

0:0:0.0 --> 0:0:0.400

Ganz, Melissa

Yeah.

0:0:0.440 --> 0:0:0.800

Ganz, Melissa

There you go.

0:0:0.960 --> 0:0:3.530

Ganz, Melissa

OK, so let me do that again.

0:0:3.540 --> 0:0:4.190

Ganz, Melissa

So that.

0:0:5.40 --> 0:0:6.30

Ganz, Melissa

Thank you so much.

0:0:7.60 --> 0:0:10.270

Ganz, Melissa

So that everyone online can hear and it will be recorded.

0:0:10.440 --> 0:0:15.630

Ganz, Melissa

OK, so brief recap, Max Grace, but he literature and information at the University of Wisconsin, Madison.

0:0:15.900 --> 0:0:25.960

Ganz, Melissa

They how he is the digital scholarship librarian in Raynor memorial libraries, where he is part of the digital scholarship lab and Subject area liaison for English History and the Arts on campus.

0:0:27.170 --> 0:0:42.980

Ganz, Melissa

And our second speaker, who is on teams, Elizabeth Warren sneak is the digital collections librarian at Gonzaga's fully centered library, where she oversees, the institutional repository, digital collections in collaboration with university archives and special collections.

0:0:43.30 --> 0:0:46.90

Ganz, Melissa

And Gonzaga is Open Access, scholarly journal publishing services.

0:0:46.960 --> 0:0:55.970

Ganz, Melissa

Previously, she was the digital humanities specialist here at Marquette and the reader libraries where she supported student and faculty digital scholarship instruction and projects.

0:0:56.320 --> 0:0:59.830

Ganz, Melissa

She has an MA in medieval studies from Leeds University in England.

0:0:59.840 --> 0:1:2.350

Ganz, Melissa

Had an MA in English literature from Marquette.

0:1:2.990 --> 0:1:10.230

Ganz, Melissa

Her research interests include Middle English, romance literature, contemporary medieval isms, and the uses of history in America.

0:1:10.960 --> 0:1:13.310

Ganz, Melissa

So I'm going to turn it over to both of our great speakers.

0:1:17.510 --> 0:1:18.220

Ganz, Melissa

Thanks Melissa.

0:1:18.880 --> 0:1:23.230

Ganz, Melissa

Umm, let me let me let me just try to.

0:1:23.600 --> 0:1:27.490

Ganz, Melissa

OK, I think that's about as good as I'm going to get.

0:1:28.80 --> 0:1:29.870

Ganz, Melissa

Can everybody hear me?

0:1:29.880 --> 0:1:31.550

Ganz, Melissa

OK, virtually.

0:1:33.70 --> 0:1:34.540

Ganz, Melissa

Liz, can you send me, like, a thumbs up?

0:1:34.550 --> 0:1:35.240

Ganz, Melissa

If you hear me good.

0:1:35.250 --> 0:1:35.700

Ganz, Melissa

Yeah. OK.

0:1:35.710 --> 0:1:36.280

Ganz, Melissa

Awesome.

0:1:37.10 --> 0:1:38.800

Ganz, Melissa

So thank you.

0:1:38.810 --> 0:1:40.220

Ganz, Melissa

Thank you very much, Melissa.

0:1:40.470 --> 0:1:42.810

Ganz, Melissa

We're going to jump into a.

0:1:44.90 --> 0:1:48.320

Ganz, Melissa

PowerPoint presentation here in a minute that I'm going to be running through.

0:1:48.330 --> 0:2:5.130

Ganz, Melissa

But this is an interesting, uh, a presentation for for all kinds of reasons, of course, but also because I'm here my collaborator and Co presenter Liz is coming in from Gonzaga.

0:2:5.180 --> 0:2:20.610

Ganz, Melissa

So I'm going to be presenting through sharing my screen, and Liz is on various occasions some that I'll be more aware of and others is going to like just interrupt me because we're not sharing space and I can't necessarily see her because I'm going to be sharing my screen.

0:2:20.620 --> 0:2:28.720

Ganz, Melissa

So we're we're feeling very brave and yeah, we have, we have, we're looking forward to it.

0:2:29.80 --> 0:2:33.180

Ganz, Melissa

OK, I'm going to go ahead and share.

0:2:35.610 --> 0:2:36.470

Ganz, Melissa

Screen.

0:2:39.730 --> 0:2:40.20

Ganz, Melissa

You know?

0:2:40.670 --> 0:2:41.400

Ganz, Melissa

OK.

0:2:42.110 --> 0:2:46.160

Ganz, Melissa

Liz, can you just verbally tell us if I'm?

0:2:46.230 --> 0:2:47.630

Ganz, Melissa

If we're sharing well with y'all.

0:2:48.640 --> 0:2:50.540

Wawrzyniak, Elizabeth

You are sharing wonderfully, Max.

0:2:50.750 --> 0:2:51.230

Ganz, Melissa

Perfect.

0:2:51.240 --> 0:2:52.230

Ganz, Melissa

Thank you very much.

0:2:52.240 --> 0:2:52.850

Ganz, Melissa

OK.

0:2:53.300 --> 0:3:0.140

Ganz, Melissa

So we're we're in business, we are going to then start just quickly.

0:3:0.150 --> 0:3:4.50

Ganz, Melissa

I wanna give folks like an overview of of what we're talking about.

0:3:5.340 --> 0:3:23.450

Ganz, Melissa

Our title, kind of what people are probably here for is this middle section, like the meat of the presentation, developing a digital critical edition of Tolkien, fanzines in that kind of a big middle chunk of the presentation, we're going to talk about some kind, like the background of how we ended up working on this.

0:3:23.540 --> 0:3:41.720

Ganz, Melissa

Some things to know about the the collection of fanzines and Marquette, how we kind of like came to this project with some of it's like precursors were as well as talking about the application that we used to develop it, and we're going to show you what that's like.

0:3:42.230 --> 0:3:50.510

Ganz, Melissa

But that like middle chunk of things, is really bookended by a couple smaller parts to introduce all of this.

0:3:50.520 --> 0:4:2.990

Ganz, Melissa

I'm going to talk about the libraries, new web publishing support service that we have launched this this past academic year and at the end I'm going to talk a little.

0:4:3.0 --> 0:4:12.650

Ganz, Melissa

We're going to talk kind of zoom out a little bit and think a little bit about Web publishing in light of some of the things that we've been thinking about around fanzines.

0:4:12.760 --> 0:4:26.230

Ganz, Melissa

But I thought we wanted to begin with the web publishing support service because the application that we're going to be showing you, all that we've developed this addition in is called scalar.

0:4:26.340 --> 0:4:33.100

Ganz, Melissa

This is one of a number of applications that we are supporting through that web publishing hosting service.

0:4:33.220 --> 0:4:47.400

Ganz, Melissa

So if you see if you like what you see here and are interested in using the platform to do similar kinds of work, the web publishing support service is a great vehicle to do that work.

0:4:47.410 --> 0:4:52.510

Ganz, Melissa

So I'm going to begin talking about that, then move on to talking things and the additions.

0:4:52.520 --> 0:5:0.360

Ganz, Melissa

So Part 1 here on this new web publishing hosting service, we kind of launched last fall.

0:5:0.370 --> 0:5:2.90

Ganz, Melissa

We continued to be rolling it out.

0:5:3.620 --> 0:5:12.980

Ganz, Melissa

What that service really is is designed to support students, faculty, and staff to do a number of different kinds of things.

0:5:13.380 --> 0:5:17.750

Ganz, Melissa

These are just some of the kind of genres we have in mind.

0:5:18.30 --> 0:5:23.740

Ganz, Melissa

We're thinking about, you know, dynamic websites, public facing, student writing.

0:5:23.750 --> 0:5:26.490

Ganz, Melissa

We have we're supporting multiple courses this semester.

0:5:26.580 --> 0:5:42.460

Ganz, Melissa

Where students are sharing their work through WordPress sites, we also thinking of Open Access, scholarly publications, open educational resources or textbooks, that kind of thing, as well as digital collections and archives.

0:5:43.70 --> 0:5:55.370

Ganz, Melissa

So we're what we're what we're sharing today is probably most in the category of like an Open Access scholarly publication, but different applications will lend themselves to different kinds of things.

0:5:55.380 --> 0:6:0.810

Ganz, Melissa

So this is the I taste of what we were trying to support on campus.

0:6:2.210 --> 0:6:4.480

Ganz, Melissa

Generally speaking, some specifics.

0:6:4.650 --> 0:6:14.400

Ganz, Melissa

We can provide a support for three years of shared web hosting at basically 3 gigabytes worth of storage.

0:6:16.620 --> 0:6:21.30

Ganz, Melissa

This this all this may sound a little technical.

0:6:21.40 --> 0:6:23.30

Ganz, Melissa

Like what's 3 gigabytes of storage?

0:6:23.160 --> 0:6:24.790

Ganz, Melissa

We've thought about this number.

0:6:24.800 --> 0:6:26.190

Ganz, Melissa

We think it's right for you.

0:6:26.230 --> 0:6:28.250

Ganz, Melissa

So trust us, that's a good number.

0:6:28.960 --> 0:6:30.690

Ganz, Melissa

Now I say three years.

0:6:30.870 --> 0:6:36.30

Ganz, Melissa

Unfortunately, we cannot plan to permanently host projects.

0:6:36.300 --> 0:6:41.350

Ganz, Melissa

There's all kinds of reasons for this, some of which are more interesting than others.

0:6:41.940 --> 0:6:51.480

Ganz, Melissa

What I'll say here is part of the thinking behind that is this is really a kind of like on ramp of a service.

0:6:52.210 --> 0:6:52.980

Ganz, Melissa

We wanna.

0:6:54.580 --> 0:7:5.480

Ganz, Melissa

We want both students as well as faculty to over the course of the time working with us, learn things from us so that they can do more of the work that we're doing behind the scenes on their own.

0:7:5.680 --> 0:7:13.910

Ganz, Melissa

So this is also this like 3 year limit is also a kind of like pedagogical thing, both for like students but also for faculty.

0:7:13.920 --> 0:7:19.420

Ganz, Melissa

We may be working with, so there's also that in the mix.

0:7:19.430 --> 0:7:33.450

Ganz, Melissa

When we think about how long we're planning to support these projects hosted on our own shared, you know web hosting environment and that's really because this is about empowering more people to have these basic skills.

0:7:33.540 --> 0:7:37.170

Ganz, Melissa

And we think three years we can definitely teach you some things in three years.

0:7:37.230 --> 0:7:49.220

Ganz, Melissa

So that's some some specifics about the program, of course kind of in concert with this, we can provide a wide variety of.

