

>> Hi, Toni, Adrian and Christopher, we're ready for you to begin.

>> Toni Greider: Well, good afternoon, my name is Toni Greider, and I'm director of international programs here at University of Kentucky and I'm here with my colleagues, Adrian Ho and Chris Pool and we're going to talk today about a project that we did. It's actually we're selecting one project from a collaboration that we've had for a number of years now, and that project is Viva Mexico, and it was part of the U.K. College of Arts and Sciences passport To the World series. Just a little bit of background. I was appointed to this position in August of 2010. It's a new position. And at the same time, the college of arts and sciences was beginning its Viva ___ it's Passport to the World program, which it's a whole academic year surrounding a country, its people and there's classes and programming, and the library has always been a part of this. We were a minimal part for the first year, Kentucky and South Africa, but as each year went along, you can see year of China, 2011/2012, and Russia's realms, 2012/2013, we became more and more active and in 2012/2013, I teamed up with the academic liaison for Slavic literature to support Russia's realm and that led to my becoming part of the steering committee for 2013, and that should be 2014. Otherwise, that's the longest program on record. I was appointed to the steering ___ campus_wide steering committee and met with them and we discussed various ideas of how the library could support, and so we came up with a number of things, and I took these things back to the library, to the international working group, and we discussed them. But the one biggest outcome out of all of this was an excellent working relationship with the central programming committee on campus. So we could truly support what they were doing.

In the end, we wound up doing eight exhibits slides, and you can see, three programs, 32 libguides, an international education week activity and a by_product of this was a cover for C & RL news.

The project we're going to talk about is the exhibit that we did in the Rose Street entrance to the William P. Young library and it needed to be highly visual and it needed to be material out of a copy right so in a conversation with Dr. Chris Pool and he brought along his graduate student, Mr. Barry Kidder, we talked about the Mexican codices that we had in our selections so we contacted our director of special collections and we went over and Chris picked out a number of visual images and he'll talk about that later. But the next challenge we had was re_formatting these images, and so we collaborated with our digital library group over in special collections and they were able to digitize these images very high quality so we could blow them up, and we actually were able to blow them up much larger than 30 by 30, but that's what we used for the wall size.

So in the end, we created a multiple ___ we created multiple projects. And this came out of a collaboration with Adrian Ho, our digital scholarship ___ director of digital scholarship, and he contacted me about doing a virtual exhibit alongside the physical exhibit, and so in the end, we had our physical exhibit, Adrian created a URL, and we fed him the information that Barry and Chris put together, along with the images. He created the virtual exhibit alongside the physical exhibit. We had QR codes on

the wall so people could actually read detailed descriptions using their smartphones, or if they didn't want to use a smartphone, we also created a brochure with brief descriptions. In the end, we had some wonderful exhibits, and we wound up on the cover of C & RL news and we got some good PR, which made our dean very happy. I will now turn it over to Chris, and he will talk about the audience.

>> Christopher Pool: Thank you, Toni. This is Chris Pool. So I first wanted to say that this is not my primary area of specialization. I was trained at Tulane and took classes from two wonderful experts on codices, Harvey and Mary Vicker, but my expertise is primarily early and outside of this area. But I am a meso archaeology gist. I do not see the __ oh, the share my screen button, so I'm just going to go on with the slides.

So how do we select the materials? Well, first of all, my goal was to introduce the audience, which I conceived of as the University Community and my class initially, to the rich literature in history and culture of the indigenous peoples of Mexico and Central America.

Yes, if you could do the screen share, that would be great. Okay.

So here we are with the U.K. knowledge, and let me take you to __ so you can see here the various pages from the manuscripts. My audience, as I said, I conceived of as the university community, but Adrian and Toni really have brought it to a worldwide audience of educators and students. And when I was selecting these, I was thinking of them as being exhibited in the entrance hall to the library, so we wanted something very visually impactful, and the patterns and colors of these manuscripts certainly do that. But I also, from a scholarly standpoint, wanted to emphasize the diversity of cultures that did engage in these manuscripts, that it would create them. I wanted to show how they were both pre_Colombian and early colonial manuscripts and I wanted to touch on a number of things including cosmology, prophecy and history, which were very much intertwined, and then economy and daily practice. Let me zoom in on one of these, just to give you an idea of how we can do this.

>> Sorry to interrupt. Chris, we couldn't see your screen share so we've gone back to the slides.

>> Christopher Pool: Oh, okay. Well then let me just move to the next slide. This is the Codex Barbonicus this is a page that illustrates a 13_day period called a trecena and a 260_day calendar throughout meso America. It shows a series of 13 days beginning in the lower left_hand corner, and moving to the right, and then up and ending in the upper right_hand corner. And associated deities, and then the large square shows the two patron deities of this 13_day period, Xipe Totec, the fertility God, and Que __ the feathered servant. I also wanted to compare codices from different cultures and these two illustrate that well. The Madrid Codex on your left is a Maya Codex from the 13th to the 15th centuries, somewhere in there. The one on the right the Aztec from the early 16th century, probably.

And both, as you can see, are similar in structure but differ in details. Both illustrate the creation of the universe and its quadripartic structure, and combine that kind of spatial structure with time through the illustration of the day names around the center here and in the corners here.

And with that I'm going to pass this over to Adrian for the last part of this.

>> Adrian Ho: Hello. I am.

