

## WEBVTT

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00:00:09.050 --> 00:00:18.639

Louisa Kwaisgroch: Welcome to the third webinar for those who've been invited to submit final applications to CLIR's *Digitizing Hidden Collections: Amplifying Unheard Voices* program this year.

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00:00:18.830 --> 00:00:28.989

Louisa Kwaisgroch: I'm Louisa Kwaisgroch, Managing Director, and today's session will be focused on assessing collections and designing an achievable and sustainable digitization plan.

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00:00:31.560 --> 00:00:38.320

Louisa Kwaisgroch: We're going to start off with some introductions, first to this platform and then to our presenter for today's webinar.

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00:00:40.330 --> 00:00:44.110

Louisa Kwaisgroch: Here's some notes about using Zoom during this presentation

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00:00:44.280 --> 00:00:54.920

Louisa Kwaisgroch: A live transcript is being generated if you'd like to utilize it. To turn on this feature, click the "CC Show Captions" button at the bottom of your Zoom window.

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00:00:55.300 --> 00:01:02.050

Louisa Kwaisgroch: Attendees will be muted throughout the presentation. You're welcome to use chat for introductions and conversation.

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00:01:02.150 --> 00:01:15.810

Louisa Kwaisgroch: If a chat box isn't already displaying on your Zoom screen, you can hover your mouse towards the bottom of the screen and open it manually. In order to send a message to everyone, remember to change the default from "Host and Panelists" to "Everyone."

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00:01:16.310 --> 00:01:22.580

Louisa Kwaisgroch: Use the separate Q&A box to ask questions. This can be opened the same way as the chat box.

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00:01:22.860 --> 00:01:31.910

Louisa Kwaisgroch: Please feel free to follow along with questions as they come in and use the “upvote” feature to let us know if it would be helpful to you to have them answered live.

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00:01:32.470 --> 00:01:40.919

Louisa Kwaisgroch: We will do our best to answer all of the questions live, and we will also share written responses to the questions following the webinar.

11

00:01:41.510 --> 00:01:52.959

Louisa Kwaisgroch: This session is being recorded, the slides, questions and answers, recording, and transcript will be made available on the [Apply for an Award](#) page of our website in the next two weeks.

12

00:01:56.760 --> 00:02:14.499

Jane Larson (she/her): Our team would like to center today's conversation by acknowledging that, as residents of the United States, we are speaking to you from unceded land of many indigenous peoples. I'd like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where I live:

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00:02:14.500 --> 00:02:31.209

Jane Larson (she/her): the Shawnee and Osage peoples and all their ancestors and descendants. I'm grateful to have the opportunity to live and work on their homelands and ask you to join me in acknowledging all indigenous communities, their elders both past and present, as well as future generations.

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00:02:31.260 --> 00:02:39.940

Jane Larson (she/her): May this acknowledgment remind us of our shared commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

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00:02:43.470 --> 00:02:58.609

Jane Larson (she/her): During today's session our host will dig into assessing collections and designing a digitization plan. We've allotted 90 min total for today, and the speaker will pause at the halfway point, at 2:45 PM Eastern, for a quick break during their content.

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00:02:58.810 --> 00:03:02.039

Jane Larson (she/her): We're hoping for an engaging time of conversation around:

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00:03:02.400 --> 00:03:08.000

Jane Larson (she/her): Identifying and clarifying the collections and materials that will be nominated for digitization.

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00:03:08.470 --> 00:03:12.660

Jane Larson (she/her): Accurately estimating volume materials and digitization outputs.

19

00:03:13.010 --> 00:03:19.240

Jane Larson (she/her): Making a competitive case for digitization. Setting a realistic timeline.

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00:03:19.670 --> 00:03:28.470

Jane Larson (she/her): Choosing appropriate technology and technical standards for digitization. And considering in-house digitization versus using a vendor.

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00:03:28.890 --> 00:03:38.709

Jane Larson (she/her): The plan is to reserve about 25 min for Q&A near the end of the session. Both the session host and CLIR staff will be available to answer questions at that time.

