

**User:**

Please review the [Application Guidelines](#) for details about the information requested in this proposal. Fields marked with an asterisk are required.

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## Eligibility

To be eligible for a Digitizing Hidden Collections grant in 2017, applicant projects must meet the following requirements:

- Minimum allowable request for 2017: **\$50,000**
  - Maximum allowable request for 2017: single-institution projects: **\$250,000** / collaborative projects: **\$500,000**
  - Minimum allowable project term: **12 months**
  - Maximum allowable project term: single-institution projects: **24 months** / collaborative projects: **36 months**
  - Projects must begin between **January 1 and June 1, 2018**
  - Single-institution projects must be completed by **May 31, 2020**
  - Collaborative projects must be completed by **May 31, 2021**
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**Is this a collaborative project?** *(Note: collaborative projects are required to submit a Collaboration Statement)*

Yes/No  No

### What is the size of the request?

NOTE:

- The minimum acceptable request in this program, for all projects, is **\$50,000**.
- Single-institution projects can request **no more than \$250,000**.
- Collaborative projects can request **no more than \$500,000**.

Amount Requested

**Provide the proposed project length in whole months, and list the project start and end dates.**

NOTE:

- All projects must begin between **January 1 and June 1, 2018**.
- All projects should **start on the first of the given month** (e.g. January 1), and **end on the last day of the given month** (e.g. November 30) when the project closes.
- The minimum project length, for all projects, is **12 months**.
- Single-institution projects can last **up to 24 months** and must end by **May 31, 2020**.
- Collaborative projects can last **up to 36 months** and must end by **May 31, 2021**.

Project length (months)

Project Start Date

Project End Date 12/31/2018

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### A note regarding principal investigators:

An individual may not be named as a principal investigator (PI) on more than one proposal, and may not serve as PI on two funded projects simultaneously. Please tick the box below to confirm your acknowledgement of and compliance with this guideline.

Tick to confirm: Confirmed

## Project Summary

All applicants are required to upload a [cover sheet](#) with their final proposals. The cover sheet provides you with a place to point reviewers to the sections in your final proposal where you've addressed questions or concerns they have may expressed in first round feedback. [Click here](#) to download the cover sheet template.

Cover Sheet proposalcoversheet.pdf

Applicant Institution Deaf Studies Archive at Rochester Institute of Technology and the National Technical Institute for the Deaf (RIT/NTID DSA)

Applicant Institution: legal name  
(if other than above)

Collection/Project Title Sculptures in the Air: An Accessible Online Video Repository of the American Sign Language (ASL) Poetry and Literature Collections at the RIT/NTID Deaf Studies Archive (RIT/NTID DSA) in Rochester, NY

Project Summary Rochester Institute of Technology (RIT) Libraries will digitize 61 videotapes held in the RIT/NTID DSA that document the ASL literature movement in Rochester from 1970-1999. These videotapes will represent the largest collection of rare U.S. ASL Literature to be made publically accessible. Preservation digital copies will be made and stored, and access digital copies provided for use by scholars and the general public. This collection will be universally accessible: it will be captioned, voiced, transcribed and/or signed. The once "hidden" work of this pioneering and under-represented group will be made public for the first time, broadening access to the cultural heritage of this diverse group little known outside of the Deaf community and enriching interdisciplinary studies in linguistics, poetry, performing arts, and cinema. Finally, this project can shape a new understanding of the libraries' role in modeling best practices for accessible sharing of online videos.

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### Collaborating institutions (if applicable)

If this is a collaborative project, include the names of the collaborating institutions below. Use the green **add** button to list additional partners as needed.

Collaborating Institutions (if applicable)

Institution

**Collaboration Statement (required for all applicants proposing a collaborative projects)**

Identify the ways in which your proposed project constitutes a collaborative effort. Explain how the collaboration advances the missions and meets the priorities of each of the institutions involved and enhances the capacity of the project to support the creation of new knowledge, and describe benefits of the project that would not be possible if the partners worked individually.

Collaboration Statement

**Quantities and Types of Original Materials to be Digitized during the Project**

Enter estimated quantities and select the units of measurement [boxes, cubic feet, items, linear feet, pages, recorded hours, volumes] and material types [books, serials, manuscripts, photographs, posters, ephemera, musical scores, maps, architectural drawings, audio recordings, audiovisual recordings, artworks, artifacts, specimens, mixed archival collections, other] that most specifically describe the extent of source materials that will be digitized during the project.

You may add as many different measurement/material types as you like by clicking the green **add** button found below this section, but each individual item should be accounted for in only one category.

If the quantities provided are rough estimates rather than precise descriptions, explain the method used for estimating those quantities in the space provided for additional information.

Materials

Amount of Materials

61

Unit of Measurement

recorded hours

Type of Materials

audiovisual recordings

Type of Materials: Other

Additional information (optional)

**Quantities and Formats of Master Digital Files to be Created during the Project**

Enter estimated quantities of uniquely described digital files to be created through digitization, as well as the relevant digital format(s) created and technical specifications for those formats (dpi, minimum pixel dimensions, bit-depth, optical density, etc.).

If additional files are to be derived from those created in the digitization process for the purposes of backup, preservation and/or access, do not count these derivative files or formats in the totals entered; you may describe any derivative formats to be created and the purposes these will serve in the space provided for additional information.

## Digital Files to be Created

Quantity	61
Format	AVI - Audio Video Interleave (.avi)

Additional information (optional)	<p>For AVI: Video Stream: Uncompressed standard definition, interlaced, 10 bit YUV, 4:2:2 Audio Stream: 48KHz/16bit PCM</p> <p>Access copies will also be created for streaming on the web File Wrapper: QuickTime (.mp4) Video Stream: MPG-4 (H.264 variant) standard definition, progressive, 8 bit YUV, 4:2:0 Audio Stream: AAC 48KHz/256Kbps SCC Caption files-- stands for "Scenarist Closed Captions." It's a popular standard used for Line 21 broadcast closed captions, web media, DVD, as well as subtitles for iTunes, iPods, iPads, and iPhones. The National Captioning Institute (NCI) will provide caption files. Interactive transcripts--API text version of the media content. NCI will provide API.</p>
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**Catalogs/repositories/services**

Provide names and complete URL(s) for all of the portals through which content digitized through the proposed project will be available to researchers and the general public. Use the green **add** button to list additional portals as needed.

## Portals

Portal	RIT Scholarworks
URL	<a href="https://scholarworks.rit.edu">https://scholarworks.rit.edu</a>

Portal	RIT Digital Archive
URL	<a href="https://digitalarchive.rit.edu/xmlui/">https://digitalarchive.rit.edu/xmlui/</a>

Portal	RIT Archives Finding Aids
URL	<a href="http://library.rit.edu/findingaids/">http://library.rit.edu/findingaids/</a>

Portal	RIT Libraries Catalog
URL	<a href="http://albert.rit.edu">http://albert.rit.edu</a>

Portal  
New York Heritage-Rochester Regional Library Council (RRLC) will contact and work with Digital Public Library to upload files to that platform.  
URL  
<http://www.newyorkheritage.org>

Portal  
World Cat  
URL  
<https://www.worldcat.org>

Portal  
Archive Grid  
URL  
<https://beta.worldcat.org/archivegrid/>

Portal  
YouTube  
URL  
<http://www.youtube.com>

Portal  
Digital Public Library  
URL  
<https://dp.la/>

Portal  
RIT Libraries InfoGuides  
URL  
<http://infoguides.rit.edu/signpoetry>

## Description of Content: Public

### Description of materials

Provide a brief narrative description of the source materials nominated for digitization, including their subject(s), provenance, relevant associated people, organizations, and events.

Description  
Materials to be digitized comprise 61 hours on 61 videos, ranging in date from 1974 to 2011. The recordings capture performances by Deaf poets such as Robert Panara, Clayton Valli, Debbie Rennie, Peter Cook, Ella Mae Lentz, and others performing and analyzing ASL literature works at national conferences, in the classroom, and

on stage. ASL is a visual language and not a direct translation of English. Each poet has a unique sign language expressive style, which range from Panara's transliteration of traditional English works and Shakespeare into contact sign with ASL features, to the avant-garde ASL and spoken English hybrid work of the Deaf and hearing 'Flying Words' duo Cook and Lerner, to Valli's (the Deaf 'Robert Frost') original poetry created solely in ASL that uses body language, rhythm, and movement to create a spatial expression.

The provenance reflects the history of the ASL poetry movement in the United States. NTID had a leading role, hosting national conferences on ASL Literature attended by Deaf and hearing scholars, students, interpreters, and the public. Recognition of the scholarly and artistic value of the work gained momentum through these conferences. One of the recordings (circa 1984) includes noted Beat poet Allen Ginsberg visiting Panara's class. Panara performed some of his poems, including his award-winning poem, "On His Deafness." When Ginsberg read a few lines from his poem "Howl", a pivotal moment occurred when Patrick Graybill translated 'hydrogen jukebox' into ASL and even Ginsberg realized Graybill had visually captured the image.

### **Geographic Scope**

Describe the range of geographic regions represented in the nominated collection(s). Do not describe the current or future location(s) of the original, physical materials.

Geographic scope

All of the materials to be digitized are from Rochester, NY, with a few exceptions, such as one video from Indiana University, one video from Western Pennsylvania School for the Deaf, and one video from Johnson Community College (Kansas).

### **Date range of materials to be digitized**

List your best estimate of the date range covered by the collection(s), in whole years. Dates should be formatted as YYYY BC/AD – YYYY BC/AD (e.g. 356 BC - 1542 AD).

Date range of materials

1974 AD-2011 AD

### **Collection level descriptions (if applicable)**

If applicable, identify and provide the URL(s) for any collection-level descriptions currently available online. The existence of such descriptions is not a requirement for this award and there is no minimum level of description required before collections can be eligible for nomination for this program. Use the green **add** button to list additional URLs as needed.