>> Adrian Ho: Ho, director of digital scholarship at the University of Kentucky Libraries. So just now, Toni and Chris talked about an exhibit of the Aztec images, so the virtual exhibit actually resides in the University of Kentucky's institution repository, which is known as U.K. Knowledge. So U.K. knowledge is managed by the department of visual scholarship in the library. It was launched by the end of 2010 and holds the unique scholarship created or sponsored by the university community. So it is built on the digital commons platform licensed from Berkley and atonic press so it is a hosted service from a vendor. There are different types of collections in UKnowledge. One of them is virtual exhibits and we also call them image galleries. So the library has worked with different constituents on campus to create image galleries over the years. Creating an image gallery is a free library service. It aims to provide needs to provide access to note-worthy images. So a list of this can be found on the slide __ I mean yeah, at the URL on the slide, and in the next few minutes, I will walk you through the process of creating an image gallery in collaboration with Toni.

So before creating an image gallery, I gather some basic information from Toni. First, there has to be an informative title that draws people's attention. Based on the title, we have to come up with a short and user-friendly URL for the image galleries created for the Viva Mexico year, and they all have the same beginning, that is XGDP://UK knowledge __ the ending the usually a word taken from the title of the image gallery.

There is usually __ there is always a home page for an image gallery. The home page holds the general description or acknowledgment. In some image galleries, there is a unique logo or image for the home page. You can see one on the current slide.

So when home page is done, I move on to create a record for each image. One important question I ask, Toni, is the order of the images. If there is a specific order, I have to create it in that order. So the UK knowledge system provides an online submission form for me to enter metadata of each image. The form by default has metadata fields for the title, creator's name or a curator's name, description, a creation day, keywords and image source. If Toni and I wanted to create more metadata fields, we can ask Berkley, that is the vendor, to edit the fields. For example, if the records show on the current slide for the records show on the current slides, we decided to have a field for creative commons license, so we created a field for that purpose at the end of the record.

Once the metadata of an image is submitted through the system, there is a record for that image. The URL of the record is URI because it doesn't change as long as the image gallery is still in existence. As shown on the right side of the record, each image can be downloaded in three sizes. They are the default sizes in the system configurations. If the image has been downloaded more than ten times, the download count of the image is displayed below the download buttons.

So now I'm going to talk about some built_in functionality. When the Aztecs image gallery was first created, a digital commons platform only displayed an image as is. Some viewing functionalities were later added to the platform. So now viewers can pan in different directions, zoom in and out, and toggle to full_page view to have a closer look at the image. Unfortunately just now Chris wasn't able to demonstrate functions. Maybe next time. Also, viewers can share the URL of the image by social media. In some image galleries, there is a little map that shows the geographic location where the image is taken. You can see an example on a current slide. When the image gallery is completed, Tony will promote it through a press release on campus. I will mention it on social media just to draw people's attention.

And then on the back end of the digital common system, there is a dashboard that helps the curator of the image gallery and the system administrator gather certain statistics. Data available from the dashboard includes geographic and institutional distributions of the download counts. Dashboard also offers a download map, which is shown on a current slide. I can zoom in the map to find out geographically where the images have been downloaded. I can also generate a link to the download map and share the link with people who participated in the creation of the image gallery. For the Aztecs image gallery, the images have been downloaded numerous times in different countries so by the end of this presentation, please download the statistics with us.

So something about the preservation. The library receives a back_up file off the contents in UK knowledge from Berkley electronic press for every three months. The University of Kentucky libraries is a member of the digital preservation network. So my colleagues in the library's department of digital services will process like a file of UK knowledge and submit the file to the digital preservation network for long_term preservation. So now I'm going to hand the mic to Chris and he is going to talk about our downloads.

>> Christopher Pool: Yes, well just briefly I just want to say that, you know, as a faculty member, I have materials up on researchgate and academia.EDU, but I have never had anything downloaded so much as what has been in this __ in this presentation. We're now over 15,000 downloads, over more than 1400 institutions, and more than 128 countries, and it's just remarkable. We even downloaded maricious at this point. So I wanted to thank Toni and Adrian for this and I'm going to hand it back over to Toni now to field questions.

>> Toni Greider: Okay. We'll now open this for questions if anybody has any questions. No questions? Okay.

>> Thank you, all. And it looks like we do have one question. So Toni, do you connect the record in your online catalog bibliographic records?

>> Toni Greider: No, we do not. Not at this point.

>> And then we have another question. What is the software used for the images?

>> Adrian Ho: Do you mean digitizing the images or holding the images?

>> It looks like they're answering us now.

>> Adrian Ho: Because __ okay. There is another question about a creative license and it's for the whole record. So it's the MH plus annotation of the image. So it's the whole record. The question about the display software, it is the digital commons platform from Berkley at electronic press so base basically it is an online platform created to hold, you know, digital materials. So we use that platform to create our institution repository here, and part of it is to create image galleries.

>> Okay. And it looks like we have another question from Harriet, and she's asking, instead of connecting to the record, do you use OIPMH and harvest bin __

>> Again, we use the digital platform so by default it has that function so the metadata can be harvested, you know, by that protocol.

>> Okay. So if there's no other questions, it looks like we are all set here. Thank you, Toni, Adrian and Christopher. We're really happy you could join us this afternoon.

>> Toni Greider: Okay. Well, thank you very much. I hope you enjoyed our presentation.