0:7:50.80 --> 0:7:55.990

Ganz, Melissa

Consultation and collaboration support areas like digital editions will see a version of that today.

0:7:56.120 --> 0:8:11.270

Ganz, Melissa

Digital collections archives, content management systems, web development and archiving, database design, metadata, and when I say we here, I really want to a highlight for folks.

0:8:11.480 --> 0:8:29.360

Ganz, Melissa

My colleague in in close collaborator in this project, Brendan Lenzner, who is our web and digital scholarship technologies librarian on we kind of started thinking about this, you know, almost a year ago now, last spring.

0:8:29.370 --> 0:8:40.560

Ganz, Melissa

And we've think we've developed a good service and we're excited to be helping folks now this semester and looking forward to working with more folks in the future.

0:8:40.650 --> 0:8:47.300

Ganz, Melissa

So that is the first part of things this web publishing support service.

0:8:47.310 --> 0:8:55.460

Ganz, Melissa

And remember, I start there because what we're doing on scaler is something that anyone on campus could do with this form of support.

0:8:55.580 --> 0:9:7.190

Ganz, Melissa

So there was a link in that earlier in that in those slides where you can learn more about the service, you can also always email me and I can share all the information.

0:9:7.800 --> 0:9:34.720

Ganz, Melissa

But now we're kind of going to move into that middle body of the presentation and here just like to remind folks of what we said we do when we a few weeks ago sharing abstract with Melissa, we said we

were going to talk about why and how we're developing this addition of this particular fanzine called entmoot from the Honeywell Tolkien fanzine collection in the libraries.

0:9:35.650 --> 0:9:39.570

Ganz, Melissa

So we're going to kind of start more in that why section a little more.

0:9:41.190 --> 0:9:45.20

Ganz, Melissa

Like Birds Eye view of like, what's the background of all this?

0:9:45.30 --> 0:9:56.90

Ganz, Melissa

Before getting into the more like nitty gritty of stuff about the collection and then going into what we've been trying to take advantage of in stealer to present this material. So.

0:9:58.560 --> 0:9:59.20

Ganz, Melissa

1st.

0:10:1.690 --> 0:10:3.880

Ganz, Melissa

I we're we.

0:10:6.180 --> 0:10:15.230

Ganz, Melissa

First, this slide is an image from the digital collections of special collections in the libraries.

0:10:15.920 --> 0:10:20.320

Ganz, Melissa

This is from a collection I really think is super cool.

0:10:20.960 --> 0:10:22.930

Ganz, Melissa

Postcards from Manhattan.

0:10:22.940 --> 0:10:37.100

Ganz, Melissa

The portrait photography of Carl Van Vechten and I think this is a pretty good illustration, at least in my mind, for thinking about a lot of the digital work that's been done in libraries over the past 20 years.

0:10:37.170 --> 0:11:10.120

Ganz, Melissa

We've really prioritized the digitization of materials that we hold like locally, and this is across the across the country, colleges, universities, public libraries, different cultural heritage centers are taking the kind of special really like unique resources they have and are digitizing them so that they're more like why obviously more widely available to anyone online rather than needing to be in person to access and and think about those materials.

0:11:11.380 --> 0:11:25.750

Ganz, Melissa

So a collection like this is really, you know, designed as a like digital representation of the physical collection environment, where you're essentially moving through a bunch of documents.

0:11:25.840 --> 0:11:33.430

Ganz, Melissa

So all of these images for example represent different documents that are these examples of portrait photography from Carl Van Vechten.

0:11:34.180 --> 0:11:45.950

Ganz, Melissa

You'll see when we start talking more about our project, the ways we think this is different, I want to mention this is a another project of.

0:11:47.630 --> 0:11:53.730

Ganz, Melissa

Special collections this semester is working on for alumni of the jurisdiction Jesus Parish School.

0:11:55.790 --> 0:12:3.460

Ganz, Melissa

This is built in an application called Omeka which we can also support through the new web publishing support service.

0:12:3.640 --> 0:12:22.420

Ganz, Melissa

A very similar kind of project where we had where there is a a group of a group of community community members who are interested in certain collection and we're motivated enough to fundraise to support staff time to develop this site.

0:12:24.290 --> 0:12:32.400

Ganz, Melissa

And so you can see you know, you can imagine, you know, a alumni of the school being interested in all kinds of documents that are in the collection.

0:12:32.890 --> 0:12:37.580

Ganz, Melissa

Photos, archival material, images of of physical objects.

0:12:37.590 --> 0:12:55.340

Ganz, Melissa

All kinds of things, but this is a really good example of libraries using digital tools to make accessible through a wider public online things that otherwise would be fairly, you know, tucked away in the kind of like, you know, vault, so to speak, of of special collections.

0:12:58.520 --> 0:13:4.970

Ganz, Melissa

Umm lastly I on this topic of like library digital collections work.

0:13:5.80 --> 0:13:11.560

Ganz, Melissa

I thought this is a slide of an object that's part of that, Jeezy perish.

0:13:11.570 --> 0:13:18.320

Ganz, Melissa

We'll collection this is a memoir of a alumni from 1988.

0:13:19.0 --> 0:13:21.610

Ganz, Melissa

Umm, that's when this is written.

0:13:22.240 --> 0:13:35.290

Ganz, Melissa

I'm not sure the year they graduated, I don't remember, but I I grabbed this screenshot because I think it's a pretty good indication of a lot of the digital work that libraries have done.

0:13:35.980 --> 0:13:41.280

Ganz, Melissa

What we're looking at is like a PDF and kind of in like a PDF reader dropped on a website.

0:13:42.740 --> 0:13:50.600

Ganz, Melissa

And what I just want to highlight for folks is something I think we don't think about a ton.

0:13:50.690 --> 0:13:53.180

Ganz, Melissa

We're so used to trading PDF's right?

0:13:53.350 --> 0:13:57.0

Ganz, Melissa

PDF on stands for print document format in.

0:13:57.10 --> 0:14:3.760

Ganz, Melissa

This is totally a it's a digital form that's remediating the logics of print.

0:14:4.300 --> 0:14:5.670

Ganz, Melissa

It's taking it's.

0:14:5.680 --> 0:14:8.620

Ganz, Melissa

It's an attempt to represent a print form.

0:14:8.630 --> 0:14:31.910

Ganz, Melissa

The printed piece of paper in a digital environment and I think a lot of the work that we've the the really critical work that libraries have done in digitizing materials, having all kinds of ways recreated a logic like

this where we take a a like way of thinking that's very familiar to us from print in, recreate it in a digital environment.

0:14:34.110 --> 0:14:34.620

Ganz, Melissa

Liz.

0:14:35.170 --> 0:14:35.920

Wawrzyniak, Elizabeth

Yeah.

0:14:36.240 --> 0:14:37.920

Ganz, Melissa

Yeah, yeah.

0:14:36.330 --> 0:14:40.720

Wawrzyniak, Elizabeth

Can you go back to the content DM site?

0:14:40.730 --> 0:14:41.320

Wawrzyniak, Elizabeth

Thank you.

0:14:41.900 --> 0:14:45.800

Wawrzyniak, Elizabeth

So at this point, Max has arrived.

0:14:45.810 --> 0:15:3.180

Wawrzyniak, Elizabeth

Kind of at the intersection where we basically paired up and decided to work on this project, and I think the work that has been done by special collections and archives in in this digitization is great in a lot of ways.

0:15:3.190 --> 0:15:28.990

Wawrzyniak, Elizabeth

But Max is correct that it remediates that existing bound form in a digital format, and I think we we can all agree that, you know, reading a reading experience between a physical book versus an ebook are they're very different reading experiences and reading text off of an image scan or plain OCR out text, plain text OCR output.

0:15:29.140 --> 0:15:39.720

Wawrzyniak, Elizabeth

Those are different reading experiences, and so Max and I came together to really try to recreate a reading experience.

0:15:39.730 --> 0:15:48.940

Wawrzyniak, Elizabeth

Not not a format, but a reading experience in and you can flip ahead Max because to the that page.

0:15:48.950 --> 0:15:50.620

Wawrzyniak, Elizabeth

Yeah, one more back.

0:15:51.50 --> 0:15:52.260

Wawrzyniak, Elizabeth

Go back to the PDF.

0:15:52.270 --> 0:15:52.620

Wawrzyniak, Elizabeth

Thank you.

0:15:54.20 --> 0:16:6.450

Wawrzyniak, Elizabeth

Because while while the images scanned and the documents scanned are valuable and informative and great for scholarship, they don't translate into a reading experience like the original fanzine material did.

0:16:6.460 --> 0:16:17.610

Wawrzyniak, Elizabeth

And so that was really one of the goals behind our project is to create a way to read these fanzines in a digital format.

0:16:17.720 --> 0:16:21.910

Wawrzyniak, Elizabeth

That was that got closer to the original feel of reading it.

0:16:21.920 --> 0:16:32.180

Wawrzyniak, Elizabeth

And to do that, we had to kind of break out of that existing you know page by page published print document format model that that existed.

0:16:32.190 --> 0:16:40.420

Wawrzyniak, Elizabeth

So in order to kind of recreate the experience, we had to break the format and that's what brought us into this section of our project.

0:16:40.550 --> 0:16:52.890

Wawrzyniak, Elizabeth

And Max is gonna go on a little bit and talk about some existing browser based tools as well that you know people are already doing this kind of work with a variety of tools.

0:16:52.900 --> 0:17:0.130

Wawrzyniak, Elizabeth

The one we chose a scaler, but Max is going to talk briefly about some of the other existing tools and just kind of the inspirations.

0:17:1.670 --> 0:17:2.140

Ganz, Melissa

Yeah.

0:17:2.150 --> 0:17:5.280

Ganz, Melissa

Thanks this the the couple of things we're gonna see now.

0:17:5.290 --> 0:17:6.540

Ganz, Melissa

Kind of, umm.

0:17:6.980 --> 0:17:8.0

Ganz, Melissa

Are are.

0:17:8.50 --> 0:17:8.340

Ganz, Melissa

Yeah.

0:17:8.350 --> 0:17:10.50

Ganz, Melissa

Liz used that term inspiration.

0:17:10.60 --> 0:17:15.60

Ganz, Melissa

They're kind of like the things that are in the back of our minds.

0:17:15.70 --> 0:17:19.0

Ganz, Melissa

When are we're thinking about what kinds of how?

0:17:19.50 --> 0:17:21.610

Ganz, Melissa

What are formats out there?

0:17:21.620 --> 0:17:29.640

Ganz, Melissa

What are ways people are working that create a reading experience that's different than this right to kind of like use some of the language Liz just used.