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00:03:39.030 --> 00:03:52.690

Jane Larson (she/her): While you may pose questions throughout using the Q&A box, keep in mind that we're gonna we won't get to every question as it's asked. Staff will be keeping track, and we'll circle back to any unanswered questions during the dedicated Q&A.

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00:03:54.550 --> 00:04:01.570

Sharon Burney: We want to start with a quick poll to gauge how you're feeling about today's topic of assessing collections for digitization.

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00:04:02.010 --> 00:04:08.659

Sharon Burney: In today's session, you'll learn more about the skills and strategies you need to complete the following application tasks.

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00:04:09.130 --> 00:04:22.279

Sharon Burney: The project details- materials task, which includes the list of collections upload and the representative files samples upload. The project details where you tell the story.

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00:04:22.540 --> 00:04:32.080

Sharon Burney: The project details which will also include outcomes task and the project details the work plan task. So let's launch the poll and see how you're feeling.

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00:05:03.510 --> 00:05:04.490

Sharon Burney: Thank you.

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00:05:05.180 --> 00:05:06.359

Sharon Burney: Thank you, Jane.

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00:05:07.110 --> 00:05:27.320

Sharon Burney: So now we're excited to turn things over to Timothy A. Barber, Executive Director of the Meek-Eaton Black Archives Research Center and Museum. We'll take just a moment to let Tim share his slides and get oriented, and as he does that, please remember that we'll be breaking for 5 min at the halfway point.

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00:05:55.440 --> 00:05:58.940

Timothy A. Barber, Florida A&M University: Alright. Good afternoon. I don't. I hope I can. Can you hear me?

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00:06:00.600 --> 00:06:01.540

Jane Larson (she/her): Yep.

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00:06:03.270 --> 00:06:05.959

Timothy A. Barber, Florida A&M University: Okay, great, great, great. I apologize.

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00:06:06.650 --> 00:06:10.180

Timothy A. Barber, Florida A&M University: So thank you for having me. I'm going to

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00:06:10.250 --> 00:06:36.339

Timothy A. Barber, Florida A&M University: attempt to go through. Introduce who I was. I just let you know a little bit of who I am. My current role is director of the Meek-Eton Black Archives at Florida and University. And my purpose here is to lead the efforts in archive preservation, circle research, and public engagement and oversee exhibitions. My past experience was with the

Black Archives History and Research Foundation of South Florida housed at the Historic Lyric Theater in Miami

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00:06:36.370 --> 00:06:49.320

Timothy A. Barber, Florida A&M University: And played a crucial role in creating exhibits and the restoration of that and expansion of that facility as well as leading the technological efforts to make the archives there accessible.

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00:06:51.040 --> 00:07:08.029

Timothy A. Barber, Florida A&M University: Some more information about me, but I want to dive right into this where we talk about assessing collections and designing a digitization plan. I always ask the question, if it's not in the archives, then does it really exist? Keep that in mind. If it's not an archive, does it really exist?

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00:07:08.180 --> 00:07:27.539

Timothy A. Barber, Florida A&M University: Lot of times with archives, museums, there's an elephant in the room. A lot of times we ignore the elephant in the room and say, what problem? But there's always a problem because most archives deal with a backlog. And reason why we deal with the backlog because we there's a need for professional capacity need for space,

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00:07:27.780 --> 00:07:31.570

Timothy A. Barber, Florida A&M University: need for resources, financial and material resources.

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00:07:31.900 --> 00:07:40.510

Timothy A. Barber, Florida A&M University: And a really big thing that I feel that we always need is sweat equity, warm bodies, people to engage and do the work. And of course.

