmed with information.[1] With the ever-expanding amount of Shakespearean scholarship, the *World Shakespeare Bibliography* becomes increasingly critical to how we conduct research.
        This brief intervention focuses on the role of the *World Shakespeare Bibliography* as the field of Shakespeare studies continues to grow, while also considering the related issues of peer review, collaboration, and searchability.

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[1] Ann Blair, *Too Much to Know: Managing Scholarly Information before the Modern Age* (New Haven, CT: Yale UP, 2010).