0:17:30.430 --> 0:17:35.460

Ganz, Melissa

What I'll say in my own personal background, I spent a number.

0:17:35.470 --> 0:17:36.810

Ganz, Melissa

I spent a number of years.

0:17:36.820 --> 0:17:42.390

Ganz, Melissa

You have been Madison working on a digital humanities platform project called Digital MAPA.

0:17:43.890 --> 0:17:44.210

Ganz, Melissa

Umm.

0:17:44.550 --> 0:18:5.440

Ganz, Melissa

And the idea there was it was a fairly simple workspace that would be you could that that could be empty or you could populate it with any number of documents and then you could in different ways annotate those documents into connect the different annotations in a series of links.

0:18:6.100 --> 0:18:21.850

Ganz, Melissa

So this really that experience really kind of informs my sense of like what digital tools can do that's different and that's these kind of like annotation and linking.

0:18:21.940 --> 0:18:29.760

Ganz, Melissa

But then also networking of materials and particular moments on materials rather than the whole document itself.

0:18:30.320 --> 0:18:39.220

Ganz, Melissa

Another tool that I've been been really interested in recently, I think it's really cool, is called a manicure.

0:18:39.230 --> 0:18:47.760

Ganz, Melissa

This is a project built in manicure by Whitney treating who also developed this developed the whole application with a colleague.

0:18:47.770 --> 0:18:54.340

Ganz, Melissa

They're based out of a University of Pennsylvania and very, very similar here.

0:18:54.350 --> 0:19:10.820

Ganz, Melissa

Just looking at this without like starting to go through, you can see by the colors there's different kinds of like pathways of movement involved that's being traced in this text you see some annotation there on the right hand side.

0:19:11.270 --> 0:19:22.690

Ganz, Melissa

If we go in somewhere else, right, you can also have far larger blocks of annotation and content that you can include here and projects like this.

0:19:22.820 --> 0:19:25.410

Ganz, Melissa

I think really, umm uh.

0:19:26.100 --> 0:19:45.820

Ganz, Melissa

Are a great example of the way that digital forms encourage a real breakdown in, like the distinction between like the primary texts and the contextual text right here is here's an example where you know this is an addition of this, a digital theophilus from 1652.

0:19:45.930 --> 0:19:48.620

Ganz, Melissa

But this is all the the editors text, right?

0:19:48.630 --> 0:19:56.560

Ganz, Melissa

And so I like just I grab this image because it can literally like block out the primary text this and I yes.

0:19:56.570 --> 0:19:59.640

Ganz, Melissa

So I'm going to yo.

0:20:0.620 --> 0:20:6.400

Ganz, Melissa

I'm the next one and just to kind of put a like a a local.

0:20:7.560 --> 0:20:9.610

Ganz, Melissa

Spin on all of this.

0:20:10.300 --> 0:20:21.490

Ganz, Melissa

We're in the the process of rethinking what the digital scholarship lab will be in the next like iteration of Raynor Memorial Library.

0:20:22.120 --> 0:20:26.290

Ganz, Melissa

So this is an image of the like current floor plan.

0:20:26.300 --> 0:20:26.870

Ganz, Melissa

I have some.

0:20:26.880 --> 0:20:56.950

Ganz, Melissa

I have some text I've thrown up here from different places on the website where we're describing the lab, but and you can you can tell when the the lab was like begun being like developed and and thinking about the things that we imagined would be happening there ways we could be, it would be being used by students and faculty as like that digital scholarship lab desk will move to the first floor of Rainer in a combined service desk.

0:20:57.20 --> 0:21:2.660

Ganz, Melissa

The separation between like this is like the digital space and this is the book space, right?

0:21:2.670 --> 0:21:4.170

Ganz, Melissa

That all begins to break down.

0:21:4.180 --> 0:21:9.710

Ganz, Melissa

And then I think it raises a ton of questions about, well, what is this space like?

0:21:9.720 --> 0:21:27.850

Ganz, Melissa

What is is the digital lab digital scholarship lab, a real space, or is it simply a a group of people who are both practicing digital writing for the sake of sharing materials that we maybe have on campus, but also practicing this kind of digital writing?

0:21:27.860 --> 0:21:28.90

Ganz, Melissa

Right.

0:21:28.100 --> 0:21:29.380

Ganz, Melissa

Annotating linking.

0:21:29.390 --> 0:21:34.570

Ganz, Melissa

Networking for the sake of learning better how to teach others how to do this.

0:21:34.660 --> 0:22:1.360

Ganz, Melissa

So all of this is to if we we kind of think back to the last you know half dozen slides we see we've seen or Liz and I are talking projects really takes place in but in the context of certain kinds of digital work that have been going on in libraries for you know multiple decades now and that are going to continue to go on because they're absolutely critical.

0:22:1.490 --> 0:22:7.990

Ganz, Melissa

But thinking about what are other kinds of digital work that we could be doing towards slightly different ends?

0:22:8.960 --> 0:22:9.490

Ganz, Melissa

Umm.

0:22:10.20 --> 0:22:10.900

Ganz, Melissa

Liz, do you want to?

0:22:11.860 --> 0:22:12.940

Wawrzyniak, Elizabeth

Yeah, absolutely.

0:22:13.660 --> 0:22:33.720

Wawrzyniak, Elizabeth

So I think I, the digital scholarship lab began, I think 2014 or 16 and it really began as a sort of pedagogical classroom support, individual student project support, individual faculty projects support.

0:22:33.800 --> 0:22:44.630

Wawrzyniak, Elizabeth

And as it's grown and grown and as more faculty have become interested and more students have become interested in doing digital projects or digital scholarship.

0:22:45.220 --> 0:22:57.660

Wawrzyniak, Elizabeth

I think there have been, you know, and there continues to be such an opportunity to become Co creators and that's what Max and I in this project really sort of envisioned.

0:22:58.90 --> 0:22:59.780

Wawrzyniak, Elizabeth

An example of this.

0:22:59.840 --> 0:23:9.780

Wawrzyniak, Elizabeth

The style or the the site that we created is really a case study in how the lab can support larger projects.

0:23:9.990 --> 0:23:20.90

Wawrzyniak, Elizabeth

There have been a couple that were supported while I was there and we were beginning to work with and Doctor Rindfleisch out of out of history on his indigenized Milwaukee project.

0:23:20.230 --> 0:23:37.570

Wawrzyniak, Elizabeth

And I know there are other projects that we've supported in the past and I think the growth of this kind of work really uh, really helps to underpin the pedagogical and the instruction work that the lab does.

0:23:37.660 --> 0:23:50.950

Wawrzyniak, Elizabeth

So it seems to me, there is sort of twinned twin Spires. In in a united kind of mission for the lab and so that is how Max and I kind of envisioned this serving as both an example of projects.

0:23:50.960 --> 0:24:11.410

Wawrzyniak, Elizabeth

We can support through the lab as well as projects that the lab can lead and direct on their own and become producers of knowledge with the collections that exist in the library, taking advantage of all the unique and and the variety of cola questions and information the library has, as well as other other topics and interests. So.

0:24:12.590 --> 0:24:17.20

Ganz, Melissa

Yeah, it's talking about taking advantage of those collections.

0:24:17.810 --> 0:24:24.70

Ganz, Melissa

We we have at random royal libraries, we want to talk briefly about this Honeywell collection.

0:24:25.680 --> 0:24:26.170

Ganz, Melissa

It was.

0:24:26.320 --> 0:24:29.150

Ganz, Melissa

It's a a very extensive collection of fanzines.

0:24:29.160 --> 0:24:32.410

Ganz, Melissa

It's actually was originally collected by a fan.

0:24:32.420 --> 0:24:35.570

Ganz, Melissa

It was kind of like a community project in that way.

0:24:35.880 --> 0:25:3.740

Ganz, Melissa

He began collecting these in in the 70s, and then this collection has a whole kind of like history of imaging for for microfilm in the 90s and then eventually digitization by many, a lot of which was by Honeywell of digital images that were then came to Marquette in the 2000s for in that we were hosting.

0:25:4.270 --> 0:25:19.650

Ganz, Melissa

So what we're doing takes is is kind of like in this very particular institutional, excuse me context and I wanna drop in here the archivist, the curator of the whole token collection that includes not only.

0:25:20.990 --> 0:25:21.560

Ganz, Melissa

Tokens.

0:25:21.570 --> 0:25:22.20

Ganz, Melissa

Materials.

0:25:22.30 --> 0:25:29.540

Ganz, Melissa

But all of these secondary toking paraphernalia kind of materials on Doctor Bill Fliss.

0:25:31.10 --> 0:25:48.650

Ganz, Melissa

And so he's been been working with a Honeywell for a, you know, a long time now because we're also now in the process of eventually physically collecting all of these materials, even though we've had this, the, the libraries and and this fan have had this relationship for a long time.

0:25:48.760 --> 0:25:54.800

Ganz, Melissa

That, more often than not, these materials have been physically located elsewhere and and they will eventually be here.

0:25:54.810 --> 0:26:2.920

Ganz, Melissa

But so this has been really an ongoing collaborations that that is included this digitization, yeah.

0:26:1.410 --> 0:26:3.930

Wawrzyniak, Elizabeth

And before you go on Max, I just want to say one thing.

0:26:3.940 --> 0:26:24.0

Wawrzyniak, Elizabeth

Umm, so this project actually sort of evolves out of a a previous tolkein digital scholarship project that began in late 2017 or early 2018 where the digital scholarship lab and Special Collections collaborated to build a data set.

0:26:24.50 --> 0:26:53.580

Wawrzyniak, Elizabeth

And that brought all of this information contained in the collection of fans means and contained in the OCR scans of the the fanzine images into creating a a downloadable database that could be used for machine machine learning, machine text reading and for a variety of reasons, including the one I think we're all most familiar with.

0:26:53.590 --> 0:27:6.30

Wawrzyniak, Elizabeth

The 2020 COVID pandemic that project has sort of slowed a little bit, and in the meantime, you know, just last year Max and I developed this one.

0:27:6.160 --> 0:27:22.440

Wawrzyniak, Elizabeth

And so those projects just wanna give a shout out to the fact that this this current project represents a sort of spectrum or a long term sort of development of Tolkien digital materials out of that Honeywell collection.

0:27:24.240 --> 0:27:24.630

Ganz, Melissa

Yeah.

0:27:29.630 --> 0:27:30.430

Wawrzyniak, Elizabeth

That was the name, yeah.

0:27:24.640 --> 0:27:30.690

Ganz, Melissa

And that, Liz, I don't know if I heard you say the name was Fellows Hub was the name of that project.

0:27:30.740 --> 0:27:30.960

Ganz, Melissa

Yeah.