## Collection URL(s)

Collection name(s)

Miriam and Kenny Lerner ASL Poetry Collection

Collection URL

<http://library.rit.edu/findingaids/html/RITDSA.0027.html>

Collection name(s)

National ASL Literature Conference Collection

Collection URL

<http://library.rit.edu/findingaids/html/RITDSA.0101.html>

Collection name(s)

2nd National ASL Literature Conference Collection

Collection URL

<http://library.rit.edu/findingaids/html/RITDSA.0064.html>

Collection name(s)

Robert Panara Deaf Video Collection

Collection URL

<http://library.rit.edu/findingaids/html/RITDSA.0031.html>

Collection name(s)

Ruth C. Hoffman: Poetry in the Palm of Your Hand Collection

Collection URL

<http://library.rit.edu/findingaids/html/RITDSA.0167.html>

Collection name(s)

ASL Lecture Series Collection

Collection URL

<http://library.rit.edu/findingaids/html/RITDSA.0049.html>

## Description of Content: Confidential

### List of collections to be digitized

The list of collections to be digitized must follow the format found in this [template](#). This document lists the nominated collections included in the project, the sizes of the collections, the holding institution(s), the formats of the collection material, and re-usage rights for each collection.

List of Collections (.pdf, .xls,  
.xlsx)

CLIRCollections - Sheet1.pdf

**Current arrangement and description(s) of materials to be digitized**

Provide a brief narrative that summarizes the physical arrangement and the level(s) of processing, cataloging, or other descriptive work that has previously been done for the nominated collection(s). Include the date(s) this descriptive work took place and the standard(s) and/or current format(s) of the records that were created.

**Current Arrangement**

The audiovisual recordings are held in the RIT/NTID Deaf Studies Archive. Description using EAD at the collection level is accomplished using the ArchiveSpace. The collections in question were described from 2011 through 2015. The collection descriptions are available in a searchable online database <http://library.rit.edu/findingaids>. The collection descriptions include the titles of the recordings in a linked PDF document with no further description. All finding aids are also available as MARC records in RIT's online catalog and uploaded to WorldCat as well as submitted to ArchivesGrid.

Recordings in the Robert Panara Deaf Video Collection were cataloged as individual MARC records in the RIT Libraries Catalog/OCLC in 2008. However, both collection descriptions and individual descriptions lack rich details, due to the fact that sections of the programs are not captioned or voiced. Only a highly experienced and fluent ASL user would be able to accurately describe the presented information.

**Current condition and housing of materials to be digitized and plans for their conservation and preservation**

Describe the current condition and housing of the materials to be digitized, including the means through which this condition has been assessed. Identify the individual or individuals responsible for this assessment and approximately when the assessment took place. Describe the strategies to be employed for stabilization, conservation, and/or preservation of the materials, including the means through which this work will be supported and sustained long-term. Explain the environmental provisions made for the long-term management of the source materials and the strategy for responding to requests for access to them.

Note that no funds for conservation, stabilization, or preservation of physical materials are available through this grant program. This includes costs for re-housing or storage supplies. Similarly, no funds related to the conversion or migration of born-digital files are available. All such costs are the responsibility of the holding institutions.

**Current Condition**

The recordings presented for digitization are analog VHS tapes and have been reviewed by the RIT Archivist, Becky Simmons (co-Principal Investigator) in 2014 and are appropriate candidates for digitization. All of the VHS videotapes are in good condition. The tapes are housed within a secure, climate-controlled archive facility at RIT Libraries. Temperature and humidity are to current archival specifications. Most, but not all of the videotapes were copied onto DVDs for access, with no further addition of voicing or captioning. Once digitized, the files will be preserved by RIT Libraries. No further stabilization of the original VHS videotapes will be undertaken, they will be disposed of. Photographs will be made of the old containers and kept as part of the collections.

**Representative samples of materials to be digitized (max. 10 pages, 12 MB, .pdf format only)**

Upload a PDF document containing images of up to ten (10) selected items from the collection(s) to be digitized. This document must be no more than ten pages in length, and it must be no more than 12MB in size. Each image should be accompanied by a description and full citation that includes the name of the holding institution, the collection title, any identification numbers or shelfmarks, and any available information about rights or licensing. The document may contain embedded URLs linking to additional content, such as sample audio or audiovisual files, but must contain samples of no more than ten items.

Description of Samples

The videotape samples include screen shots from the following RIT/NTID Deaf Studies Archive Collections: Miriam and Kenny Lerner ASL Poetry Collection (shot 1990, and 1992), Second National ASL Conference Collection (shot 1996); Miriam and Kenny Lerner ASL Poetry Collection (shot 1984), Miriam and Kenny Lerner ASL Poetry Collection (shot 1984); RIT Libraries and Archives Collection (shot 1992), Robert Panara Deaf Video Collection (shot 1974), Miriam and Kenny Lerner ASL Poetry Collection (shot 1987), Miriam and Kenny Lerner ASL Poetry Collection (shot 1991), and the Second National ASL Conference Collection (shot 1996).

Samples (.pdf format only)

SampleVideoClips.pdf

**May CLIR excerpt from and display some portion of these representative samples within the Hidden Collections Registry, elsewhere on CLIR's website, or in program-related social media?**

Tick "yes" or "no," indicating whether CLIR may display some portion of the provided samples within the Hidden Collections Registry, elsewhere on CLIR's website, or in program social media. CLIR staff will cite the holding institution if a sample is used in one of these ways. Note that an applicant's response to the question will be visible to CLIR staff only and will not affect the proposal's assessment in the competition for funding in any way.

If some samples may be displayed and some may not, clarify which of the representative samples are permissible to display publicly.

Yes/No

Yes

Selected Permissions (if applicable)

**Rights, Ethics, and Re-Use**

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, all recipient institutions and collaborating partner organizations will be required to sign and execute the program's [intellectual property agreement](#).

Tick to confirm:

Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, all metadata created in the course of funded project activities must be dedicated to the public domain under a [CC0 Creative Commons license](#). Exceptions may be made for culturally sensitive metadata.

Tick to confirm:  Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, recipient institutions, including partnering institutions in cases of collaborative projects, must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project, beyond those already required by law or existing agreements. Digital copies of materials that are in the public domain in their analog form must also be in the public domain. CLIR strongly encourages grant recipients to share digital copies as public domain resources and/or with [Creative Commons](#) licenses, as appropriate. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.

Tick to confirm:  Confirmed

*Applicants who tick any of the boxes below must provide details clarifying their responses in the Rights, Ethics, and Re-Use Statement, strongly justifying their choices.*

Tick any that apply:

Note that applicants planning to use watermarks or charge fees for the use of digital materials created through this program, particularly for non-commercial re-use, are less likely to be competitive for this program.

**Rights, Ethics, and Re-Use statement (max. 4 pages plus optional appendix, 5MB, .pdf format only)**

Upload a description of up to four pages that:

- Summarizes all known rights, embargoes, and access or legal restrictions applicable to the source materials to be digitized and describes how these rights, embargoes, or restrictions will be communicated to the public (such as employing the standardized statements offered by [RightsStatements.org](https://RightsStatements.org));
- Identifies and explains any ethical considerations that affect circulation of, access to or re-use of the digital copies;
- Explains the basis upon which the proposed activities are justifiably legal and ethical;
- Explains the specific terms under which users of the collections will be able to access and re-use the digital copies created through the project;
- Explains and justifies any institutional watermarks incorporated into copies made accessible to users and any fees charged for re-use; and
- Describes any other measures to be taken to restrict access to or re-use of the digital copies in order to comply with the law or with applicable, pre-existing agreements or contracts, or to uphold ethical and moral claims and rights of individuals or communities.

This statement should not be a “boilerplate” institutional policy or template, but should be tailored to this project and to the requirements above. Applicants may include copies of institutional policies, deeds of gift, or other additional documents in this section as an optional appendix. This appendix must be combined into the same PDF as the statement, led by a cover sheet identifying each additional document.

Statement (.pdf format only)

Rights Statement Final.pdf

## Value and National Significance

**Describe the impact of the proposed project upon scholarship, and explain why digitization is the most appropriate means to maximize the value and significance of the materials to scholars and students.**

This part of the proposal should address the importance of the collections to teaching, research, and the creation of new knowledge and not merely provide a more detailed description of the materials than is given elsewhere in the application. In other words, this statement should go beyond asserting the significance of the subjects covered in the original materials and instead explain how a scholar's understanding of those subjects could be transformed by using digitized versions of those materials specifically.

Value and Significance Statement

Established by a 1965 Congressional Act and awarded to RIT in 1967, NTID is an international leader in providing postsecondary education to Deaf individuals. NTID is one of two colleges for the Deaf in the world (the other is Gallaudet University) and the city of Rochester boasts the highest deaf population per capita in the nation (40,000).

In the 1960s, William Stokoe published now-seminal works on ASL linguistics in which he established ASL as a language. These works helped propel the academic, linguistic, and societal acceptance of ASL. This revolution led to an ASL renaissance which created the

flowering of Deaf literature and poetry. Robert Panara (the first Deaf professor at RIT/NTID) assisted in establishing NTID and the Theatre department. He translated and dramatized English literary works into ASL. This April 2017, the U.S. Post Office will issue a stamp honoring Panara as a pioneering Deaf Studies professor and poet.

There is a strong 'face to face' literary culture that passes on literature through sign language in the Deaf community. This is similar to the 'oral' literary culture before the Gutenberg printing press was invented. After the printing press, these stories could be preserved as written texts and disseminated widely. Similarly, after video technologies were invented, ASL poets preserved their signed poetry on videocassettes which led to wider dissemination of their works. Sign poetry could be studied in depth and viewed over and over, just as written texts could be.

Most research in sign poetry analyses occurred in the 1990s and thereafter, such as Valli's first 1993 groundbreaking dissertation entitled Poetics of ASL Poetry. His research discovered that ASL signs in poems are chosen to visually create meter, rhyme, rhythm, and alliteration. ASL poetry also uses space, facial expression, and body movement, adding another layer to the performances. Since then, scholars worldwide have contributed cross-cultural analyses of sign poetry, including the works of pioneers featured at the NTID national conferences.

A total of 10 frameworks have been used to study sign poetry. Kaneko (2008) has identified eight: (1) linguistic analysis--'Artsign'; (2) visual imagery from the Imagist and Beatnik movements; (3) visual arts painting and sculpture lexicon; (4) formal poetical theories; (5) cinematographic framework; (6) performative approach (7) thematic framework analyzing common themes, and (8) holistic approach because no one framework is adequate so use two or more approaches. Two other frameworks have emerged: (9) 'Signart' using the phenomenology and grammarology lens and a blend of creative arts and; (10) Bakhtinian lens to analyze the hybrid and intertext language specifically of the Flying Words Projects' sign poetry.