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00:07:40.530 --> 00:07:54.989

Timothy A. Barber, Florida A&M University: our lack of technology at times. My framework for doing archival work, as well as digitization. In any program that I did in Miami, as well I did as well as here at Florida A&M University,

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00:07:54.990 --> 00:08:19.000

Timothy A. Barber, Florida A&M University: I like to say, if you give a man a fish and you feed him for a day, teach him how to fish, and you feed him for a lifetime. I do what I call this transfer learning. I transfer that to what I do each day, and the way that I got to where I was, because I

did not just let someone fish for me. I went out and learned how to fish. I mean I look for the information, tried to learn the information on how to do different things.

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00:08:19.300 --> 00:08:23.869

Timothy A. Barber, Florida A&M University: And step one in doing this is first committing to start the project.

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00:08:25.240 --> 00:08:28.320

Timothy A. Barber, Florida A&M University: There's the junky room, the teenage room, you know.

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00:08:28.450 --> 00:08:55.269

Timothy A. Barber, Florida A&M University: Many archives I went to, this is the way that it looked when I walked in, you know. And that's a failure to commit to start a project. At one point you have to start somewhere, and it's just figuring out where do I start with cleaning up this mess, for lack of better terms. The first thing to know and understand is what your value is. What's your value in your collection? Also, becoming active in groups and associations that provide professional development

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00:08:55.270 --> 00:09:06.499

Timothy A. Barber, Florida A&M University: or at least connect you with people in the field that can give you some form of guidance. I like to start short term and long term needs and goals, you know, like a needs assessment. You know, you can't

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00:09:06.500 --> 00:09:36.250

Timothy A. Barber, Florida A&M University: do everything in one day. So what is my short term goals on trying to organize my archives and digitizing things? What is my long term needs? You know, identifying that up front. Identify the personnel and the technology aspirations that you have, you know. Try to start making lists. Then you go and research like-institutions or organizations that have done similar projects to what you're trying to do and design a process from getting to an end result step by step.

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00:09:36.573 --> 00:09:54.050

Timothy A. Barber, Florida A&M University: You know me I like to chart things A through Z, and I like to hit every alphabet so that I can see everything clearly. And then make my decisions on how I'm going to move. Go after feasible grants that fit your specific scope of work. You know, once you establish this,

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00:09:54.050 --> 00:10:10.349

Timothy A. Barber, Florida A&M University: look for those grants. Sometimes it's the large one, sometimes it may be just small grants that you can apply for. But the biggest thing is making sure that whatever you say in that grant you want to accomplish, you accomplish. Now, one thing, when I say commit to start a project, I'm just giving you examples of my experiences.

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00:10:10.662 --> 00:10:38.779

Timothy A. Barber, Florida A&M University: One thing, when I first arrived at Florida A&M, my purpose was first to get the accession records up to date. Try to identify. It's the intellectual control about the archives here. Identify what over the collection that they've received over the period of time of their lifetime. And what you see on this screen here is that session record that I started when I got here. Creating a session numbers, and I've got the arrow pointing, letting you see that we started at line 2

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00:10:38.780 --> 00:11:04.009

Timothy A. Barber, Florida A&M University: with the first collection, identifying what we have received. Then, you see it grew to 171 on the line where the arrow is now. Until today it's 396 collections that we have here. Now, the collections are not the items, it's just the people that have donated items. So 396 donors. We established these particular collections here. Now step 2, biggest thing,

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00:11:04.060 --> 00:11:29.009

Timothy A. Barber, Florida A&M University: don't bite off more than you can chew, you know. You know, we want to get to the golden goose, but sometimes it's those lower hanging fruits, that is, that are feasible. Those are collections, things that you can get done that many grantors like to see, you know. They like to see what is the outcome. So you don't promise everything that you can do, only bite off no more than you can chew.

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00:11:29.030 --> 00:11:35.570

Timothy A. Barber, Florida A&M University: One thing we do. This is by, we also map that repository that helped us create a processing plan.

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00:11:35.660 --> 00:11:59.939

Timothy A. Barber, Florida A&M University: Mapping out our repository to create a processing plan. That's very important for us, because repositories a lot of times may or may not have functional finding aids, or you might have older finding aids. You know, we already know many have backlog. We already stated that. In many cases. I adopted another approach by Mark A. Green and Dennis Meissner's "more product, less process."