0:27:32.400 --> 0:27:35.30

Ganz, Melissa

So there there is.

0:27:35.160 --> 0:27:45.750

Ganz, Melissa

So the images that we are working with are we're all taken out of the digital collections of the library that are preexisting online.

0:27:45.830 --> 0:27:54.180

Ganz, Melissa

So an interesting thing about this project is there's nothing we've done that you needed to be at Marquette to do or even in Milwaukee to do.

0:27:54.190 --> 0:28:3.840

Ganz, Melissa

We could have been in Australia and just with online materials create the same kind of project and so that that's that's an interesting thing to note.

0:28:3.910 --> 0:28:9.600

Ganz, Melissa

But in an interesting because it highlights the critical importance of this digitization.

0:28:9.610 --> 0:28:14.720

Ganz, Melissa

Work over the years that would make this kind of thing possible, whether or not we were here.

0:28:14.800 --> 0:28:29.520

Ganz, Melissa

So we're absolutely like continuing to build on all of this stuff that's happened over, you know, decades, this specific fanzine that we've been working on is called entmoot.

0:28:31.480 --> 0:28:42.770

Ganz, Melissa

And it had a four issues in the mid 60s, four issues, not a ton of issues, but most of these fanzines had very few issues.

0:28:43.200 --> 0:28:53.890

Ganz, Melissa

I think the most maybe like six or seven issues, so a pretty considerable run kind of you know just like some of our scholarly projects.

0:28:54.100 --> 0:29:0.900

Ganz, Melissa

Fans had ideas that they would do for a while, and then, you know, six months later they got other stuff going on.

0:29:0.910 --> 0:29:2.920

Ganz, Melissa

And there there's two issues and it dies, you know.

0:29:2.980 --> 0:29:6.440

Ganz, Melissa

So but Edu was one of the early fanzines.

0:29:6.450 --> 0:29:19.930

Ganz, Melissa

It's not the earliest, but it has a pretty sizable kind of a legitimate run from 65 through October of August of 66.

0:29:23.470 --> 0:29:30.640

Ganz, Melissa

About I wanna say a a little bit more about about entmoot some of the reasons we were interested in it.

0:29:30.760 --> 0:29:32.790

Ganz, Melissa

It is a kind of a.

0:29:33.380 --> 0:29:37.630

Ganz, Melissa

It is a is a standout fanzine for us for a couple of reasons.

0:29:38.60 --> 0:29:42.90

Ganz, Melissa

There is a real interest from the very earliest issues in.

0:29:43.560 --> 0:29:45.70

Ganz, Melissa

Tolkiens languages.

0:29:45.180 --> 0:29:57.670

Ganz, Melissa

This would really like, you know, blow up as a as a cultural phenomenon of people interested in and move is one of the places that people were sharing this kind of research on.

0:29:57.680 --> 0:30:5.550

Ganz, Melissa

Tolkien's language is very early, another kind of interesting facet of entmoot.

0:30:5.600 --> 0:30:16.20

Ganz, Melissa

Is it really like build itself again from the beginning as a representative of a like West Coast Tolkien fandom?

0:30:16.30 --> 0:30:24.810

Ganz, Melissa

That was more like In Sync with, like psychedelic movement and kind of like countercultural stuff at that time period.

0:30:25.180 --> 0:30:34.600

Ganz, Melissa

The Greg Shaw, who edits the fanzine he would go on to do a lot more fanzine work in music.

0:30:34.970 --> 0:30:36.150

Ganz, Melissa

You would be.

0:30:37.640 --> 0:30:47.480

Ganz, Melissa

He would run a A small record studio, so he has kind of like a cultural afterlife well beyond this particular fanzine as well.

0:30:47.490 --> 0:30:50.320

Ganz, Melissa

So in other reason, it's kind of interesting.

0:30:50.370 --> 0:30:51.860

Ganz, Melissa

Liz, do you want to jump in?

0:30:51.870 --> 0:30:53.650

Ganz, Melissa

Anything else on it moot here?

0:30:55.310 --> 0:31:18.420

Wawrzyniak, Elizabeth

Yeah, I think I'll just say that I think I'll just say that it both visually and in terms of the content it offers, you have fans writing quasi scholarly articles about language, you have them referencing a network of other fanzines, talking about articles they've read here or there.

0:31:18.730 --> 0:31:21.840

Wawrzyniak, Elizabeth

There's original poetry.

0:31:22.190 --> 0:31:23.540

Wawrzyniak, Elizabeth

There's original art.

0:31:23.830 --> 0:31:30.80

Wawrzyniak, Elizabeth

It's just, it's a really interesting cultural artifact from a very specific location and period of time.

0:31:30.90 --> 0:31:36.350

Wawrzyniak, Elizabeth

It's very much mid century American countercultural and it's it it just.

0:31:36.360 --> 0:31:38.680

Wawrzyniak, Elizabeth

It's probably one of my favorite of the fanzines because of that.

0:31:40.20 --> 0:31:40.430

Ganz, Melissa

Yeah.

0:31:40.440 --> 0:31:44.560

Ganz, Melissa

And in that reminds me to say, Liz, I'm coming into this project.

0:31:45.430 --> 0:31:46.60

Ganz, Melissa

Uh.

0:31:46.900 --> 0:31:51.50

Ganz, Melissa

Liz was totally like the content specialist.

0:31:51.140 --> 0:31:52.570

Ganz, Melissa

I've never read talking.

0:31:52.580 --> 0:31:54.60

Ganz, Melissa

I saw the movies as a kid.

0:31:54.70 --> 0:31:57.130

Ganz, Melissa

This is not something I knew anything about before coming to Marquette.

0:31:57.760 --> 0:32:8.140

Ganz, Melissa

So, like, yeah, how we ended up at entmoot, that was all just like Liz's, like, intuition and sense of having worked on that earlier on Fellows up project.

0:32:9.640 --> 0:32:12.90

Wawrzyniak, Elizabeth

I'm going to admit I've never read Lord of the Rings either, so.

0:32:12.150 --> 0:32:12.410

Ganz, Melissa

OK.

0:32:14.600 --> 0:32:18.40

Ganz, Melissa

We're so we're we're we're just like kind of amateurs that way as well.

0:32:20.190 --> 0:32:32.900

Ganz, Melissa

Another interesting thing about really all of the fanzines, but it's particularly important and you'll see when we walk through the addition in a moment is often they would include these letter columns, or they would call them letter calls for short.

0:32:32.970 --> 0:32:46.480

Ganz, Melissa

So here's a couple of them from a couple of the first pages of them from a couple issues, and this is where, as the fanzine would circulate, fans would read it, and then they'd write letters back to the editor to be included in future editions.

0:32:46.550 --> 0:32:51.440

Ganz, Melissa

So by the time you get to the 4th issue like the majority of the thing are these letters to the editor?

0:32:52.70 --> 0:32:52.490

Ganz, Melissa

Umm.

0:32:53.400 --> 0:33:7.840

Ganz, Melissa

So this like makes them particularly interesting, and this was all done through the mail people connecting and sharing materials at at at fan conventions.

0:33:8.560 --> 0:33:14.990

Ganz, Melissa

There's a references to multiple different kinds of multiple different fan conventions across the issues.

0:33:15.180 --> 0:33:21.940

Ganz, Melissa

There's references to the Amateur publishing association in there, so there there.

0:33:21.950 --> 0:33:29.880

Ganz, Melissa

There's like a whole like distribution network that they were like riding this year this amongst themselves, including just the plain old post office.

0:33:30.780 --> 0:33:31.50

Ganz, Melissa

Umm.

0:33:32.190 --> 0:33:40.780

Ganz, Melissa

And what we were so to kind of like try to represent all of this in a in a digital way that made sense.

0:33:40.870 --> 0:33:43.680

Ganz, Melissa

We identified a scaler.

0:33:43.690 --> 0:34:10.60

Ganz, Melissa

This is from the alliance for Networking and Visual culture, which is really a collaboration of a number of libraries and and national institutions and the what I think about the way I think of scaler, the and the reason I like it and the reason I think it works well for this project is it's really designed to create like assemblages of multimedia content and link them all up in particular ways that it's tracking.

0:34:11.550 --> 0:34:25.760

Ganz, Melissa

I think this will be clearer in when we actually in the like next slide, we go into the a project, but Liz anything more what what any good introduction to scaler?

0:34:26.590 --> 0:34:27.360

Wawrzyniak, Elizabeth

Yeah.

0:34:27.430 --> 0:34:33.700

Wawrzyniak, Elizabeth

So I think as we wrote in the methodology page, we chose this because it meet our needs.

0:34:33.710 --> 0:34:51.310

Wawrzyniak, Elizabeth

It's free, open source and it integrated really well with our hosting service, which made it a prime candidate, one for our own project here, but also for us to learn it in order to support, you know, web publishing projects brought to us.

0:34:53.110 --> 0:34:53.720

Wawrzyniak, Elizabeth

It is.

0:34:53.730 --> 0:35:17.720

Wawrzyniak, Elizabeth

It's a semantic linked data project, so it's very similar in sort of conception to the idea of a Wikipedia things link and those links create relationships that can then be visualized, and another element that we really liked about scaler is they're built in visualization features which will show and demonstrate in very shortly to you.

0:35:17.730 --> 0:35:36.170

Wawrzyniak, Elizabeth

But we liked the ability that you could take this web publishing object and also make interesting data

visualizations that could then be used for, you know, to, to contextualize, to inform, or just because they're kind of fun to look at.

0:35:37.520 --> 0:35:38.140

Ganz, Melissa

Yeah, in that.

0:35:39.440 --> 0:35:51.210

Ganz, Melissa

The what's powering all of that of visualization is that linked data architecture going on in the background that allows you then to create these visualizations?

0:35:51.220 --> 0:35:59.50

Ganz, Melissa

Just that it allows the application to create them without, you know where then you can even manipulate them, which will we'll see in a SEC.

0:35:59.60 --> 0:36:28.30

Ganz, Melissa

So the the project we're going to go through a number of slides and then we're going to go out into the project, lives at fanzines, Dark Rainer, DDS lab as in digitalscholarship.org and yeah, so fanzines.rainerddslab.org, and we're going to run through number of slides just for kind of simplicity of of showing some some quick things.

0:36:28.220 --> 0:36:35.730

Ganz, Melissa

And then we're going to jump out and Liz is going to show us more of kind of the cooler visualization stuff as well.

0:36:36.700 --> 0:36:42.710

Ganz, Melissa

This is looking at this table of contents feature in scalar.

0:36:44.50 --> 0:36:45.760

Ganz, Melissa

Notice what?