Unfortunately, this scholarship

[https://docs.google.com/document/d/1iLQ8a2zVve5\\_R7jdfQjVq-O03Pu6KpEh6NDKqEUk-KE/edit](https://docs.google.com/document/d/1iLQ8a2zVve5_R7jdfQjVq-O03Pu6KpEh6NDKqEUk-KE/edit) is not well known outside the Deaf Studies field. Digitizing these programs and making them accessible by adding captions, voice, transcriptions, metadata, and enhanced description through explanation and interpretation, will aid in bringing them to the attention of a wider group of scholars and the public. Access could open opportunities for study and interpretation of the history, techniques, and artistry of ASL poetry and literature in diverse fields.

**Upload three letters of scholarly support for your project (max. 10MB, .pdf format only).**

REDACTED

## Project Context and Impact

**List and describe all envisioned project deliverables. Explain the means through which each will be available to the public, and any applicable conditions or terms affecting their availability.**

Applicants should describe all expected outcomes, how each will be made accessible to others, and under what conditions.

- Deliverables include the digital surrogates created during the project and related metadata, and they may also include aggregations of those files and metadata with related files and metadata already available online. Metadata created through this program is not restricted to any particular standard or structure. Other possible deliverables include authority files, description and digitization manuals, training materials, research guides, or other outcomes.
- If any special measures are being taken to improve accessibility for specific user communities (e.g. visually or hearing impaired; users with limited internet access; foreign language speakers, etc.), include them here.

### Deliverables

Deliverables will include the digital files made from the original analog videotapes. Contents of the files will be voiced, captioned, and transcribed as needed. The files will be delivered to the public across multiple platforms, including as files attached to existing online archival finding aids; in the RIT Digital Archive, RIT Libraries' digital repository currently being used to preserve and distribute university publications and records; and in RIT Archive Collections digital asset management system Cumulus. Conferences and events that took place at RIT will be added to RIT Scholarworks, a repository for RIT scholarship. Each of these platforms will feature records in Dublin Core with enhanced metadata. Additional background on the events and names of performers and presenters will be added, and most importantly, fuller descriptions of signed ASL poetry performances that will describe the performances for non-ASL users. The recordings and metadata will also be made available on New York Heritage where they will be harvested for the Digital Public Library.

A barrier to using these recordings concern accessibility of the presented information. RIT has a proactive policy (following the Americans with Disabilities Act (ADA), The ADA Amendment Act (ADAAA), and Section 504 and 508 of the Rehabilitation Act, that all online videos must be voiced, signed, closed captioned, and/or transcribed. There is a need to apply consistent universal accessibility standards for all of the nominated recordings. Some of the recordings are voiced, but not captioned or signed. Some are captioned or signed, but not voiced. A few of the videotapes have embedded open captions on the videotapes. We need to update it with the closed captioned format to allow ASL language learners and fluent ASL users to turn the captions on or off. It is crucial that we make these rare materials accessible for all scholars (including

those who are geographically dispersed, have disabilities, are English as a Second Language learners, and the non-disabled audience) interested in using the collections. Interactive transcripts are displayed next to the audio/video source, and as the words are spoken, matching words are highlighted in the transcript. These transcripts allow the DeafBlind and the Blind communities to use their Braille or screen reader to access the information. In addition, interactive transcripts makes the video searchable, Search Engine Optimization (SEO)-friendly, and engaging. There is a significant SEO benefit because search engines will be able to index all of the spoken content instead of just the video title and tags. Recent studies have proven that adding closed captions and transcripts to videos increase search traffic, page views, search rank, and engagement for all audiences. Studies showed that more than 80% of hearing students as well as Deaf students use captions and transcripts as study aids, enabling them to stay focused, and learn at their own pace which result in higher GPAs, increased comprehension, and retention of content.

### **Describe any planned outreach and community engagement activities.**

Identify the communities most likely to be interested or invested in the digitization of the proposed material. Describe how you plan to engage them and detail specific outreach approaches for different user groups. Consider the potential impact of the project on scholarly, local, professional, and other related communities of interest.

#### **Outreach and Marketing**

Scholarly: The Project Director has networks related to Deaf Studies. Presentation opportunities are available at conferences such as the Deaf History International Conference in Australia 2018 and Deaf Academics Conference 2019. In addition, opportunities for presentations are at Gallaudet University, University of Rochester, NTID, and RIT.

Professional: Project organizers will reach out to library and archive networks for presentations on creating accessible digital resources such as Society of American Archivists, Association of College and Research Libraries, The Digital Public Library of America, New York State Archives, as well as the digital humanities community.

New Audiences: Sign Poetry appeals to young people. The project participants will encourage the use of the digital videos in NTID and RIT classes. Students from various departments such as English, Digital Humanities, Museum, Deaf Education, ASL, and Performing Arts studies could become our sign poetry ambassadors. We plan to reach out to the American Academy of Poets and The Museum of American Poetics to share these sign poems in April (National Poetry Month) as well as post daily a signed poem on the RIT/NTID Facebook, Instagram, and Twitter sites which student ambassadors could publicize on their social feed networks (#deafpoetsociety). We will also create bookmarks and postcards to increase awareness of the resource.

Symposium: The outreach plan includes holding an international symposium to showcase the new repository of videos and revive the earlier ASL Literature National Conferences. This will draw in scholars from Deaf and ASL Studies, libraries, archives, digital humanities, and other intersecting fields.

**Describe collections related to the materials nominated for digitization and describe plans for creating meaningful linkages to those collections**

Applicants should be as specific as possible in describing these related collections, particularly those held at institutions not participating directly in the project. The nature of the relationship between the collections described here and the collections nominated for digitization should be made explicit. Mention any meaningful linkages that will be created through aggregating related metadata for search and discovery (using registries, databases, or other well-known research portals), adopting common standards, protocols and/or controlled vocabularies, or promoting the joint use of the related collections directly to scholars and students.

**Related Collections**

Established in 2006, the RIT/NTID DSA currently holds 166 collections ranging from the early records documenting the establishment of NTID to a diary chronicling daily life at a deaf school deaf in 1849-50. It is the second largest collection in the U.S., after Gallaudet University. Collections related to Deaf theater, another performative and visual art form, are also represented. Highlights include the archive of renowned Deaf actor Bernard Bragg; photographs and other materials related to the first play performed in a public theater by all Deaf actors in sign language, a 1942 production of *Arsenic and Old Lace*; play scripts of original plays by Deaf authors; the records of Rochester Lights On! Deaf Theatre group; and documentation of the Australian Theatre of the Deaf. Collections specifically related to Deaf poetry include NTID faculty member Robert Panara's collected poetry works by Deaf authors that he used in his literature classes at RIT, and recordings of the NTID performance group Dangerous Signs, that uses poetry, spoken English, music dance, mime, storytelling, and humor to bridge the gap between hearing and deaf cultures.

Gallaudet University has some signed poetry videos on their Video Library website. The University of Bristol has a signed poetry video anthology of UK deaf poets on a YouTube site, SignMetaphor. The Deaf Culture Centre in Toronto, Canada has an online documentary of sign music, which includes sign poems. Nature created a Deaf Studies Archive InfoGuide and dissertation that list and describe worldwide Deaf Museums and Archives.

**Describe any future scholarly initiatives that would be made possible by the completion of project work.**

Such initiatives may be those planned by the applicant institution or consortium or those that other individuals or organizations might launch as a result of the project. Examples may include but are not limited to research and assessment projects, digital scholarship, new forms of computationally intensive research, digital exhibits, and new online teaching and learning initiatives.

## Future Initiatives

RIT established an undergraduate Digital Humanities program in fall 2016 and this project could provide students and faculty opportunities for research, analysis, and presentations. Other RIT programs who would be interested are Deaf Culture, ASL, and Museum Studies. This project may inspire other digital collection plans using the Deaf Studies Archive, especially for enrolled Deaf students.

Sutton-Spence has created an online anthology of UK Deaf poets using British Sign Language (BSL), and these materials led to the creation of a new videotext book *Introducing Sign Language Literature*. It is the first textbook which analyzes sign language storytelling, poetry, and humor. Her work is a model because it also included synopses of the sign poems. Our finished project may lead to a new videotext book on ASL literature and can be used to supplement the ASL literature curricula at NTID and other programs. Utah Valley University (with one of the largest ASL programs) included NTID (Natura was one of the representatives), Gallaudet University, and other institutes in a 2013 National Leadership grant (from the Institute of Museum and Library Services) for developing a collaborative National Deaf Studies Library and Archive Consortium site from various institutes contributing online collections. Upon completion of the grant project, the challenge has been on choosing a technical plan that would enable this project to go forward. After completion of this sign poetry project, there will be a model we can share with others, including the University of Texas interested in collaborative efforts on Disabilities History.

## Project Design

**Explain the rationale behind the project's design. Describe prior research and/or experiences that have directly informed this design. Note any innovations or practices that will make the proposed approach particularly efficient, ground-breaking, and/or cost-effective.**

CLIR expects that this program will support innovative and increasingly efficient methods of digitizing and disseminating information about cultural heritage materials to scholars and the broader public. All applicants should demonstrate an understanding of how their proposed approach to digitization fits into current understandings of best professional practice and, if applicable, may propose unique improvements to this practice.

## Project Context

The design of this project follows established standards and technical requirements for digitizing videotapes. It also follows a well-established workflow for captioning and voicing videotapes. NTID has years of experience voicing and captioning media to make materials accessible to the Deaf and DeafBlind at RIT. This is a policy for all classroom materials at RIT. As already pointed these files will be made universally accessible, with transcripts for the DeafBlind, voicing for the blind, and captions for Deaf and hard-of-hearing and non-ASL users. In addition we will be making the signed poetry more accessible to non-ASL users by providing descriptions that will enable the novice or non-ASL user to fully comprehend the

poem.

Beyond RIT's requirement that we make these videos universally accessible, we believe it is crucial that RIT Libraries model best practices for anyone publishing videos on the internet in an educational setting. According to the 2016 Disability Statistics Annual Report, 3.6% of the U.S. population have hearing difficulties (11,632,590), 2.3% have vision difficulties (7,431,932), 4.8% have learning disabilities (15,510,120), and 6.6% have ambulatory disabilities (21,326,415). It is estimated that the DeafBlind population is about 45,000-50,000. Approximately 12.6% (40,714,066) of the U.S. population has a disability and thus comprise one of the largest, invisible, and underserved communities in the U.S.

DeafBlind and Blind users (and those with a visual processing learning disability) can either listen to or use screen or Braille readers to hear or read Braille content. For Deaf or hard-of-hearing users (and those with an auditory processing learning disability), the content of the audio track needs to be made available in an alternative form from audio such as captions and transcripts.