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00:12:00.584 --> 00:12:11.249

Timothy A. Barber, Florida A&M University: You know, producing more finding aids, but killing some of the day-to-day processes that have initially been established by the Society of American Archivists.

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00:12:11.250 --> 00:12:18.960

Timothy A. Barber, Florida A&M University: But now, how do we get these collections done quicker and out to the public, so they can be more mutually beneficial to our institutions.

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00:12:18.960 --> 00:12:43.320

Timothy A. Barber, Florida A&M University: When we mapped our repository we created a repository mapping, letting us know what floor, where's the location, what room? It's in the rack, side, section, shelves, space. There's a photograph of my archives in Miami where we had everything kind of laid out, we was able to have the shelving. But this particular shelving identity is from here that we started here at Florida A&M.

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00:12:43.490 --> 00:13:10.126

Timothy A. Barber, Florida A&M University: Again, trying to identify what do we have in our collections, what we have in our collections? This is another inventory that we did prior to being able to map and let you know what column, what shelf, what is on that shelf, right? So what we wanted to do was bring everything together. And here's another outcome where it's coming out, where we are saying what needs to be done. Rehouse is it archived correctly or catalog correctly. We establish these

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00:13:10.440 --> 00:13:19.790

Timothy A. Barber, Florida A&M University: these processes in it. So we know what collection to go after. And once we got to a centralized point, we were able to begin to assign collection numbers.

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00:13:19.790 --> 00:13:31.720

Timothy A. Barber, Florida A&M University: And that accession records actually saw were donations. But what you're seeing here is the accession numbers that we assigned to those particular collections. We're able to now see those collections on paper.

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00:13:32.010 --> 00:13:50.889



Timothy A. Barber, Florida A&M University: Let us know whether there was a sub collection, because yes, we went and located what else sub collections are. And then this goes further with the collection number, because now you have artifact numbers which are located right here to your right in the middle. So that's breaking it down even further, and you'll see where those numbers come into play later.

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00:13:50.890 --> 00:14:13.770

Timothy A. Barber, Florida A&M University: Here's a priority key that we created where we are collecting, putting down the location of where this collection is, the name of the collection. We started implementing the size of the collection. What was size, whether it's cubic feet, whether it's 1 million feet. We put down the priority. Is it high priority research, or is it a low priority risk? And then, is the collection process? You know, we started doing this

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00:14:13.770 --> 00:14:38.670

Timothy A. Barber, Florida A&M University: to begin to identify what we had in our vault. What was acceptable? So the next thing we did in Step 3 was identifying a collection, identifying a collection that's could be subject to creating or going after a digitization grant, which is again, was sometimes a low hanging fruit. I want to talk about three cases that I've experienced. And this is case one

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00:14:38.670 --> 00:14:54.489

Timothy A. Barber, Florida A&M University: Chronicling Black Miami through Digitization. We had an extensive paper, a newspaper collection, periodical paper headed by the Miami Times, which was the black periodical in Miami. I followed 3 steps

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00:14:54.804 --> 00:15:17.130

Timothy A. Barber, Florida A&M University: and I believe in cataloging my collection before I digitize the collection so that you make sure you have everything ready to digitize so that you don't digitize A through Z and find out you left out LMNO and P. Because it was in another room. It was on another shelf. It was mixed in with another collection. So the first thing I do is survey the collection.

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00:15:17.250 --> 00:15:38.519

Timothy A. Barber, Florida A&M University: I assess the collection, the value of the collection, the size of the collection, what my needs are going to be, and then the catalog that collection to make it ready for digitization. For this particular project I had an archivist and a student worker that they came in before I started the digitization process. We began to

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00:15:38.520 --> 00:15:54.870

Timothy A. Barber, Florida A&M University: pull everything to one room. That's why you see the hand trucks. You see the bags. You see, this is how we received a lot of these newspapers. So we pulled everything to one room and began to assess that particular collection. We did that and started flattening out this. Now I need to say this.