0:36:45.770 --> 0:36:50.100

Ganz, Melissa

So we have a kind of like front table of contents and then you can go into all of the sections.

0:36:50.110 --> 0:37:3.600

Ganz, Melissa

So you can see here like we've navigated to look at a particular article, this one on a system for the phonetic representation of English sounds with the tengwar letters devise this thing.

0:37:3.610 --> 0:37:6.640

Ganz, Melissa

So this is part of like the linguistic interest of this right.

0:37:7.370 --> 0:37:11.860

Ganz, Melissa

And you can see it's it's it's by.

0:37:11.930 --> 0:37:14.280

Ganz, Melissa

There's A tag on this for Don Simpson.

0:37:14.290 --> 0:37:15.10

Ganz, Melissa

Who's the author?

0:37:17.210 --> 0:37:22.880

Ganz, Melissa

You can also then see if you were to look at another article from that same second issue.

0:37:22.950 --> 0:37:26.140

Ganz, Melissa

So here's looking at the letter column for that issue.

0:37:26.230 --> 0:37:30.500

Ganz, Melissa

You can see all the authors that are represented in that letter column.

0:37:32.710 --> 0:37:43.250

Ganz, Melissa

This is another article from the that second issue in I have this up here to to note a couple things we decided early on.

0:37:44.790 --> 0:38:2.390

Ganz, Melissa

Because referencing back to what Liz talked about earlier, like a form for this, the the experience of reading this thing that was going to make sense on the web, we privileged the text of these documents over the like how they were broken up into pages.

0:38:2.480 --> 0:38:2.790

Ganz, Melissa

Yes.

0:38:3.220 --> 0:38:8.470

Ganz, Melissa

So when you go through, you know, so, so like we saw on the table of contents, it's all organized by article.

0:38:8.720 --> 0:38:19.950

Ganz, Melissa

And then as you read through an article as new pages as like you would have turned a page, you'd see another page like this in like you know, on the side of the text.

0:38:20.100 --> 0:38:31.750

Ganz, Melissa

So we wanted something that someone could simply scroll through one web page and see all the text in that article, but they would have easy access to all of the pages of the fanzine.

0:38:31.820 --> 0:38:34.610

Ganz, Melissa

That one would have flipped through if they were reading hard copy.

0:38:35.830 --> 0:38:38.500

Ganz, Melissa

You can also notice here there's a couple.

0:38:38.510 --> 0:38:40.20

Ganz, Melissa

There's a few examples on this.

0:38:40.110 --> 0:38:44.310

Ganz, Melissa

The text that is in like a blue as if it's a hyperlink.

0:38:44.320 --> 0:38:48.100

Ganz, Melissa

With these little there's little squarish icons next to them.

0:38:48.170 --> 0:38:49.240

Ganz, Melissa

These are.

0:38:49.290 --> 0:38:52.40

Ganz, Melissa

They're like Steelers, like note feature.

0:38:52.110 --> 0:38:57.460

Ganz, Melissa

So if you were to click and roll over one of these, you could see a note like this one.

0:38:57.470 --> 0:39:2.980

Ganz, Melissa

So this is a a note about the A particular edition of Lord of the Rings.

0:39:3.170 --> 0:39:5.290

Ganz, Melissa

This fanzines out of the mid 60s.

0:39:5.720 --> 0:39:26.670

Ganz, Melissa

This is pretty shortly after the books begin being published in the US, There's all kinds of stuff in this comparing the different copies attempts to develop a citation systems for particular text that then you

could take a citation from one book and put it in a formula and get the page number in the other edition.

0:39:26.680 --> 0:39:27.50

Ganz, Melissa

Right.

0:39:27.100 --> 0:39:30.950

Ganz, Melissa

So the the the publishing history is interesting here.

0:39:31.0 --> 0:39:36.840

Ganz, Melissa

So that's an example of a kind of thing we in that gets included here.

0:39:38.520 --> 0:39:40.230

Ganz, Melissa

Umm something.

0:39:40.320 --> 0:39:47.450

Ganz, Melissa

Just for for reference, we generally decided we weren't going to notate all of the Tolkien lore.

0:39:48.350 --> 0:39:51.100

Ganz, Melissa

We just, we didn't have it in us and I don't know it.

0:39:51.110 --> 0:39:53.360

Ganz, Melissa

So and Liz housing red talking either.

0:39:53.370 --> 0:39:57.780

Ganz, Melissa

So we're like if anyone comes to this, they're probably pretty interested anyway.

0:39:58.30 --> 0:40:4.180

Ganz, Melissa

We don't need to remind them the needs of themes of the dwarves or whatever, you know? Yeah.

0:40:2.740 --> 0:40:12.230

Wawrzyniak, Elizabeth

Well, and we decided we decided our focus was on the the fanzine as an object, not be fandom.

0:40:12.750 --> 0:40:12.950

Ganz, Melissa

Yeah.

0:40:12.610 --> 0:40:17.970

Wawrzyniak, Elizabeth

And there are plenty of Tolkien resources out there for anyone who wants to know.

0:40:18.680 --> 0:40:23.360

Wawrzyniak, Elizabeth

Get deep into the lore, so that's how we sort of made our decision about focus.

0:40:24.540 --> 0:40:24.960

Ganz, Melissa

Yeah.

0:40:24.970 --> 0:40:44.80

Ganz, Melissa

And so like we we we like we like references and annotations on things that give some indication of like the material context in which these people were working, whether it was you know particular issues of publication history, particular language that's that's unique to fanzines.

0:40:44.90 --> 0:40:50.70

Ganz, Melissa

That's like most people would not know these terms, but they were very commonly being used among the fans.

0:40:50.340 --> 0:40:53.630

Ganz, Melissa

References to maps in the books.

0:40:53.640 --> 0:40:56.530

Ganz, Melissa

Which people were really crazy for appendices.

0:40:56.540 --> 0:41:1.570

Ganz, Melissa

All this kind of thing, if we were so notice.

0:41:1.580 --> 0:41:5.840

Ganz, Melissa

Sorry, you see under that annotation title where it says Lord of the Rings.

0:41:5.850 --> 0:41:7.20

Ganz, Melissa

Ballantine books.

0:41:7.30 --> 0:41:7.780

Ganz, Melissa

It says go to.

0:41:7.790 --> 0:41:16.120

Ganz, Melissa

Note you can jump out to these notes and then because of this whole linking scenario, you could see where else in the addition is this.

0:41:16.130 --> 0:41:26.280

Ganz, Melissa

Note also included as a note, so if you were interested in, I want to see every time this, like Ballantine Books Edition, is referenced.

0:41:26.370 --> 0:41:32.510

Ganz, Melissa

You could go to that note page and then see all of like the trail of what is pointing to this page.

0:41:32.800 --> 0:41:34.610

Ganz, Melissa

So that's these other like hyperlinks.

0:41:34.620 --> 0:41:35.140

Ganz, Melissa

These are other.

0:41:36.320 --> 0:41:38.390

Ganz, Melissa

Articles in various editions.

0:41:40.870 --> 0:41:49.440

Ganz, Melissa

Umm, this is a looking at the bottom of a the letter column in the second issue.

0:41:49.510 --> 0:41:53.940

Ganz, Melissa

So notice here we have down at the bottom a couple things.

0:41:53.950 --> 0:42:6.740

Ganz, Melissa

You can see one this page is a note pages themselves can be notes, so in that tells you like what is what later in the fanzine is pointing back to this page.

0:42:6.890 --> 0:42:16.330

Ganz, Melissa

You can see in in the in in three TI tell you which is a term they use for the letter columns and the 3rd and 4th edition people in.

0:42:16.340 --> 0:42:21.810

Ganz, Melissa

This is saying people in the third issue are referencing letters from the second this page.

0:42:22.50 --> 0:42:33.280

Ganz, Melissa

You can also see all of the links out to all of the notes pages for the various authors, so that's down here, like Thanks knee pain and all these things.

0:42:34.900 --> 0:42:37.770

Ganz, Melissa

One of them here is like Fred Hollander.

0:42:37.860 --> 0:42:48.20

Ganz, Melissa

And so I go here to know where you can see pages, notes, pages that are representing people who were authors.

0:42:48.110 --> 0:42:51.540

Ganz, Melissa

They have another layer of like linking content.

0:42:51.550 --> 0:42:54.480

Ganz, Melissa

Here we can see Fred Hollander.

0:42:54.920 --> 0:43:6.620

Ganz, Melissa

This page is a note in down there at the bottom that means a Hollander is referenced in this other page of the fanzine, but you can also see this person isn't author of in.

0:43:6.630 --> 0:43:9.40

Ganz, Melissa

See all of the places where they contributed materials.

0:43:9.90 --> 0:43:10.710

Ganz, Melissa

So Fred Hollander, for example.

0:43:11.60 --> 0:43:16.120

Ganz, Melissa

He umm, he gets the first issue and he he writes into every letter column after that.

0:43:19.590 --> 0:43:21.620

Ganz, Melissa

This is just I put down here myself.

0:43:21.630 --> 0:43:32.500

Ganz, Melissa

I'm returning back to the page we saw before the bottom of the the the INT move, second volume letter column and then you can see of the visualization.

0:43:32.510 --> 0:43:44.770

Ganz, Melissa

This is a visualization that I kind of dragged around to of the connections in the project with to this second letter column right there in the middle called Amen Law.

0:43:46.410 --> 0:43:47.360

Ganz, Melissa

You can I.

0:43:47.370 --> 0:43:58.260

Ganz, Melissa

I kind of like arrange these in such a way to to highlight something that I noticed you can down kind of like if you imagine this image is kind of like a triangle with like.

0:43:58.350 --> 0:44:0.680

Ganz, Melissa

Yeah, a pointy triangle at the top.

0:44:0.690 --> 0:44:9.40

Ganz, Melissa

With that Barry Gold circle down at the lower left hand side is entmoot one Ammon law.

0:44:9.50 --> 0:44:17.740

Ganz, Melissa

That's the first letter column and then on the the the bottom right hand side you see entmoot 3T IW.

0:44:17.750 --> 0:44:37.810

Ganz, Melissa

That's the letter column and the 3rd edition, so I like this little visualization just because it gives you a sense of the way the, the, the, the letter columns kind of like track in in like an expansive way where like you start from letter two and there's like reverberations out into the set foot.

0:44:38.50 --> 0:44:39.120

Ganz, Melissa

You start with issue 1.

0:44:39.130 --> 0:44:49.290

Ganz, Melissa

There's reverberations out into the letter column of Issue 2, and then you have far more lines of connection going to the letter column for three like it's picking up steam as it goes.