Interactive transcripts exemplify universal design for learning principles, allowing for enhanced access by diverse learners through making video content accessible to everyone, including those who are unable to view the video due to accessibility problems or technical limitations. They also allow for quickly scanning or searching a video's content and this deep linking has been found to increase the watch time of videos and bring more traffic to the website.

Making video content accessible to people with disabilities creates additional expense. In the case of the videotapes in question, with their unique subject matter and mix of voicing and signing, the difficulties are compounded. In light of this, and for accessibility, we are asking for funding to voice and transcribe the content. We consider doing so part of the process of digitization. NTID has extensive professional experience and the equipment to digitize the videotapes, and are providing this service, rather than paying an outside vendor, lowering the cost of the project. All libraries and cultural institutions should strive to make their video content universally accessible, and RIT is committed to providing access under the terms of the Americans with Disabilities Act and Sections 504 and 508 of the Rehabilitation Act.

**Upload a project plan with timeline that includes all major project activities and deliverables, including a project timeline with deliverable deadlines (max. 3 pages, 2MB, .pdf format only).**

The timeline for the project should be as explicit as possible.

- The plan should identify major activities to be undertaken during each quarter of the proposed grant term and name the parties who will participate in those activities.
- The plan may include tables, diagrams, images, references, etc. at the applicant's discretion, but may not exceed the three-page limit.
- To insure clarity for reviewers, the language used to describe project activities and deliverables should be the same as that used elsewhere in the proposal, such as in the list of project deliverables or in the technical plan.

Project Plan (.pdf format only)

ProjectPlan.pdf

**Technical Plan (max. 4 pages, 5MB, .pdf format only)**

This document should explain how the equipment, technologies, standards, specifications, and methodologies to be employed for the project relate to one another in a step-by-step workflow that will result in the project's major deliverables.

- It is highly recommended that this document include at least one "mock-up" image that gives reviewers a clear idea of the context within which newly created digital files will be presented online, including examples of all descriptive information or metadata to be created and associated with those files. Any metadata or content that will be restricted in some way should be clearly marked.
- After outlining the proposed workflow in detail, applicants should briefly explain how the proposed methods and tools relate to current practice at their institution or in their community, mentioning any particularly innovative features of their approach within this context.
- Describe the proposed approach for quality control of the project deliverables.
- Applicants must explain the standards or technologies to be employed and explain why these best suit their project. Any deviations from the selected standards should be explained and justified. Applicants might find information from the [Digitizing Special Formats wiki](#), which is curated by CLIR's Digital Library Federation (DLF) program, helpful in planning project proposals.
- For technical specifications (e.g. resolution, bit depth, etc.), reviewers typically expect applicants to adhere, at a minimum, to the recommendations by the [Federal Agencies Digitization Guidelines Initiative \(FADGI\)](#), unless an alternate standard is proposed. See FADGI guides for digitizing [still images](#) and [film collections](#); information on digital reformatting for audio material can be found [here](#).

Technical Approach (.pdf format only)

TechnicalPlan.pdf

### Principal Investigators/Primary Staff

In this section, summarize the relevant qualifications of up to three individuals who will be responsible for the deliverables named in the proposal, or other work specified in the project or technical plans.

- The qualifications of all named Principal Investigators (PIs) must be included here.
- If the project includes fewer than three PIs, applicants may optionally use this space to describe other important staff members.
- If any of the three individuals included in this section has not yet been identified, applicants should explain the nature of the qualifications required of a candidate for that role in the project.
- Individuals may not be named as PI on more than one proposal and may not serve as PI on two funded projects simultaneously.

#### Staff Qualifications

Joan Naturale will serve as Project Director and CO-PI. She has worked closely with NTID faculty on the Deaf Art, Deaf and WW II, and Deaf Theatre websites with digital collections, providing content advice, copyright consults, and contacting creators for permission to post works. Currently she is working with NTID on a website project about Tripod, the first bilingual school in the U.S. (Los Angeles) that educated both Deaf and hearing students using ASL. Naturale teaches classes using Deaf Studies Archive materials. Naturale serves as the secretary/treasurer of Deaf History International. She works closely with the RIT Archive Collections on the Deaf Studies Archive, promoting the participatory heritage community philosophy, acquiring collections, and using her subject expertise to provide enhanced record descriptions.

Becky Simmons (CO-PI) has over 33 years experience working with special collections, including 18 years at the George Eastman Museum in Rochester, N.Y. As RIT Archivist she is responsible for management of the RIT Archive Collections. Under her direction, archival standards have been implemented, outreach enhanced, an exhibition program started, and information about the collections made accessible online. Simmons was awarded a grant in 2010 from the National Historical Publications and Records Commission to complete basic descriptions of 500 department collections, which included over 100 collections in the RIT/NTID Deaf Studies Archive. She served on the Board of the Susan B. Anthony Museum and House in Rochester, N.Y. for six years and serves as co-chair of the

**RESUMES REDACTED (PII)**

**How many staff will be assigned to this project?**

You may include students and volunteers in this list. List the number of applicable staff that will be assigned to the project and briefly describe their roles (e.g. professional, graduate student, etc.), noting how many are full- and how many are part-time staff. For the purposes of this question, "full time" refers to those individuals who will be spending 75% or more of a full-time (37.5+ hours/week) position devoted to the project. "Part time" refers to those individuals who will be spending less than 75% of a full-time (37.5+ hours/week) position on the project.

An individual who regularly works only 20 hours/week, but will spend all 20 hours devoted to this project, should be described as "part time," as should an individual who regularly works a 40 hour week but will spend 20 hours/week devoted to this project.

Applicants will be given the opportunity to indicate the percentages of staff members' time which will be dedicated to this project in the Budget Detail section that follows.

**Staffing**

A full-time cataloger using metadata will create MARC records.

A full-time archivist will upload the metadata and files.

A full-time video engineer will convert videos into digital files, retrieve caption files, and burn DVDs.

A full-time video editor will edit the digital files.

A part-time Deaf interpreter will work with the hearing interpreter to transcribe videos.

A full-time hearing interpreter will voice the video.

A part-time Deaf scholar will supply synopses of ASL literature videos.

**Will special skills or training be required?**

Explain the nature of any required skills or training to undertake the project and how the applicant institution intends to solicit or provide it.

**Training**

All personnel have the required skills to undertake the project as they are specially trained in their respective fields. All have at least a Master's degree or technical and language certificates. Simmons will present a workflow orientation for the archives and cataloging staff. Another orientation on the workflow for the NTID technical staff will be provided by Naturale. A template created by Christie and Naturale for the synopses will have description and other fields to develop a consistent workflow for describing and interpreting ASL poems and literature. The Deaf and hearing interpreter team along with Naturale will develop a workflow for transcribing the videos for voicing videos that are not voiced and review of the transcript and voicing for accuracy.

**Sustainability**

**Digital Preservation and Discoverability Plan (max. 2 pages, 2 MB, .pdf format only)**

Upload a digital preservation and discoverability plan explaining how project deliverables will be made secure and discoverable for the long term.

- The digital preservation and discoverability plan should identify where digital files created through this project will be stored, how they will be backed up, and the steps the applicant will take to insure that the files and metadata are checked regularly for continued integrity (i.e., lack of corruption, loss and/or errors) and monitored for possible future migration
- This plan should identify clearly the parties accepting responsibility for sustaining those preservation activities after the conclusion of the project; the basic terms under which they would provide such services; and the qualifications of the parties to provide them. Should any such activities be outsourced, applicants can upload the relevant subcontracts (or proposals/requests for proposals, as appropriate) on the Funding tab.
- The plan should describe actions to be taken in the event technical or other circumstances require the migration of project files and metadata from one system to another.
- The plan should also explain how digital files, their associated metadata, and any software developed through the project will be made easily discoverable and accessible to relevant user communities for the long term. It should justify why these platforms are appropriate given the subject matter and/or users of the source materials to be digitized. This explanation should include any measures to be taken to maintain, update, aggregate and publish project metadata for external harvesting.
- If access to digital copies created through the project will be restricted or controlled in some way, the digital preservation and discoverability plan should explain how these access policies will be re-assessed and adjusted in the future. Applicants may choose to cite or briefly mention plans detailed elsewhere in the proposal rather than repeating such information.

Preservation/Discoverability Plan      DIGITALPRESERVATION.pdf  
(.pdf format only)

## Institutional Capacity

**Upload a letter of support from the head administrator of the applicant institution.**

Letter of inst. support:                      REDACTED (PII)

### Institutional Priorities

Describe the applicant's institutional priorities for digitization, digital collection development, maximizing access, and supporting scholarship, learning, and/or the public good, as well as those of any collaborating institution(s). Explain the relationship of the proposed project to those priorities. Applicants may mention or cite relevant details given elsewhere in the proposal and supporting documentation but need not repeat those details in their entirety. The purpose of this section is to provide space for additional evidence of the applicants' motivation to undertake the proposed project and sustain its outcomes beyond the project term.

Institutional Priorities                      ease of the user experience as a major goal.  
Archives staff and staff managing RIT Digital Archive have been acquiring born digital and digitizing RIT related materials since 2011.

RIT publications and governance records were a priority due to the call for digital access. RIT Scholarworks is used for accessing scholarship.

Slides housed in the archives are a priority due to the frequency of access, difficulty of viewing, and inability to share with remote users. From July 2015 - June 2016, 1400 slides were scanned, uploaded to Cumulus, our digital asset management system and metadata assigned. Slides related to NTID were first, given the upcoming 50th anniversary in 2018.

Magnetic media are a priority for digitization due to the nature of the carrier and advanced age of much of the collections. 80% of the compact cassette audio tape collections of RIT speeches, programs, and events from the 1960s - 1980s have been professionally transferred and added to Cumulus. Videotapes of RIT/NTID DSA collections are a priority due to the age, significance of NTID and uniqueness of some of the programs.

With the expanded capacity in the digitization lab, Archives staff will create a digital reformatting plan, using a rubric to evaluate collections according to value, condition, use, and material characteristics of originals (Selection Criteria for Digitizing from Library of Congress).

## Diversity and Inclusion

Describe your project team's approach to diversity and inclusion. How will the proposed project help to broaden representation within and access to your collections? In what ways will you encourage the participation of people with diverse perspectives in your project activities, and how will these efforts be supported by the applicant institution(s)? If applicable, include examples of how past experiences have informed the project team's approach to diversity and inclusion.