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00:15:55.201 --> 00:16:18.388

Timothy A. Barber, Florida A&M University: For most people, I like to start my projects, even though I'm applying for a grant for the project, I like to get it started. You know, because in a grant, I like to say that we've started this process and we did this with limited resources. You know, we're needing help to advance the resources even further. So I've never been one who

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00:16:18.880 --> 00:16:31.940

Timothy A. Barber, Florida A&M University: I'm not gonna do anything until I receive funding, you know. That's why I say, where do you start committing to starting a project? So we were doing this. We were flattening these papers out. Trying to get an understanding how many we have.

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00:16:32.090 --> 00:16:57.910

Timothy A. Barber, Florida A&M University: The importance when you're making a case for study print media writing. It was in abundance. Because you're writing this to someone that may not know what your collection is. You know what your collection is. But now you're explaining that first stating from a national standpoint that it was in abundance in the 19th 20th century. At the turn of the century print media in the black communities across America became the modern day griots and describing and communicating activities of blacks in America.

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00:16:57.910 --> 00:17:09.840

Timothy A. Barber, Florida A&M University: Over time, archival education institutions attempt to capture digitally the occurrence of these periodicals. So this was my first state of case on this for a grant.

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00:17:10.040 --> 00:17:31.540

Timothy A. Barber, Florida A&M University: Then we began to organize these papers by date. You know this right here, the South Florida Times, so we had the Miami Times, South Florida Times. We had the Tropical Dispatch. There were several auto circulation newspapers that went out of business, and then we had some that was still in circulation. Then we had some that were fairly new. So this was a part of that decision.

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00:17:32.710 --> 00:17:59.780

Timothy A. Barber, Florida A&M University: Listen, I don't care how much technology they can create. The best technology for me is paper and pencil. You know. A lot of times I'm screwed. I was like, oh, you can just use a laptop, and you could just... just me, I love paper and pencil as a backup, you know, for anything that I do, because you can't, you know, unless it catch fire, somebody throw it away. You always had a paper and pencil, and I had a mentor always tell me the longest memory is not longer than the shortest pencil.

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00:17:59.810 --> 00:18:20.447

Timothy A. Barber, Florida A&M University: So each newspaper was accounted for on the spreadsheet that we created a document, and the date, the volume, addition, and copies. All this information, for each newspaper, was recorded on physical paper and the excel sheet, and later typed into a finding a format. Finding these are very important, we talk about digitizing. Here is

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00:18:21.080 --> 00:18:33.919

Timothy A. Barber, Florida A&M University: student and the archivists. They're working to put this, take the papers out of what they had them stored in and begin to put them in acid free folders inside of that room. They were organized by series.

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00:18:33.940 --> 00:18:52.629

Timothy A. Barber, Florida A&M University: And again we found that there were duplicate copies. We plan in doing this to include 3 copies, and then begin immediate preservation by flattening and isolating in acid free folders. Each copy. That's what we did for that.

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00:18:52.990 --> 00:19:05.259

Timothy A. Barber, Florida A&M University: And we found that after doing this, assessing this collection, we found that we had over 350 newspapers that we had in our value. So at that point, now, I can make my competitive case

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00:19:05.260 --> 00:19:15.930

Timothy A. Barber, Florida A&M University: for digitizing this particular collection. I have my volumes. Wrote out seeking funding to undertake a comprehensive digitization project of the Miami Times Newspaper,

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00:19:15.930 --> 00:19:39.959

Timothy A. Barber, Florida A&M University: explaining what the Miami Times is. 1923, I focused on the Miami Times, because it is the longest running black periodical, I think, currently, in the

United States. So yeah, most influential in the United States. Chronicle nearly a century of black life culture. Digitizing this is invaluable. Archive will preserve its fragile historical content. My significance and need

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00:19:40.307 --> 00:19:50.730

Timothy A. Barber, Florida A&M University: saying that Miami Times was a vital record of African American history. The papers, I'm skipping over this because I know you can read this on the screen. Its coverage. Provide critical counter narrative.