0:44:51.270 --> 0:44:56.960

Ganz, Melissa

You can also see this material like in a map in a in a spatial data.

0:44:57.30 --> 0:45:6.60

Ganz, Melissa

So here these were the locations of all of the tags in that second letter column you can see a number.

0:45:6.70 --> 0:45:20.680

Ganz, Melissa

There's actually 3 down there around LA, there's a number of kind of around the East Coast, some others we can, you know, click we can, you know, see the names associated with these different points and we can also then travel to their particular pages.

0:45:20.960 --> 0:45:26.760

Ganz, Melissa

So for example, here is Don Simpsons page and I have here.

0:45:26.810 --> 0:45:35.280

Ganz, Melissa

I've already clicked that additional metadata when there's a little additional metadata button that you can Click to see, or you can toggle on and off.

0:45:35.350 --> 0:45:38.510

Ganz, Melissa

I've toggled it on here so you can see those coordinates.

0:45:38.520 --> 0:45:50.580

Ganz, Melissa

That's what's like populating the map or the the spatial coordinates associated with these pages, and those are gotten from the letter columns because they would print the addresses of people at the letter column.

0:45:51.210 --> 0:45:59.70

Ganz, Melissa

So and you can also see that DC terms creator are our student assistant on Benjamin Fenelon.

0:45:59.220 --> 0:46:6.330

Ganz, Melissa

She was the one who went in and found all these coordinates and populated all of these people with that information.

0:46:6.430 --> 0:46:15.600

Ganz, Melissa

So we have included on these pages his name as a creator tag for the page to represent that contribution of the data.

0:46:17.230 --> 0:46:19.900

Ganz, Melissa

Umm, the little peek behind the scenes?

0:46:19.910 --> 0:46:24.240

Ganz, Melissa

And then we're gonna jump out to the the the project.

0:46:24.690 --> 0:46:37.450

Ganz, Melissa

This is kind of like what the editing admin side of things looks like to give you a sense of what you're seeing as like a creator, I'm here's further down that page where you can see that metadata for example.

0:46:38.930 --> 0:46:46.0

Ganz, Melissa

So just a, just a little glimpse of the the way this application works on the creator side of things.

0:46:46.450 --> 0:46:49.480

Ganz, Melissa

Now I'm the I'm going to jump out and stop sharing my experience.

0:46:49.490 --> 0:46:51.410

Ganz, Melissa

Turn it over to to Liz.

0:46:55.640 --> 0:46:57.980

Ganz, Melissa

OK, I should be stopped sharing.

0:46:59.770 --> 0:47:0.840

Wawrzyniak, Elizabeth

And I think I started.

0:47:0.850 --> 0:47:1.960

Wawrzyniak, Elizabeth

So let me know if you can see.

0:47:1.350 --> 0:47:2.20

Ganz, Melissa

OK, cool.

0:47:2.30 --> 0:47:2.280

Ganz, Melissa

Awesome.

0:47:3.120 --> 0:47:3.630

Ganz, Melissa

Sweet.

0:47:3.700 --> 0:47:4.300

Ganz, Melissa

Yeah, you're good.

0:47:1.970 --> 0:47:5.670

Wawrzyniak, Elizabeth

You should seem married perfect.

0:47:5.680 --> 0:47:8.50

Wawrzyniak, Elizabeth

So this is the live version of the site.

0:47:8.60 --> 0:47:12.800

Wawrzyniak, Elizabeth

Here it there's a couple of different things I want to point out right at the top.

0:47:12.810 --> 0:47:14.800

Wawrzyniak, Elizabeth

You can start right here from the preface.

0:47:15.610 --> 0:47:25.100

Wawrzyniak, Elizabeth

Scaler allows you to establish paths through materials, so you can establish or set up a linear kind of track of how people should follow the information.

0:47:25.750 --> 0:47:34.110

Wawrzyniak, Elizabeth

And So what we've done is created a path that exists as kind of our welcome, beginning with the preface and going into our methodology.

0:47:34.120 --> 0:47:35.660

Wawrzyniak, Elizabeth

And then the scenes themselves.

0:47:36.130 --> 0:47:41.270

Wawrzyniak, Elizabeth

But people can also go to the top here and they want to go straight to Azin.

0:47:41.310 --> 0:47:50.490

Wawrzyniak, Elizabeth

So these are all what we call paths, because without us establishing sort of a walk through the data, it exists as just data.

0:47:50.500 --> 0:48:0.250

Wawrzyniak, Elizabeth

So we imposed the structure upon it in the same way that the original fanzine authors put their content in a certain order.

0:48:1.520 --> 0:48:3.520

Wawrzyniak, Elizabeth

A few things we just want to point out.

0:48:3.530 --> 0:48:51.320

Wawrzyniak, Elizabeth

We we wrote down kind of an opening preface here explaining about the Honeywell Collection and Scaler and also this is a this a lot of these people, some of them have have passed obviously we as we're doing research to kind of add that contextual information but many of them are still alive and active fans so we wanted to make sure that we had a method for individuals with information about a person an article or or or questions to reach out to us so it's it is a a growing and kind of living document we can

kind of we drop into the methodology where we explain our process of creation answering basically three questions why you know why why do we wanna do this.

0:48:51.440 --> 0:48:52.670

Wawrzyniak, Elizabeth

What do we wanna do?

0:48:52.720 --> 0:48:56.930

Wawrzyniak, Elizabeth

And then how we're gonna do it as well as some basic instructions on how to read this site.

0:48:56.940 --> 0:49:1.770

Wawrzyniak, Elizabeth

So there are some choices we made in terms of paths in terms of tags versus notes.

0:49:1.780 --> 0:49:22.230

Wawrzyniak, Elizabeth

So A tag is anytime someone authors something or create something, artists get tagged as well, so you can identify the difference on their page between them being mentioned and then being a creator of something versus a note which is just when somebody's mentioned or when we're adding contextual information.

0:49:22.240 --> 0:49:24.920

Wawrzyniak, Elizabeth

Kind of just a standard annotation. Umm.

0:49:25.550 --> 0:49:27.950

Wawrzyniak, Elizabeth

And then how to use these visualization features?

0:49:27.960 --> 0:49:33.560

Wawrzyniak, Elizabeth

Because there are two types, there is the visualizations where you can just go up to the top left.

0:49:33.570 --> 0:49:40.60

Wawrzyniak, Elizabeth

Here, under this way Finder icon and just kind of see visualizations and we'll demonstrate that in a moment.

0:49:40.270 --> 0:49:52.940

Wawrzyniak, Elizabeth

But the best thing that honestly, my favorite part about Scaler is that individuals at this site can create their own lenses or ways of exploring the material.

0:49:52.950 --> 0:49:59.120

Wawrzyniak, Elizabeth

This is the discovery layer that they can Max is not in case she's like yes, she used the term discovery layer.

0:49:59.230 --> 0:50:12.710

Wawrzyniak, Elizabeth

It's a discovery layer that individual users can basically lay over the site, create, and then if they think it's something valuable that we might be interested in, submit it to us as editors for consideration of making them public.

0:50:12.720 --> 0:50:15.620

Wawrzyniak, Elizabeth

So we've got a few public lenses here and a private one.

0:50:15.630 --> 0:50:34.410

Wawrzyniak, Elizabeth

I'm not quite sure how I want that language tag to work yet, so I'm just gonna demonstrate a few of the tags for you and one more thing I wanted to point out Max added this, but the kind of the end at any point you can you click this little thing and it'll show you kind of the citations and context of a page.

0:50:34.420 --> 0:50:39.640

Wawrzyniak, Elizabeth

So I'm just gonna go to a more interesting page so we can demonstrate that real quick.

0:50:41.30 --> 0:50:45.150

Wawrzyniak, Elizabeth

Probably the busiest page we have is this entmoot 4 letter column.

0:50:45.160 --> 0:50:47.120

Wawrzyniak, Elizabeth

There are just, it comprises.

0:50:47.130 --> 0:50:50.20

Wawrzyniak, Elizabeth

Probably it's gonna take a minute for me to get there.

0:50:50.130 --> 0:50:53.870

Wawrzyniak, Elizabeth

It comprises probably 75% of this issue.

0:50:54.610 --> 0:50:55.790

Wawrzyniak, Elizabeth

Umm there.

0:50:55.410 --> 0:50:55.810

Ganz, Melissa

Interrupt.

0:50:56.390 --> 0:51:2.140

Ganz, Melissa

OK, I was just checking my email and I have an email from about half an hour ago Gerry saying that they couldn't hear anything.

0:51:2.410 --> 0:51:4.940

Ganz, Melissa

Just could you maybe just make sure that everyone's OK on teams?

0:51:5.90 --> 0:51:10.180

Ganz, Melissa

Can can someone throw like a raised hand or a thumbs up?

0:51:10.190 --> 0:51:10.870

Ganz, Melissa

If you can hear, OK.

0:51:14.350 --> 0:51:14.730

Ganz, Melissa

Good.

0:51:14.900 --> 0:51:16.590

Wawrzyniak, Elizabeth

That might have been the earliest, yeah.

0:51:14.800 --> 0:51:17.330

Ganz, Melissa

Thank you. Yeah.

0:51:18.120 --> 0:51:23.360

Wawrzyniak, Elizabeth

So this is this is a huge page full of letters written in.

0:51:23.370 --> 0:51:31.810

Wawrzyniak, Elizabeth

I'm just quickly scrolling for you, but you can go here and see it's tagged by all these different things and then you can go in and it'll create a visualization for you.

0:51:31.820 --> 0:51:40.400

Wawrzyniak, Elizabeth

The standard is this forced directed here, but you have options to go look at it as a grid and this will show you that entmoot is connected to all of these things.

0:51:40.800 --> 0:51:43.370

Wawrzyniak, Elizabeth

Umm, so that's that's available on every page.

0:51:43.380 --> 0:51:49.100

Wawrzyniak, Elizabeth

If you wanna see a visualization of that particular page, so I'm gonna go.

0:51:49.250 --> 0:51:50.620

Wawrzyniak, Elizabeth

I'm gonna start with the lenses.

0:51:50.670 --> 0:51:54.80

Wawrzyniak, Elizabeth

So these public lenses, we've published three of them.

0:51:54.780 --> 0:51:56.860

Wawrzyniak, Elizabeth

One is is pretty standard.

0:51:56.870 --> 0:52:2.440

Wawrzyniak, Elizabeth

You already kind of saw it with Max's location, but I'm gonna pin in on zoom in on this one.

0:52:2.670 --> 0:52:7.220

Wawrzyniak, Elizabeth

So this is just LA Area fans who written in and what I'd like to do.