### Diversity and Inclusion

The project exemplifies diversity and inclusion by showcasing the sign poetry of an underrepresented group. The latest Strategic Plan is titled 'Greatness Through Difference'. The 1968 addition of NTID brought an intellectual, linguistic, and programmatic diversity to RIT that is unmatched in higher education.

Naturale is employed as the NTID Librarian and is a Deaf professional. This project will hire a Deaf interpreter who will work with a hearing interpreter to transcribe the ASL literature videos. We will hire a Deaf ASL Literature scholar and retired professor to write synopses and critical analyses of the ASL poems. The RIT Archives has worked with Deaf student workers on various projects. A successful and popular exhibit of Bernard Bragg was mounted by a team of Deaf and hearing student workers. In addition, we have budding Deaf student poets such as Eric Epstein and we will recruit Deaf ambassadors to promote the project.

Several exhibits have been mounted at NTID Dyer Arts Center with Deaf personnel to help promote the Deaf Studies Archive collections using the participatory heritage community approach: NTID Theatre History, The Rustle of a Star: A Tribute to Robert F. Panara, and

Deaf Film Posters. An NTID History Museum will be completed (based on Naturale's proposal) the summer of 2017 and an NTID 50th anniversary exhibit will be mounted with Deaf Studies Archive materials.

### **Institutional Strengths**

Describe the institutional strengths that justify the undertaking of the proposed project by the applicant and any collaborating institutions. Strengths may include existing infrastructure, partnerships, professional associations, staff experience, access to local expertise (scholars, volunteers, students), financial or other resources, etc. Applicants may mention or cite relevant circumstances that are described in greater detail elsewhere in the proposal but need not repeat those details in their entirety.

#### **Institutional Strengths**

RIT Libraries supports a university of over 18,000 students. RIT has nine colleges and over 200 degree programs. The university continues to grow in size, and now has eight PhD programs. The Carnegie classification was recently changed to Doctoral - Moderate Research Activity. The library provides access to more than 250 electronic databases, 40,000 electronic journals, and more than 150,000 e-books. Resource materials also include audio, film, and video titles and more than 500,000 books and print journals.

RIT Archive Collections staff includes 2.5 professional archivists with Masters Degrees in library science and 50 hours of student assistance. Collections are housed, preserved, described and made accessible according to current archival standards. Becky Simmons' expertise has been recognized by faculty colleagues and she currently teaches Introduction to Archival Studies in the RIT Museum Studies undergraduate program. The technical infrastructure of the department is supported by dedicated professionals in TWC Information Technology department.

RIT Libraries is committed to a digital collections infrastructure. There is a Digital Initiatives Specialist, a Digital Initiatives Librarian, and a Metadata and Digital Initiatives Manager. We are also in the process of hiring a Digital Humanities and Social Science Librarian.

RIT is uniquely qualified to host specialized Deaf Studies Archive. RIT/NTID is one of two universities in the U.S. educating Deaf students and NTID is a pioneer in education and research, recognized internationally for research programs focusing on teaching and learning; employment and career success; access technology; education research partnerships; cognitive, language and psychosocial aspects of the deaf experience; economic, demographic and policy studies related to the Deaf population; and technological education for Deaf students.

NTID Librarian Joan Naturale is uniquely qualified to be curator of the RIT/NTID Deaf Studies Archive and teach classes using the collections. She has been given the title 'Honorary Librarian' from Gallaudet University during their 2014 Museum opening. Dr. Naturale has a B.A. in English from Gallaudet University, an M.Ed. in Deaf Education from McDaniel College, an M.S in Library & Information

Science from the University of R.I., and an Ed.D in Executive Leadership from St. John Fisher College. Her dissertation is entitled "Seeing the World through Deaf Eyes: The Chile Study Abroad Experiences of Deaf Students."

The NTID Engineering Services Department has professionally trained personnel in media engineering services who handle conversion of all types of video files and captioning services. The NTID Communications, Marketing, and Multimedia Services Department has an experienced and trained videographer and editor who has produced numerous videos for NTID. NTID Access Department Deaf and hearing Interpreter team will also provide high quality transcription and voice interpretation services.

### **Prior Initiatives**

Provide up to three examples of prior initiatives that demonstrate preparedness of the institution(s) to undertake project work. If you have more than three examples to share, select those you feel are most relevant to this particular project.

- Examples of successful collaboration, or examples that demonstrate a level of engagement with broader professional and academic communities are particularly welcome, and strongly recommended for applicants proposing collaborative projects.

#### **Initiative #1**

Initiative #1: Simmons received funding from the National Historical Publications and Records Commission in 2010 to create basic records in EAD using Archivists Toolkit for a backlog of 3041 cubic feet of unprocessed collections and make them publically available on the internet for the first time. This project resulted in over 500 descriptions becoming searchable online at <http://library.rit.edu/findingaids/>.

#### **Initiative #2**

initiative #2: Simmons and Naturale participated in a 2016 NEH grant planning session on digitizing Disabilities History collections at the University of Texas. At the conference's conclusion, it was agreed that the best infrastructure is to upload digital collections to the DPLA. From that site, digital collections could be incorporated into a new website, like the Umbra site (an African American history website). During the year 2014 Naturale participated in a Utah Valley University National Leadership Grant from the IIMLS to discuss digital collection plans with a Deaf Studies consortia. Currently there is a links based website.

#### **Initiative #3**

Initiative #3: Naturale serves as an advisory group member of the Center for Deaf Documentary Studies at Gallaudet University. This involvement led to loans from RIT/NTID DSA of the Robert F. Panara exhibit at Gallaudet University Library and photos of Deaf Shakespeare plays for the 1st Folio Visual Shakespeare event. The Visual Shakespeare exhibit also traveled on loan to NTID's Dyer Art Gallery in January. Cary Library (from RIT Libraries) contributed rare books from its collection written by a Deaf Shakespearian scholar, Horace Howard Furness.

## Building capacity

Describe how this project contributes to building local institutional capacity, as well as the professional development of all staff involved.

### Development and capacity

There are challenges in digitizing analog videotapes into accessible digital surrogates for dissemination to scholars and the public, including those with disabilities due to the high cost of captioning, voicing, and creating transcripts. NTID and RIT Libraries and Archives will learn the best way to create accessible digital videos for the widest possible audience in a cost-efficient manner. This project will serve as a model for other interested institutes such as Utah Valley University and University of Texas who want to develop collaborative digital collections.

Once this project is complete, we will have a documented workflow in place for digitizing, voicing, and captioning videos, which will be key to future digitization projects - especially for videotapes in the RIT/NTID Deaf Studies Archive that may require enhanced description. With this project we will begin to provide access to digital files from our online finding aids site using the Digital Object module in ArchivesSpace. We will also create policies and workflows related to this process, which requires coordination with our Information Technology and Cataloging Departments, NTID Video Engineering, Marketing, Access (Interpreter), and the NTID Librarian. The files added to New York Heritage, managed by RRLC will be the first for RIT, and we will make this a part of our workflow for selected digital materials deemed to be of high interest to New York State, and once harvested from this service hub, by DPLA, nationally.

## Funding

**Budget Documents REDACTED**

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Holding Institution	Collection Title	Collection Size	Collection Material Formats	Reusage rights (note all that apply): Free, no watermarks (FNW) Free, with watermarks (FWW) Free, onsite only (FO) For a fee (FEE)
RIT/NTID Deaf Studies Archive	Robert Panara Deaf Video Collection	9 VHS tapes totaling approximately 04:57:00	VHS tapes	FNW
RIT/NTID Deaf Studies Archive	Miriam and Kenny Lerner ASL Poetry Collection	32 VHS tapes totaling approximately 37:08:00	VHS tapes and 1 DVCAM	FNW
RIT/NTID Deaf Studies Archive	National ASL Literature Conference	1 VHS tape totaling approximately 01:37:00	VHS tapes	FNW
RIT/NTID Deaf Studies Archive	Second National ASL Literature Conference	6 VHS tapes totaling approximately 5:41:00	VHS tapes	FNW
RIT/NTID Deaf Studies Archive	ASL Lecture Series	12 VHS tapes totaling approximately 11:45:00	VHS tapes	FNW
RIT/NTID Deaf Studies Archive	Ruth C Hoffman	1 MP4 digital file totaling approximately 46:00	MP4	FNW
		61 tapes total hours 61:14:31		
<b>Itemized list:</b>				
RIT/NTID Deaf Studies Archive	<b>Robert Panara Deaf Video Collection</b>	Robert Panara A Profile totaling approximately 28:00 (voiced)	VHS tape	
	All need captioning	The Lady or the Tiger totaling approximately 11:00 (not voiced)	VHS tape	
		Poetry in Sign totaling approximately 30:00 (not voiced)	VHS tape	
		Classroom Teaching An Analysis of Poems Part 1 totaling approximately 55:00 (voiced)	VHS tape	
		Classroom Teaching An Analysis of Poems Part 2-totaling approximately 40:00 (voiced)	VHS tape	
		NTID totaling approximately 03:00 (voiced)	VHS tape	
		Focus on Spoon River & Haiku Poems totaling approximately 28:00 (voiced)	VHS tape	
		Poetry and Drama in Sign totaling approximately 21:00 (not voiced)	VHS tape	
		Expressive Language/Poetry totaling approximately 1:41:00 (voiced)	VHS tape	
RIT/NTID Deaf Studies Archive	<b>Miriam and Kenny Lerner ASL Poetry Collection</b>	Panara and Ginsberg event at NTID (#8) totaling approximately 1:05:00 (Voiced 03:00-01:04:25)	VHS tape	
	All need captioning	Panara and Ginsberg event at NTID (#9) totaling approximately 1:03:00 (Voiced 04:00-1:02:57)	VHS tape	
		Panara and Ginsberg event at NTID (#8) totaling approximately 51:00 (Voiced 16:00-50:25)	VHS tape	
		Patrick Graybill Lecture & Performance totaling approximately 1:22:33 (Voiced 08:00-01:22:33)	VHS tape	
		Ella Mae Lentz Lecture & Performance totaling approximately 51:56 (Voiced 00:00-51:56)	VHS tape	
		Debbie Rennie Performance at Jazzberries totaling approximately 60:00 (Voiced)	VHS tape	
		Clayton Valli Lecture & Performance at Jazzberries totalling approximately 1:27:26 (Voiced 03:00-1:27:26)	VHS tape	
		A Tribe is Deaf-Excerpts Ginsberg, Panara, Graybill totaling approximately 27:00 (Voiced 18:30-21:32)	VHS tape	
		Malz at Writers and Books totaling approximately 1:38:00 (Voiced 15:00-1:38:00)	VHS tape	
		Hlibok at Writers and Books totaling approximately 1:33:00 (Voiced 00:00-5:33)	VHS tape	
		Malz Interview at Writers and Books totalling approximately 1:27:00 (not voiced)	VHS tape	
		Clayton Valli totaling approximately 01:02:00 (voiced 00:00-47:08; 49:31-51:35; 53:49-58:20; 01:00:38-01:01:27)	VHS tape	
		Clayton Valli and Peter Cook totaling approximately 1:21:00 (voiced 00:00-40:00)	VHS tape	
		Bonnie Kramer and Ben Bahan totaling approximately 59:20 (not voiced)	VHS tape	
		Ben Bahan Performance totaling approximately 1:30:00 (Voiced 34:34-1:30:00)	VHS tape	
		Robert Panara Interview totaling approximately 1:11:00 (Voiced 00:10-10:18)	VHS tape	
		Jim Cohn Interview totaling approximately 00:35:10 and 01:26:17 (Voiced 00:11-00:35:10 and 00:14-01:26:17)	2 VHS tapes	
		Debbie Rennie Interview totaling approximately 01:25:04 (not voiced)	VHS tape	
		Kenny Lerner Interview totaling approximately 01:14:00 (not voiced)	VHS tape	
		Bernard Bragg Interview totaling approximately 01:28:55 (not voiced)	VHS tape	
		Joe Flaherty and Wendy Low totaling approximately 1:16:00 (Voiced 03:00-1:10:45)	VHS tape	
		Patti Durr and Karen Christie totaling approximately 1:19:55 (not voiced)	VHS tape	
		Holman and Steph Z totaling approximately 1:28:15 (Voiced 03:00-47:22; 48:00-01:28:15)	VHS tape	
		Donna Kachides totaling approximately 1:08:10 (not voiced)	VHS tape	
		Bernard Bragg Performance totaling approximately 1:40:00 (not voiced)	VHS tape	
		Malz totaling approximately 1:29:00 (Voiced 00:00-1:32; 00:37--01:26:58)	VHS tape	
		Todd Bears and Eddie Swayze totaling approximately 1:05:04 (Voiced 00:10-01:05:04)	VHS tape	
		Peter Cook Interview Part 1 totaling approximately 53:00 (not voiced)	VHS tape	
		Peter Cook Interview Part 2 totaling approximately 01:25:00 (not voiced)	VHS tape	
		Only 13-Flying Words with Quebec Theatre of the Deaf totaling approximately 27:39 (Voiced 00:00-27:39)	VHS tape	
		Debbie Rennie Performances totaling approximately 1:00:00 (not voiced)	DVCAM	
	<b>National ASL Literature Conference (1991)</b>	Michelle Banks and Lois Bragg totaling approximately 1:37:39 (Voiced 1:00:00)	VHS tape	
	Need captioning			
	<b>Second National ASL Literature Conference (1996)</b>	Clayton Valli Keynote Presentation totaling approximately 1:00:04 (not voiced)	VHS tape	