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00:19:50.730 --> 00:20:15.089

Timothy A. Barber, Florida A&M University: Explaining what the paper's experience is. It covers segregation and desegregation of Florida, the rise of American African American political power, economic challenges, successes, cultural movements. All of these reasons is why I'm saying that this is very, very important to do. Talk about the preserving these papers because many of them were brittle, and we needed to scan these. We needed to get this going. We address,

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00:20:15.090 --> 00:20:39.700

Timothy A. Barber, Florida A&M University: it also addressed gaps explaining the gaps in the history because at one point African American history wasn't documented as well, for case and reasons that we all should be aware of. Now, then, going into talk about accessibility, enhancing accessibility. So you know, I wanted to enhance the archives, because I believe that when you're doing archives, your whole purpose is to make these things available to the public for

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00:20:39.700 --> 00:20:52.050

Timothy A. Barber, Florida A&M University: researchers for years to come. So, digitizing this would allow people to be able to assess this and create their research. You know the norm of what's going on and understanding.

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00:20:52.080 --> 00:21:16.085

Timothy A. Barber, Florida A&M University: Providing a pro project scope and objectives, given the impact and outcomes. You know, what are you going to do with this collection? And I'll show you later on. It's one thing to digitize, but what are you going to do with the digital footprint and the digital records? And of course, budget justification. Why, this is important. Why you need the staff, and I believe that was handled at another session.

84

00:21:16.410 --> 00:21:45.359

Timothy A. Barber, Florida A&M University: it was funny. I love this clip because they were excited because they got through all of the newspapers, got them all documented, created

finding aids, and they were ready to turn it over to me to begin the digitization project. So that was their little video, saying that. It was exciting because I would not do anything until they kind of processed that collection, and so that I can create it and digitize it based on the finding aid. So because I, once that we digitized it, I didn't want to step back.

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00:21:45.360 --> 00:21:57.240

Timothy A. Barber, Florida A&M University: Now a case 2 study here at the Meek-Eaton Black Archives. One thing about this institution. If you know it was, it came, it was stagnant here in terms of technology.

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00:21:57.240 --> 00:22:18.019

Timothy A. Barber, Florida A&M University: So I wanted to offer 21st century collections access at Florida University. I had professors when I started about 3 years ago saying that they don't have access to the collection. You know the collection only reside on one individual, which it should reside on several people to be able to give access to these documents, because that's our whole objective.

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00:22:18.020 --> 00:22:35.909

Timothy A. Barber, Florida A&M University: And the first thing with an institution with over 5,000 artifacts and collections, I put down a couple of collections that I've seen, Rosewood Massacre, family presidential papers, rare slave papers, field spirits, blacks and military, the family yearbook collection. This was just a few of those collections

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00:22:35.960 --> 00:22:58.569

Timothy A. Barber, Florida A&M University: Doing the same thing I did in Miami was to now make a catalog and assess these collections and get them on a spreadsheet to identify the size of these collections, 13 cubic feet, 40 cubic 50 cube. We wanted to identify what the size of these collections were. Were they digitized? What was the condition that would need to be rehoused or arranged?

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00:22:58.570 --> 00:23:10.380

Timothy A. Barber, Florida A&M University: Using the same process that I will always use. Surveying the collection, first. Assessing the collection to find out what my needs are, cataloging the collection and creating finding needs before I even get to the digitization

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00:23:10.380 --> 00:23:32.649

Timothy A. Barber, Florida A&M University: process. Once we did that, I came across the Rosewood Collection. I was like, wow, this is an amazing collection. Because at the time

Rosewood was going into over a hundred years of it happening. When we went through this collection we found that there were 13 cubic feet of material. This is the Rosewood Massacre, the court case

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00:23:32.976 --> 00:23:46.029

Timothy A. Barber, Florida A&M University: that they evolved for the state of Florida, and all of the records reside here that resided here at Florida A&M. I thought it would be great to have this collection processed and made accessible through digitization.