0:52:7.470 --> 0:52:11.500

Wawrzyniak, Elizabeth

You can write a little bit at the top explaining what this is.

0:52:11.590 --> 0:52:29.520

Wawrzyniak, Elizabeth

What I'd like to do is a number of individuals mentioned or writing into these scenes identify themselves as Los Angeles areas, fan area fans, and so right now these are just the LA fans who wrote in or contributed content.

0:52:29.590 --> 0:53:0.770

Wawrzyniak, Elizabeth

But I think what would be really interesting is to as many as we can identify as Los Angeles areas fans add that location data into their records so that we can populate and see just what a large community of people from LA were involved in this fanzine or mentioned in this fanzine because it's pretty, I don't know if you saw there was one of the annotations or notes Mac showed earlier was about a guy who lived in a series of what they called them fan shacks, or they actually had some cruder words for them.

0:53:0.780 --> 0:53:1.970

Wawrzyniak, Elizabeth

Or they sound cruder.

0:53:1.980 --> 0:53:8.150

Wawrzyniak, Elizabeth

So I'm not gonna say them, but these fan shacks were groups of fans would live in these houses they'd rent together.

0:53:8.220 --> 0:53:15.120

Wawrzyniak, Elizabeth

I mean, you can see that like these two gentlemen here, Don Simpson and and move this close.

0:53:15.130 --> 0:53:18.320

Wawrzyniak, Elizabeth

This Ted Johnston we're basically neighbors in LA.

0:53:18.410 --> 0:53:25.40

Wawrzyniak, Elizabeth

So on the one hand, you've got a fanzine that is being distributed.

0:53:26.250 --> 0:53:27.380

Wawrzyniak, Elizabeth

Ohh, I went back.

0:53:27.470 --> 0:53:29.330

Wawrzyniak, Elizabeth

You gotta fanzine that's being distributed.

0:53:31.550 --> 0:53:32.600

Wawrzyniak, Elizabeth

These are all the letters.

0:53:32.610 --> 0:53:33.280

Wawrzyniak, Elizabeth

These are the letters.

0:53:34.210 --> 0:53:40.880

Wawrzyniak, Elizabeth

These are the locations of all the letter column writers that included their address when submitting their letter.

0:53:41.150 --> 0:53:49.690

Wawrzyniak, Elizabeth

So on the one hand, you've got, you know, a dispersion all the way out into the Netherlands.

0:53:49.880 --> 0:54:2.350

Wawrzyniak, Elizabeth

I'm not exactly Finland, I can't see but and on the other hand, you've got this huge collection of people in LA, so it's just such an interesting macro and micro network that you've got going here.

0:54:3.0 --> 0:54:6.930

Wawrzyniak, Elizabeth

Another thing we did, another lens we created.

0:54:7.470 --> 0:54:28.10

Wawrzyniak, Elizabeth

So in these letter columns, a number of them, at least three of them, discussed the possibility, or the inevitability of Tolkien's works being filmed by Hollywood, and what kind of appears is that they're terrified of the disneyfication of the Lord of the Rings and The Hobbit.

0:54:28.90 --> 0:54:30.980

Wawrzyniak, Elizabeth

So right here we've got I created a lens.

0:54:30.990 --> 0:54:46.580

Wawrzyniak, Elizabeth

I filtered it down to anything content wise it can do a standard search just like a Google search throughout all the text of the site for Disney and you can see that in Entmoot 2 three and four the letter columns you've got them talking about Walt Disney.

0:54:47.50 --> 0:54:55.390

Wawrzyniak, Elizabeth

Like I said, they're they're kind of terrified of the idea that Walt Disney will buy the rights to Lord of the Rings and make a movie that they will find terrible.

0:54:56.380 --> 0:55:8.530

Wawrzyniak, Elizabeth

So that's just a way that some people are both editors and visitors on the site can explore and visualize information, and then you've got these standard visualizations here.

0:55:8.940 --> 0:55:17.310

Wawrzyniak, Elizabeth

You can see there's a variety of different types of them from the standard word cloud to a radial to a grid.

0:55:17.320 --> 0:55:19.950

Wawrzyniak, Elizabeth

I'm gonna show you the grid because it's actually kind of one of my favorites.

0:55:21.670 --> 0:55:28.20

Wawrzyniak, Elizabeth

UM, because it lets you see the relationships between information in just different visual ways.

0:55:28.590 --> 0:55:31.950

Wawrzyniak, Elizabeth

So right now it's taking a second because I had it do the whole site.

0:55:32.630 --> 0:55:34.480

Wawrzyniak, Elizabeth

It's a little bit of a heat map.

0:55:35.170 --> 0:55:38.430

Wawrzyniak, Elizabeth

Darker colors indicate more connections.

0:55:38.440 --> 0:55:41.280

Wawrzyniak, Elizabeth

So right here this is entmoot 4.

0:55:41.770 --> 0:55:48.0

Wawrzyniak, Elizabeth

That final letter column it has the most connections out of anything in this entire site.

0:55:48.610 --> 0:55:52.800

Wawrzyniak, Elizabeth

Every different type of information or data or page is a different color.

0:55:53.10 --> 0:55:56.170

Wawrzyniak, Elizabeth

How green are media items you can see and moot.

0:55:56.180 --> 0:56:0.630

Wawrzyniak, Elizabeth

Four has a lot of media items, so those those are pages.

0:56:1.480 --> 0:56:2.40

Wawrzyniak, Elizabeth

Let's see.

0:56:3.250 --> 0:56:6.760

Wawrzyniak, Elizabeth

This year shows you kind of a path in order.

0:56:6.770 --> 0:56:20.90

Wawrzyniak, Elizabeth

It's got those little numbers along it of what content, what pages exist where, so you get to visualize the relationships between different types of material, and then you can actually go in and search for specific things.

0:56:20.100 --> 0:56:33.240

Wawrzyniak, Elizabeth

So I'm going to look for just tags and any related item, so tags are authors going to show me that the the most popular, the most, the author with the most content is Greg Shaw.

0:56:33.250 --> 0:56:46.850

Wawrzyniak, Elizabeth

Which makes sense because again, he's the editor of the scene, but it just it gives you this kind of heat map of of where the density in people's contributions or the density of relationships are that I find really interesting.

0:56:46.940 --> 0:56:51.310

Wawrzyniak, Elizabeth

So Max, is there anything else you wanted me to demonstrate while I'm here?

0:56:51.240 --> 0:56:53.150

Ganz, Melissa

No, I think that's I think that's fabulous.

0:56:54.20 --> 0:56:58.490

Wawrzyniak, Elizabeth

OK, I'm going to stop sharing then and we can go on to the next part of the presentation.

0:56:57.520 --> 0:57:0.90

Ganz, Melissa

OK, I think I think we're gonna.

0:57:0.520 --> 0:57:11.510

Ganz, Melissa

I think we're gonna end on a high and cool note and say a thank you everyone and and let's I think we go like right into Q&A list.

0:57:11.520 --> 0:57:11.900

Ganz, Melissa

Sound good?

0:57:12.430 --> 0:57:12.890

Wawrzyniak, Elizabeth

Absolutely.

0:57:13.350 --> 0:57:13.760

Ganz, Melissa

Yeah.

0:57:13.770 --> 0:57:14.420

Ganz, Melissa

Thank you everybody.

0:57:21.90 --> 0:57:24.730

Ganz, Melissa

So maybe folks on the.

0:57:25.700 --> 0:57:26.310

Ganz, Melissa

Umm.

0:57:26.760 --> 0:57:29.430

Ganz, Melissa

On on teams, if they can.

0:57:29.500 --> 0:57:38.270

Ganz, Melissa

If they wanna ask question raising him or or I'll open up the chat too and then anybody in the room just feel free to jump in whenever the spirit moves you.

0:57:51.900 --> 0:57:52.190

Ganz, Melissa

Can't.

0:57:52.820 --> 0:58:2.320

Ganz, Melissa

Did you have to manually tag all of the connection points within the scene?

0:58:3.290 --> 0:58:3.850

Ganz, Melissa

Yes.

0:58:4.170 --> 0:58:4.700

Ganz, Melissa

Yeah.

0:58:4.710 --> 0:58:12.600

Ganz, Melissa

So for the for the recording Nicole's asking, do we have to manually tag all these points in the scene?

0:58:12.670 --> 0:58:13.300

Ganz, Melissa

Yeah.

0:58:13.310 --> 0:58:16.100

Ganz, Melissa

So you know, you're literally you're you're creating.

0:58:16.150 --> 0:58:21.740

Ganz, Melissa

So the what that process kind of looks like is you're putting text on a page and text that right?

0:58:21.750 --> 0:58:27.440

Ganz, Melissa

That's starting from OCR from an earlier version of the Fellows have version of this project that then.

0:58:28.480 --> 0:58:35.490

Ganz, Melissa

Are in many cases are student assistant Ben was cleaning up OCR like weird characters.

0:58:35.500 --> 0:58:37.250

Ganz, Melissa

It doesn't grab and all this kind of thing.

0:58:37.370 --> 0:58:43.70

Ganz, Melissa

And then you are reading through that document for moments to tag.

0:58:43.620 --> 0:58:46.210

Ganz, Melissa

Moments to annotate, which are kind of like.

0:58:45.940 --> 0:58:48.490

Wawrzyniak, Elizabeth

I'm just kind of demonstrating above while you're talking.

0:58:47.300 --> 0:59:1.930

Ganz, Melissa

Yeah, yeah, it's So what it looks like functionally is highlighting text, identifying that you're gonna make a link out of it, and then identifying another page, whether that's a note page or it's like a page for an article.

0:59:1.990 --> 0:59:5.450

Ganz, Melissa

That is that the other side of that relationship, yeah.

0:59:10.390 --> 0:59:10.610

Ganz, Melissa

Yeah.

0:59:11.270 --> 0:59:19.950

Ganz, Melissa

So following up on that is I was initially thinking there might be a relational database in behind this, but that doesn't sound like it.

0:59:20.200 --> 0:59:20.970

Ganz, Melissa

So what is?

0:59:21.360 --> 0:59:22.810

Ganz, Melissa

What is going on behind there?

0:59:23.660 --> 0:59:33.630

Ganz, Melissa

Behind there is like a it's all the the the link data is like through RDF I think.

0:59:33.730 --> 0:59:36.610

Ganz, Melissa

So it's not, yeah, go for it.

0:59:34.120 --> 0:59:40.290

Wawrzyniak, Elizabeth

They're actually there actually is a database behind it, and in fact you can.

0:59:40.300 --> 0:59:46.450

Wawrzyniak, Elizabeth

You can download it, I just I was playing around with this yesterday.