	All need captioning	Heidi Rose, Julianna Fjeld, Jaine Richards totaling approximately 55:47 (not voiced)	VHS tape	
		Patrick Graybill totaling approximately 58:55 (not voiced)	VHS tape	
		Chris Holt, Brenda Liebman Aron, Ilene Liebman Youngs, Jose Saldana totaling approximately 55:21 (not voiced)	VHS tape	
		Missy Victorson, Sam Supalla, Kathy Fraxchineaud, Tina Wix, Jenny Singleton totaling approximately 54:43:00 (not voiced)	VHS tape	
		Peter Cook, Isias Eaton totaling approximately 56:28 (not voiced)	VHS tape	
	<b>ASL Lecture Series</b>	Ben Bahan: ASL in the Arts or the Arts in ASL? totaling approximately 0 :0 (voiced)	VHS tape	
	All need captioning	Dr. Karen Christie and Dorothy Wilkins: Opening Eyes: Literature and Literacy Studies totaling approximately 5 :0 (voiced)	VHS tape	
		Patrick Graybill: Original Poetry in ASL totaling approximately 5 :0 (voiced)	VHS tape	
		Dr. Simon Carmel: Deaf Folklore: Identity and Culture totaling approximately 0 :0 (voiced)	VHS tape	
		Dr. Dirksen Bauman: Line/Shot/Montages: Cinematic Techniques in ASL Poetry totaling approximately 5 :0 (voiced)	VHS tape	
		Campbell: Semiotics Analysis of ASL poetry totaling approximately 3 :0 (voiced)	VHS tape	
		Graybill: Translation as an Educational Tool totaling approximately 01:00 (voiced)	VHS tape	
		Relationships between transcription systems and sign language analysis totaling approximately 01:00 (voiced)	VHS tape	
		Valli: Finding myself as a deaf adult totaling approximately 59:00 (voiced)	VHS tape	
		Graybill: Translation as an Educational Tool totaling approximately 43:00 (voiced)	VHS tape	
		Dr. William Stokoe: Representations totaling approximately 01:00 (voiced)	VHS tape	
		Language contact totaling approximately 54:00 (voiced)	VHS tape	
	<b>Ruth C Hoffman</b>	Ella Mae Lentz-Poetry in the Palm of Your Hand totaling approximately 45:57 (not voiced)	MP4 digital file	
	Need captioning			



**Serge Briere and Johanna Boulanger (clip at 35:40-40:40)**

<https://drive.google.com/file/d/0B2wXJ4YmXz2NdS11S3MyUFpwMFU/view?usp=sharing>

**Credit: Miriam and Kenny Lerner ASL Poetry Collection, RIT/NTID Deaf Studies Archive, C.S. North, Shelf 267.** Serge and Johanna perform a poem, 'Birds' at Writers & Books, a local literary organization in Rochester, NY 1990. Rights: Writers & Books



**Serge Briere, Johanna Boulanger, Peter Cook, and Kenny Lerner (clip at 00:13-1:26)**

<https://drive.google.com/file/d/0B2wXJ4YmXz2NbkJMellqZUhJeUE/view?usp=sharing>

**Credit: Miriam and Kenny Lerner ASL Poetry Collection, RIT/NTID Deaf Studies Archive, C.S. North, Shelf 267.** Serge, Johanna, Peter, and Kenny perform a Holocaust poem, 'Only 13' at Writers & Books, a local literary organization in Rochester, NY 1992. Rights: Writers & Books.



**Peter Cook (clip from The HeART of Deaf Culture)**

[https://s3.amazonaws.com/ntidheart/Videos/720x480/finalcookpresent\\_F8\\_1Mbps.flv](https://s3.amazonaws.com/ntidheart/Videos/720x480/finalcookpresent_F8_1Mbps.flv)

**Credit: 1996 Second National American Sign Language Conference Collection, RIT/NTID Deaf Studies Archive, C.S. Mid-range, Shelf 419.** Peter Cook's presentation using the theme of recipes to 'Play with ASL' and adding various spices to add different flavors of ASL expression at the Second National American Sign Language Conference, NTID in Rochester, NY 1996. Rights: National Technical Institute for the Deaf at RIT.



**Patrick Graybill (18:33-21:02 and 23:04-23:14)**

<https://drive.google.com/file/d/0B2wXJ4YmXz2NRnZQMIhyODd3YWc/view?usp=sharing>

**Credit: Miriam and Kenny Lerner ASL Poetry Collection, RIT/NTID Deaf Studies Archive, C.S. North, Shelf 267.** After Allen Ginsberg asks whether ‘hydrogen jukebox’ can be translated into sign language, Patrick Graybill offers a translation. This was a ground-breaking moment as all participants realized that Patrick had captured the image Ginsberg and Imagist poets try hard to achieve in their written poetry. This ‘cemented’ the relationship between ASL and Imagist poetry traditions in their explorations of the image (Padden, 2007). This occurred during a Robert Panara class visit by Ginsberg 1984 at NTID, Rochester, NY. Rights: National Technical Institute for the Deaf, RIT.



**Ella Mae Lentz (10:21-12:21)**

<https://drive.google.com/file/d/0B2wXJ4YmXz2Na0Fqd19fSWxDLVE/view?usp=sharing>

**Credit: Miriam and Kenny Lerner ASL Poetry Collection, RIT/NTID Deaf Studies Archive, C.S. North, Shelf 267.** Ella performs a political poem, ‘Sign is Like a Tree’ and lectures on the meaning of the poem at the First National American Sign Language Poetry Conference, NTID, Rochester, NY 1987. Rights: National Technical Institute for the Deaf at RIT.



**Dr. Robert F. Panara (NTID poem 3 mins.)**

<https://www.youtube.com/watch?v=BsI4WsR-gNE>

**Credit: RIT Libraries Deaf Media Collection, PS3566.A5567 N84 1992** (also available in RIT Archives). Dr. Robert Panara signs his poem, ‘NTID’ at the inauguration of Dr. Albert Simone at RIT 1992. Rights: National Technical Institute for the Deaf at RIT.



**Dr. Robert Panara (Poetry clips 12:39-14:28 and 25:19-27:46)**

<https://drive.google.com/file/d/0B2wXJ4YmXz2Na2xhRHJsSnNLYms/view?usp=sharing>

<https://drive.google.com/file/d/0B2wXJ4YmXz2NYV9rdG5saGRRSWc/view?usp=sharing>

**Credit: Robert Panara Deaf Video Collection, RIT/NTID Deaf Studies Archive, C.S. Mid-Range, Shelves 333, 338.** Dr. Robert Panara lectures on how imagery use the 5 senses and portrays in sign language the strings of a lyre as the five senses. He also performs his award-winning poem, 'On His Deafness' at a NTID classroom in Rochester, NY 1974. Rights: National Technical Institute for the Deaf at RIT.



**Debbie Rennie (clip from The HeART of Deaf Culture)**

[https://s3.amazonaws.com/ntidheart/Videos/720x480/DebbieRennie-BlackHoleColorASL\\_F8\\_1Mbps.flv](https://s3.amazonaws.com/ntidheart/Videos/720x480/DebbieRennie-BlackHoleColorASL_F8_1Mbps.flv)

**Credit: Miriam and Kenny Lerner ASL Poetry Collection, RIT/NTID Deaf Studies Archive, C.S. North, Shelf 267.** Debbie Rennie performs her poem, 'Black Hole: Colors in ASL' at Jazzberries in Rochester, NY during the First National American Sign Language Poetry Conference 24 Sept. 1987. Rights: National Technical Institute for the Deaf at RIT.