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00:23:46.170 --> 00:24:15.429

Timothy A. Barber, Florida A&M University: The first other thing we did was create these cataloging worksheets where each person that was here, they began to give me a document explaining what they found in the collection when they weeded through the collection. Make sure it connects with the accession records, and give me an understanding of what condition the boxes, what condition the containers, what condition the documents were in? That's how we make our case of priority, and this is where they filled it out. They explain the collection. Let me know the time period,

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00:24:15.791 --> 00:24:32.418

Timothy A. Barber, Florida A&M University: textual documents and what's in the collection, and so on. And they gave me this information, so I can begin to decide the priority of when we're going to process this. Now, I had to make a competitive case for the digitization of this particular collection.

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00:24:33.220 --> 00:25:02.609

Timothy A. Barber, Florida A&M University: I created a work plan. You know, how do we work through these collections? The flow of this thing, even up to creating the metadata for these particular collections. The good thing about this particular collection, it was in some form of order, but we wanted to create the housing and put them in, move them from cubic foot boxes to linear boxes. And this is the finding aid. Once they process that collection, they went through it. They found out what material was going to be in it. Manuscripts, photographs, audio video material.

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00:25:02.610 --> 00:25:11.110

Timothy A. Barber, Florida A&M University: What's the size of it? And the process and procedure. Then they created these finding aids which you all probably have seen. What boxes in?

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00:25:11.110 --> 00:25:33.949

Timothy A. Barber, Florida A&M University: what's the file folder? What's in that box? The good thing about this collection. We did this down to the item. We had a lot of interns at the time so we catalog processed this down to the item level. Mostly a lot of times we process to the folder level. But this particular one, we're able to do it to the item level. Then I look at it and say, okay, let's make a case for digitizing this collection. And again,

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00:25:33.950 --> 00:25:41.930

Timothy A. Barber, Florida A&M University: significance and need. What was Rosewood? What it was about? Why, it's important that we digitize this information?

98

00:25:42.337 --> 00:25:59.869

Timothy A. Barber, Florida A&M University: Talk about, what are we preserving when we do this? And what gaps are we filling in American history when we process these particular collections? Then always where are our outcomes? You know, preserving the fragile legacy, you know, public and political engagement.

99

00:25:59.870 --> 00:26:26.939

Timothy A. Barber, Florida A&M University: And then, of course, your budget justification. Explain what those needs are, which we'll go into as we move through it. And again, my summary for digitizing represents a transformative opportunity to preserve and share one of the most significant records of African American history. This project will not only safeguard the fragile historical record of the Rosewood Massacre, but also provide unprecedented access to scholars. So this was my case, stating my case, you know, in a summary.

100

00:26:27.320 --> 00:26:46.910

Timothy A. Barber, Florida A&M University: The case 3. Case 3. This is an example of artifacts, artifacts. I want to say about the Rosewood collection, we found out that there were over 20,000 documents in that collection. 20,000. And we scanned every last document. That's accessible on our servers at this time.

101

00:26:47.170 --> 00:27:13.279

Timothy A. Barber, Florida A&M University: So now, field spirits. This is unique. One of my dearest artifact collection, because I came across field spirits when I arrived in 2022 here at Florida A&M. When I was just going through kind of surveying and reading through what the collections that were here at Florida, A&M. Using the same process, surveying the collection, assessing the needs and the value of the collection, cataloging that collection.

102

00:27:13.580 --> 00:27:21.279

Timothy A. Barber, Florida A&M University: I came across field spirits when I was in one of the processing rooms that, as a matter of fact, it was in a conservation room. They were scattered

103

00:27:21.964 --> 00:27:40.000

Timothy A. Barber, Florida A&M University: artifacts all over this particular room. No type of order. Did not know the session, who donated these materials. This is one of the rooms and what I was finding in the rooms. The interesting thing is that all of the field spirits were in a case. If you see that wood box behind there.