0:59:47.660 --> 0:59:50.880

Ganz, Melissa

This isn't that like an XML file, the list.

0:59:46.460 --> 0:59:54.420

Wawrzyniak, Elizabeth

Umm, it's not intuitive in the in the way that you might think there is, there is an XML file, but there's also like.

0:59:54.530 --> 1:0:3.820

Wawrzyniak, Elizabeth

So if I wanted to to download, say there were 100 references to Disney, you can go to export to CSV for like this search.

1:0:3.950 --> 1:0:6.740

Wawrzyniak, Elizabeth

But you can do that for the whole site as well.

1:0:7.270 --> 1:0:18.260

Wawrzyniak, Elizabeth

Basically what you're doing is creating a lens of the whole site, and then you can download everything.

1:0:18.580 --> 1:0:28.940

Wawrzyniak, Elizabeth

It's gonna take me a minute to create one, but you can basically download in CSV format all of the relationships for your query or for the whole site.

1:0:28.950 --> 1:0:31.230

Wawrzyniak, Elizabeth

If you basically have it do all content.

1:0:32.910 --> 1:0:33.260

Ganz, Melissa

Yeah.

1:0:33.270 --> 1:0:35.680

Ganz, Melissa

So it's I I would it.

1:0:35.690 --> 1:0:40.640

Ganz, Melissa

It depends on how tricky it being depends on how particular about the term relational database.

1:0:41.420 --> 1:0:41.580

Wawrzyniak, Elizabeth

Yeah.

1:0:40.710 --> 1:0:49.520

Ganz, Melissa

Yeah, there is something that functionally operates like a relational database, but it's really a link data framework which is not really a database.

1:0:49.720 --> 1:0:57.580

Ganz, Melissa

Just like a like logic of relationships that then you can query as if it were a database.

1:0:59.820 --> 1:1:0.80

Ganz, Melissa

OK.

1:1:0.90 --> 1:1:1.600

Ganz, Melissa

One other quick answer.

1:1:1.690 --> 1:1:7.500

Ganz, Melissa

Ohh which we looked like on the the map of the the tagged people.

1:1:7.590 --> 1:1:9.800

Ganz, Melissa

There was one person in Michigan I wanna know.

1:1:9.870 --> 1:1:11.470

Ganz, Melissa

Was that Constantine or white pigeon?

1:1:12.370 --> 1:1:12.920

Ganz, Melissa

We're busy.

1:1:13.90 --> 1:1:14.10

Ganz, Melissa

Ohh, where were they from?

1:1:15.730 --> 1:1:17.80

Ganz, Melissa

That's a good question.

1:1:17.630 --> 1:1:18.990

Ganz, Melissa

I'm gonna share my screen.

1:1:19.0 --> 1:1:19.900

Ganz, Melissa

Everybody's wondering.

1:1:21.40 --> 1:1:29.160

Ganz, Melissa

I'm gonna share my screen here and I'm going to go to I and stuff.

1:1:30.250 --> 1:1:31.450

Ganz, Melissa

Bring your guests.

1:1:33.140 --> 1:1:33.650

Ganz, Melissa

OK.

1:1:34.730 --> 1:1:35.700

Ganz, Melissa

And I'm gonna jump in here.

1:1:38.920 --> 1:1:44.470

Ganz, Melissa

And I'm just going to go right to the map because we'll be able to pick out Michigan pretty easily.

1:1:50.260 --> 1:1:52.910

Ganz, Melissa

There's actually a couple in Michigan over a different issues.

1:1:53.120 --> 1:1:57.930

Ganz, Melissa

Ones out of Detroit at the Ann Arbor and Oh yeah, yeah.

1:1:57.940 --> 1:1:58.720

Ganz, Melissa

Arbor. Sorry.

1:1:59.20 --> 1:2:1.970

Ganz, Melissa

Can tell I'm not from Michigan and then really it's just the border.

1:2:1.980 --> 1:2:3.800

Ganz, Melissa

It's it's Fremont. OK.

1:2:3.810 --> 1:2:4.80

Ganz, Melissa

Yeah.

1:2:5.560 --> 1:2:6.730

Ganz, Melissa

Thank you. Course.

1:2:13.170 --> 1:2:13.320

Ganz, Melissa

Yeah.

1:2:14.790 --> 1:2:19.810

Ganz, Melissa

So First off, it's a real shame that they were picking up such Steve and they stopped.

1:2:21.650 --> 1:2:22.980

Ganz, Melissa

Issue four was where it was at.

1:2:26.410 --> 1:2:31.520

Ganz, Melissa

Anyway, so this is, you know, as you know, Max, I've very literate with all of this stuff.

1:2:31.530 --> 1:2:32.230

Ganz, Melissa

So I like.

1:2:32.240 --> 1:2:34.910

Ganz, Melissa

I actually have to genuine curiosity question.

1:2:34.920 --> 1:2:35.150

Ganz, Melissa

I'm not.

1:2:35.160 --> 1:2:36.580

Ganz, Melissa

There's nothing going in the gender here.

1:2:36.590 --> 1:2:56.450

Ganz, Melissa

I've just generally wondering, so like when when you have all of this stuff going on, especially when you're framing this as trying to reproduce a reading that actually really fast, trying to reproduce the reading experience versus reproducing the format, right, because yes, it's it's there's always a mismatch.

1:2:56.460 --> 1:2:57.850

Ganz, Melissa

It's clunky and it's weird.

1:2:58.400 --> 1:3:1.210

Ganz, Melissa

This makes a lot of sense to me actually like it, which I'm surprised about.

1:3:1.460 --> 1:3:14.70

Ganz, Melissa

Ohh yes yes, but in that is this really just like a documentative kind of tool that you like used to analyze and kind of pull data?

1:3:14.440 --> 1:3:20.870

Ganz, Melissa

Or do people actually like use this kind of model to create content real time and like hold it right like this?

1:3:20.880 --> 1:3:28.440

Ganz, Melissa

Is this is a kind of archiving mechanism or or would people like to make things like this new?

1:3:29.10 --> 1:3:38.730

Ganz, Melissa

So Jacob's question is, is this is scaler the kind of platform you use to like make something new or is it a?

1:3:38.780 --> 1:3:44.710

Ganz, Melissa

Or is it a tool more designed for representing in, like archiving information.

1:3:44.790 --> 1:3:47.680

Ganz, Melissa

Yeah. Yeah.

1:3:47.690 --> 1:3:48.10

Ganz, Melissa

Go for it.

1:3:45.210 --> 1:3:48.180

Wawrzyniak, Elizabeth

I'm going to share Max real quick as well behind you behind you.

1:3:48.630 --> 1:3:49.340

Wawrzyniak, Elizabeth

One of the examples.

1:3:50.750 --> 1:3:52.910

Ganz, Melissa

Scale is used for all kinds of things.

1:3:54.490 --> 1:4:2.660

Ganz, Melissa

A lot of a lot of the projects you can, you can people are using scalar for like monograph length, length, work of their own.

1:4:3.610 --> 1:4:13.970

Ganz, Melissa

The other thing I wanted to say was uh, but the ohh just like the the the Inspire.

1:4:13.980 --> 1:4:29.220

Ganz, Melissa

The kind of like audience that we were always imagining for this project and the back of our heads was like a group of undergraduate students and would like what was the kind of thing that that you could assign to them that you could reasonably expect them to read?

1:4:40.160 --> 1:4:40.850

Wawrzyniak, Elizabeth
That doesn't happen.

1:4:29.560 --> 1:4:42.220

Ganz, Melissa

Because if you like said Ohh go read like issue three of ENT move like they're gonna have to be clicking page page page like zooming in to read the text of all these images in the digital collection book.

1:4:42.230 --> 1:4:46.460

Ganz, Melissa

So we wanted to create something where there's all of this behind the scenes.

1:4:46.470 --> 1:4:48.820

Ganz, Melissa

That's very interesting to us, but there's also all these.

1:4:48.830 --> 1:4:57.100

Ganz, Melissa

Just simple pages that you can you can land on a page, read it and when you get to the bottom it will say do you want to keep moving in this thing and if you click it, you'll get to the next page.

1:4:57.110 --> 1:5:3.760

Ganz, Melissa

You can read down to that like to kind of create a you know simplified reading experience as well.

1:5:3.870 --> 1:5:4.90

Ganz, Melissa

Yeah.

1:5:4.100 --> 1:5:4.470

Ganz, Melissa

And Liz.

1:5:8.210 --> 1:5:9.240

Wawrzyniak, Elizabeth

I muted. Yep.

1:5:6.580 --> 1:5:9.390

Ganz, Melissa

Ohh you're you're muted list. OK.

1:5:9.490 --> 1:5:30.920

Wawrzyniak, Elizabeth

So the scaler has this whole showcase page where they've broken up a selection of kind of really great examples of things people have done with their with their product from obviously multimodal things, journals, theses, and dissertations, class projects, student research projects as well as flat out monographs.

1:5:31.190 --> 1:5:35.820

Wawrzyniak, Elizabeth

This constructing the sacred here is done by Stanford.

1:5:35.830 --> 1:5:36.370

Wawrzyniak, Elizabeth

Press.

1:5:37.10 --> 1:5:39.950

Wawrzyniak, Elizabeth

It's a monograph, the research monograph about.

1:5:43.490 --> 1:5:49.600

Wawrzyniak, Elizabeth

The Egyptian necropolis of Sakura that you could assign for a class.

1:5:49.610 --> 1:5:54.500

Wawrzyniak, Elizabeth

It's an open educational resource, so I mean people do use it in order to create.

1:5:55.990 --> 1:6:2.160

Wawrzyniak, Elizabeth

Exhibits and kind of the hosting of data as as you said, but also you can use it for anything.

1:6:2.460 --> 1:6:7.600

Wawrzyniak, Elizabeth

So you could use it to create a book of poems, or you could use it to write a book.

1:6:7.650 --> 1:6:12.980

Wawrzyniak, Elizabeth

Or you could use it to host family photographs in addition to a whole other slew of uses.

1:6:16.880 --> 1:6:26.210

Ganz, Melissa

It is a 509, I Liz and I were promising people we wouldn't keep them past 510, so we will officially call it.

1:6:26.640 --> 1:6:31.290

Ganz, Melissa

But of course, if anyone wants to hang out and talk to me or Liz, we will be here.

1:6:31.300 --> 1:6:37.310

Ganz, Melissa

But thank you everybody for joining us and thanks for Melissa for inviting me presentation.

1:6:37.990 --> 1:6:38.180

Wawrzyniak, Elizabeth

Yeah.

1:6:38.190 --> 1:6:38.670

Wawrzyniak, Elizabeth

Thank you all.