**Dr. Clayton Valli (clip from The HeART of Deaf Culture)**

[https://s3.amazonaws.com/ntidheart/Videos/720x480/ClaytonValli-Hands\\_F8\\_1Mbps.flv](https://s3.amazonaws.com/ntidheart/Videos/720x480/ClaytonValli-Hands_F8_1Mbps.flv)

**Credit: Miriam and Kenny Lerner ASL Poetry Collection, RIT/NTID Deaf Studies Archive, C.S. North, Shelf 267.** Clayton Valli lectures on 'Creative Arts and ASL Poetry' and performs his poem, 'Hands' at the National American Sign Language Literature Conference, NTID 11 Oct. 1991. Rights: National Technical Institute for the Deaf at RIT.





**Dr. Clayton Valli**

[https://s3.amazonaws.com/ntidheart/Videos/720x480/ValliKeynote\\_F8\\_1Mbps.flv](https://s3.amazonaws.com/ntidheart/Videos/720x480/ValliKeynote_F8_1Mbps.flv)

**Credit: Second National American Sign Language Conference Collection, RIT/NTID Deaf Studies Archive, C.S. Mid-range, Shelf 419.** Dr. Clayton Valli lectures on his ground-breaking dissertation on ASL poetics at the Second National American Sign Language Literature Conference, NTID, Rochester, NY 28 Mar. 1996. Rights: National Technical Institute for the Deaf at RIT.

The Wallace Center, RIT Libraries and RIT Archive Collections believes in providing open and equitable access to historical materials held by RIT. The professionals in the department adhere to the Code of Ethics outlined by the Society of American Archivists (SAA):

Archivists promote and provide the widest possible accessibility of materials, consistent with any mandatory access restrictions, such as public statute, donor contract, business/institutional privacy, or personal privacy. Although access may be limited in some instances, archivists seek to promote open access and use when possible. Access to records is essential in personal, academic, business, and government settings, and use of records should be both welcomed and actively promoted.

Some of the collections to be digitized in this grant, videotapes of conferences and performances, depict events held at RIT/NTID or are of a conference sponsored by RIT/NTID. Those held at RIT/NTID are part of the university archives. Gift agreements exist for the donated collections, however, the donors do not necessarily own the copyright to videotapes.

The professional staff of RIT Archive Collections and Joan Naturale recognize that both copyright and privacy are sanctioned by law. We endeavor to provide access, as much as possible, without infringing on current copyright or intellectual property rights laws. Although many of the conferences were held at NTID, and they were recorded by staff at NTID, and RIT/NTID owns the copyright to the recordings, the individuals in the videos retain rights to their performance and presentations. However, there are no signed contracts or permissions extant, and it is doubtful there ever was, to show that the individuals gave RIT/NTID the rights to their performances.

The Panara family freely gives rights to use the materials where Panara is speaking/signing or performing. Most of the events took place many years ago, and no contracts or permissions were ever made. Hoffman donated the *Poetry in the Palm of Your Hand* conference tapes, and the tapes document a project publically funded by the Indiana Committee for the Humanities, a state based branch of the National Endowment for the Humanities. The *Miriam and Kenny Lerner ASL Poetry Collection* contains a mix of materials, and she does not have copyright to all of it.

Although the individuals depicted performed in public or gave an address at a conference, and knew they were being videotaped, with the exception of the most recent videotapes, they could not have envisioned that their presentation would be so freely available on current technological platforms. To this end, Naturale has contacted the individuals depicted, or their descendants, for permission to make these programs available on the internet. The community of Deaf poets, performers and scholars who perform and present in these videos is cohesive and interconnected, and still in touch with each other and Naturale is able to contact most of them. However, it is not possible to contact everyone in these videos – sometimes performers were not identified, and audience members, students and interpreters usually cannot be identified.

These videotapes are held by an educational institution, and they are being preserved, described and made available solely for educational purposes. RIT will not profit from their access in any way. These videotapes were not published. RIT Libraries is adding value to these works, first by making them accessible online and preserving them, but we will also be transforming them by

making them universally accessible and enhancing the poetry performances so that non-ASL users will understand the nature of the poem beyond a translation into English.

Section 108 of the copyright law makes it legal to make preservation copies of copyrighted materials, but limits libraries to making the materials available on the premises. There are no legal parameters for making the materials available online. This is limiting to libraries with a mission of making knowledge more accessible. The issue has been extensively discussed in library literature, and the consensus is that due diligence in the case of digitization of copyrighted material is required. We believe we have done our due diligence by contacting the majority of the people in the videotapes. Finally, if anyone contacted us with objections, we would edit the tape and remove the portion(s) where they appear.

Every video will have the following statement posted in each access point: This video is made available for private study, scholarship, or research. Copyright is held by the individuals depicted and any reuse is prohibited without permission of the copyright holder. Questions should be directed to RIT Archive Collections.

January – March 2018	April to June 2018	July – September 2018	October – December 2018
Quarter 1	Quarter 2	Quarter 3	Quarter 4
Part 1: <b>Videos that are voiced but need captions</b> are converted to preservation and access files by staff at NTID Engineering Services and sent out to vendor to be captioned.	1. Continue with Part 1 Part 2: <b>Videos that need both voicing and captioning</b> will be converted by staff at NTID Engineering Services, voiced and interpreted by professional interpreters and sent out to vendor to be captioned.	Complete Part 2	Plan outreach and symposium for 2019.
	1. Converted and captioned files are sent to RIT Archive Collections and added to dark archive on Archives server. 2. MPG4 files will be added to Cumulus and metadata created.	1. Converted and captioned files are sent to RIT Archive Collections and added to dark archive on Archives server. 2. MPG4 files will be added to Cumulus and metadata created.	
		A Deaf ASL Literature scholar user will be hired for 180 hours to create enhanced descriptions of poetry performances that cannot be voiced or translated directly into English.	
		1. Using enhanced descriptions Cataloging and Metadata Librarian creates Dublin Core metadata and uploads MPG4 files to RIT Digital Archive, RIT Scholarworks, and Library.	

		<p>2. MARC records created or edited with enhanced descriptions and published to library catalog and World Cat.</p> <p>2. Records reviewed by NTID Librarian for accuracy.</p>	
		<p>1. RIT Archive Collections Associate Archivist edits EAD collection records using enhanced descriptions. YouTube videos are linked to the collection records in ArchiveSpace. Records reviewed by RIT Archivist for accuracy.</p> <p>2. MPG4 files with closed captions and metadata will be uploaded to New York Heritage.</p>	

		<p>MPG4 files and interactive transcripts will be uploaded to YouTube and links to the programs placed in RIT Libraries InfoGuides on sign poetry.</p>	
<p><b>Staff involved:</b>  Engineer  Video Editor  NTID Librarian  RIT Archivist  Cataloger</p>	<p><b>Staff involved:</b>  Engineer  Video Editor  Deaf Interpreter  Hearing Interpreter  NTID Librarian  RIT Archivist  Associate Archivist</p>	<p><b>Staff involved:</b>  Engineer  Video Editor  NTID Librarian  RIT Archivist  Associate Archivist  ASL Scholar  Cataloging and Metadata Librarian</p>	<p><b>Staff involved:</b>  NTID Librarian  ASL Poetry Scholar  RIT Archivist  NTID Faculty  NTID Staff</p>

Original videotapes will be captioned and voiced as needed, and interactive transcripts will also be created for additional access by the deaf-blind and other learners. NTID has extensive experience with captioning and voicing video files and are fully up-to-date with current practices and standards.

Preservation file copies will be initially copied to a dark archive on the Archives server, until a preservation system is in place.

### **For videos that are voiced and only need captions**

1. Joan sends the VHS tape to NTID Engineering who converts it to AVI digital files on Pearl equipment.
2. AVI Preservation Files will be transferred to RIT Archive Collections staff to place in dark archive on the Archives server.
3. Bill converts and compresses the AVI files to MPG4 (access files) using the Handbrake program on the computer.
4. Bill sends the MPG4 access copy files to Don, video editor, who will clean up the video for quality control and send the MPG4 access copy files back to Bill. Don uses Adobe Pro Premiere software for video editing and ProTools for audio editing. This can take up to 3 hour per one hour video.
5. Bill sends the MPG4 access copy files to vendor, National Captioning Institute (NCI) on the computer. They send back closed captioned and interactive transcript files in five business days.
6. Bill will transfer MPG4 access copy files, captions and interactive transcript of the finished program to RIT Archive Collections staff. The files will be placed in the dark archive on the Archives server and a mezzanine copy placed in Cumulus, and metadata created.

### **For videos that need voice and captions**

Bill follows Steps 1 through 3 above.

3. Deaf/hearing Interpreter team develops transcript for voicing and identifies gender roles/voices (each one hour video can take up to 6 hours to transcribe).
4. Interpreter voices on the MPG4 access copy files. The interpreter reviews with deaf team member for accuracy.
5. Don cleans up the video and sound for quality control. He uses Adobe Pro Premiere software for video editing and ProTools for audio files. This can take up to 3 hours per one hour video.
6. Don sends the MPG4 access copy files back to Bill for captioning. Bill sends the access copy files to vendor, NCI, on the computer. They send back closed captioned and interactive transcript files in five business days.
7. Bill will transfer MPG4 access copy files, captions, and interactive transcript files of the finished program to RIT Archive Collections. These files will be placed in the dark archive on the Archives server. A mezzanine copy will be added to Cumulus, and metadata created.

### **RIT Archives and Libraries Process**

Enhancement of descriptions:

1. A Deaf ASL Literature scholar will be hired for 180 hours to create descriptions of the poetry

performances that cannot be voiced or translated directly into English. She will interpret, analyze, and describe the poem to enable the novice or non-user of ASL or scholars to fully comprehend nuances of the poem. Time stamps of the start of individual poem performance in the program will be provided for referencing back to video.

Metadata creation and enhancement:

1. Access files and interactive transcripts will be uploaded to RIT Digital Archive and RIT Scholarworks, and metadata in Dublin Core, including the enhanced descriptions, will be created by staff in Digital Initiatives and Metadata Services. Videos will be uploaded to RIT YouTube and records linked to YouTube videos for those without a fast internet connection.
2. RIT Libraries Dept. of Digital Initiatives and Metadata will catalog individual files in MARC and link to files on YouTube. Updated collection records will be uploaded to WorldCat.
3. Using the enhanced descriptions, RIT Archive Collections staff will edit the EAD collection records in ArchivesSpace. The EAD record will be linked to the access files on a streaming server by creating a Digital Object record in ArchivesSpace and will then be available in the ArchivesSpace public access module.
4. Files and metadata will be uploaded to New York Heritage. Guidelines for metadata [New York Heritage Metadata and Description Guide](#) will be followed.
5. Once in New York Heritage, Rochester Regional Library Council will alert the Empire State Digital Network that content is ready to be harvested and transmitted to the [Digital Public Library](#).

### **Standards and Technologies**

The formats chosen for digitization have been compiled by the Digital Initiatives Librarian, and based on the following standards and guidelines:

**Federal Agencies Digitization Guidelines Initiative (FADGI), (2015). DRAFT Technical Guidelines for Digitizing Cultural Heritage Materials. Retrieved from:**  
<http://www.digitizationguidelines.gov/guidelines/digitize-technical.html>

**Library of Congress, (2013, Jul 24). Sustainability of digital formats.**  
<http://www.digitalpreservation.gov/formats/>

**Library of Congress, (2015). Recommended formats statement.**  
<http://www.loc.gov/preservation/resources/rfs/>

### **Dublin Core Fields for Video files to be used for RIT Digital Archive, RIT Scholarworks and New York Heritage**

Title – Title of item

Title.Alternative

Description.Note: Deaf ASL scholars notes about the poetry and literature performance

Description.Summary:Summary of the contents of the videotape

Contributor.author .Narrator .Organization .Performer .Photographer .Producer or .Sponsor

Coverage.Date: Exact date if known. mm/dd/year

Coverage.DateRange: circa xxxx-xxxx, circa May 2003, etc.

Coverage.Event: Formal name of event

Creator.Author: For performance of plays, poetry, literature  
 Creator.Organization: Group responsible for the program or event  
 Date.FileCaptureTime: date digitized  
 Format.CodingHistory: technical specifications of digital file created from analog item)  
 Format.FileFormat  
 Format.BitDepth: technical specifications of digital file created from analog item  
 Format.ColorSpace: technical specifications of digital file created from analog item  
 Format.FileSize: in MB  
 Format.PixelDimensions  
 Format.PlayTime  
 Format.Medium: format of carrier of original recording whether analog or digital.  
 Identifier.Location: RIT/NTID Deaf Studies Archives  
 Identifier.uri (persistent identifier) in RIT Digital Archive and RIT Scholar Works  
 Language.iso  
 Publisher.Name - Department or organization responsible for making the program  
 Publisher.Place: City, state. e.g. Rochester, N.Y  
 Relation.Collection - Title of archival collection that item is part of. Use Resource record name where applicable.  
 Relation.IsPartOfSeries :related resource in which the described resource is physically or logically included.  
 Rights.Copyright – Use RIT collection name, or use Rights.RightsHolder field if rights are not held by RIT  
 Rights.RightsHolder - Contact RIT Archive Collections for permission information.  
 Subject.AAT .GenreTermsAAT .GenreTermsLCSH .LCNAF .LCSH

## Presentation Online

### RIT Digital Archive

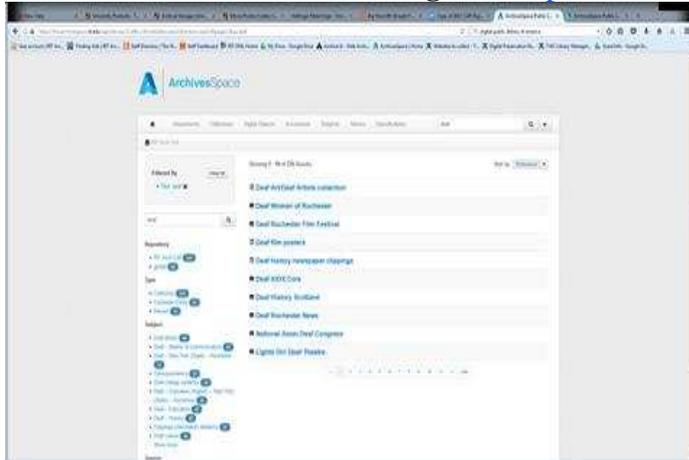
<https://digitalarchive.rit.edu/xmlui/>



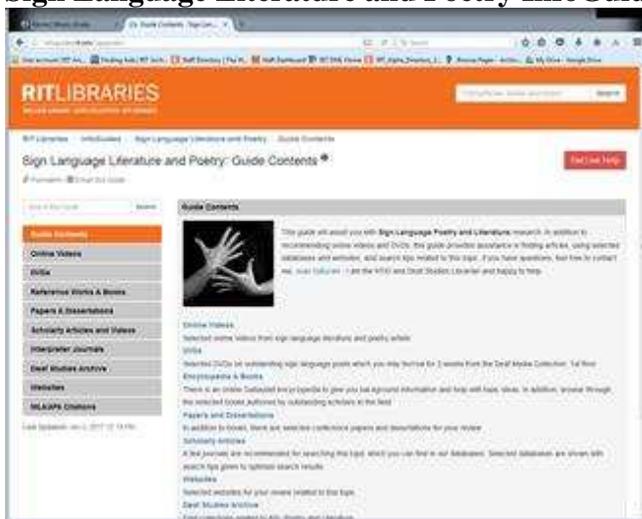
RIT Scholarworks <http://scholarworks.rit.edu/>



RIT Archive Collections finding aids <https://twcarchivespace.rit.edu/>



Sign Language Literature and Poetry InfoGuide <http://infoguides.rit.edu/signpoetry>



In 2015, a Digital Preservation Policy was completed by RIT Libraries and approved by the Provost. In 2016, a committee, including co-Principal Investigator Becky Simmons, as well as the Manager of Information Technology, the Manager of Digital Initiatives and Metadata Services, and the Digital Initiatives Librarian was tasked with evaluating and identifying an ISOOAIS compliant digital preservation system for RIT Libraries that will process digital objects, including ingest, fixity, normalization, virus checking, extracting technical metadata, and allow for monitoring and repair of files. At this time we have created a rubric to compare functionality of systems using a list of ranked criteria. The list has been narrowed and we are contacting vendors for demonstrations and pricing. *Preservica*, *Rosetta*, *Libsafe*, *Duraspace*, *Hydra in a Box*, and *Archivematica*. It is expected that it will take 6 months to a year to complete the comparison and make a final decision. In the interim, files will be stored on the Archives server, in the *RIT Digital Archive* and in *Cumulus*.

The Wallace Center, unlike similar units in institutions RIT's size, has a dedicated Information Technology support team. The Wallace Center Information Technology department provides critical technology support for daily operations, delivery of services, and information security of the Wallace Center departments. The team consists of 2 Windows Systems Administrators, 1 Unix Systems Administrator, 2 Application Developers, and a Web Developer. The IT Team also typically employs student workers to assist with routine desktop support issues. Supported systems include the Integrated Library system, DSpace, Windows File services, Drupal, Papercut, Cumulus and Archivist Toolkit to name some of the more specialized applications.

As a part of Windows File Services, the Wallace Center Information Technology department maintains a file server for the centralized storage of files and digital objects for the various departments and staff of the Wallace Center. The fileserver is hosted on RIT's VMWare virtualized server infrastructure. The VMWare infrastructure is maintained by the university's central IT department, Information Technology Services. Servers within the VMWare environment are backed up daily using Veeam Backup & Replication software. The file share for our Archives is also set to take snapshots of the share 3 times a day using Microsoft's Volume Shadow Copy Service (VSS). The university uses McAfee Endpoint security as the official antivirus solution for university-owned computers. McAfee Endpoint is installed on all of the Wallace Center Servers and conducts regular active scans for infected files.

RIT Archive Collections is staffed by 2.5 professional archivists with with Masters degrees in library science. The department has extensive experience implementing and using platforms for archival collections management, including *Archivists Toolkit* to manage acquisitions and description of collections, *Cumulus*, a digital asset management system, and *Archive-It*, a tool to harvest, manage, catalog and preserve RIT's website and social media. Once implemented, the preservation system will also be managed by this department. The Digital Initiatives Librarian is responsible for identifying, compiling and keeping up-to-date documentation on digital file formats for preservation and distributing this to the staff.

Files of photographs, audio and videotapes digitized from analog formats are uploaded to *Cumulus*. The Associate Archivist is responsible for overseeing creation of metadata using Dublin Core.

At this time transfers of RIT records in digital format to the archives and donations of digital files are being accessioned and described and housed on the Archives fileserver. Change will occur in how we store and deliver digital assets to the public once a digital preservation system is in place. At this time finding aids for collections describe an note the existence of digital files but there is no direct online access yet. As outlined previously in the grant we plan to link our resource records to the digital objects in question using Archivists Toolkit. This will be a new initiative.

RIT Libraries has established a digitization lab. This lab serves RIT Archive Collections and the Cary Graphic Arts Collection, a world-renowned library documenting the history of graphic arts and technology. This lab will also work closely with a new undergraduate Digital Humanities program in RIT's College of Liberal Arts. The lab has grown in the last 6 months, and is now equipped with a Plustek OpticPro A320 document scanner, a Microtek ScanMaker 9800XL document scanner, a Slidesnap Pro with Nikon D5500 camera slide scanner, a Colortrac Smart LF SG large format scanner and a Nikon D810 camera stand set up. Staff also has commitments to purchase 2 Epson Expression 11000XL Graphic Arts Scanners and 1 Epson Expression 11000XL- Photo Scanner for specialized materials. The lab regularly digitizes materials from RIT Archive Collections according to an established workflow and it is anticipated that the numbers will grow with the new equipment.

Digital files will be made available through a variety of platforms. *RIT Digital Archive*, on the D-Space platform, and *RIT Scholarworks*, on Bepress, are accessible to both the RIT community and beyond. Both platforms are crawled by Google search engines and Google Scholar and can be found with Google searches. RIT Archive Collections finding aids are also crawled by Google and the finding aids are uploaded to ArchivesGrid, which is also crawled by Google. MARC records for RIT Archive Collections are added to our library catalog and uploaded to World Cat, which is also crawled by Google. The videos and metadata created will also be uploaded to New York Heritage, where it will be harvested by the Digital Public Library. All these platforms will make these files and metadata very accessible to anyone with an internet connection.