104

00:27:40.040 --> 00:28:05.180

Timothy A. Barber, Florida A&M University: They were all in boxes that were shipped over from Ghana, and we're going to talk more about those. As I was going through the room cleaning, I was coming across unique things that you see the crates with the field spirits there. Before I even opened the crate, I did not know what the field spirits were. Now, I also want to point out a benefit to surveying your collection and assessing your collection, because

105

00:28:05.340 --> 00:28:07.800

Timothy A. Barber, Florida A&M University: I found that once I surveyed it.

106

00:28:08.000 --> 00:28:19.739

Timothy A. Barber, Florida A&M University: I created more space because we talk about space. I was able to create space and make that room available to what it needed. What it was actually defined to do. This is another case of the room.

107

00:28:20.206 --> 00:28:34.283

Timothy A. Barber, Florida A&M University: Change, you know. That's how it was before this is how it was after. But the field spirits, and this would be the afters of the room. Once I begin to survey it, as I surveyed it, I put it in order and catalog these things.

108

00:28:35.060 --> 00:28:41.049

Timothy A. Barber, Florida A&M University: The field spirits, another one, a video showing the difference when you catalog and assess rooms.

109

00:28:41.510 --> 00:29:01.310

Timothy A. Barber, Florida A&M University: Now, my case with digitization of the field spirits was this, that the field spirits I researched and found that the Fonte period was an ethnic group from



Ghana, that had a rich cultural heritage. They used the field spirit sculptures as a significant artistic role and tradition in the community. These.

110

00:29:01.310 --> 00:29:14.219

Timothy A. Barber, Florida A&M University: these spirits were intricate in farming and agriculture. So we definitely thought it would be great to talk about that, since Florida A&M University is agriculture and mechanical university that was a tie in.

111

00:29:14.561 --> 00:29:34.688

Timothy A. Barber, Florida A&M University: I wanted to get these field spirits digitized so that people can see them. They can access them. They can learn about this 19th century art, sculptures that were designed by the Fonte, people of the Fonte. So I made this case that these things were a lot of them. Some of them were

112

00:29:35.460 --> 00:30:02.190

Timothy A. Barber, Florida A&M University: damaged by termites over the decades that they were built, but we had to find a way to preserve them as well, and do some conservation and such things as that. And then enhancing tourism and cultural appreciation. This was one of my first exhibits here. I decided to get all those field spirits out of those crates and put them on display, so that the community, the university, everyone can see these amazing sculptures

113

00:30:02.190 --> 00:30:16.280

Timothy A. Barber, Florida A&M University: that were located in the bottom floor of Florida A&M's archives, you know. And again, this is my case, technological and then low capacity, global cultural understanding and representation, because it was another culture.

114

00:30:16.280 --> 00:30:34.920

Timothy A. Barber, Florida A&M University: Thought it was very important to doing that. And my summary was investing in digitizing these sculptures, a very important part of African culture. The project offers far reaching benefits in terms of cultural preservation, access to knowledge, education, internal collaborations, economic development and technological empowerment.

115

00:30:35.850 --> 00:30:38.680

Timothy A. Barber, Florida A&M University: So now step 4.

116

00:30:38.870 --> 00:31:08.259

Timothy A. Barber, Florida A&M University: Once those things were cataloged, we assess those particular collections. I'd identified a collection that, notice I didn't say that I wanted to get funding to digitize everything in my collection, because that is just something that's not attainable at times. You kind of got to do things in fractions in order to move forward. Everything can be accomplished one step at a time. So I like to say, I like to digitize with a purpose. I just don't

117

00:31:08.260 --> 00:31:20.679

Timothy A. Barber, Florida A&M University: believe in just digitizing things, and you don't have a purpose. That purpose could be making available to the public on a database. Making sure that we have it on servers, and we'll talk about all of those things, right.

118

00:31:20.680 --> 00:31:31.909

Timothy A. Barber, Florida A&M University: Now, when you talk about getting to the level of digitization, you may need to hire a vendor or outsource your digital archive project. You may have to do it because you might not have the staff

119

00:31:31.910 --> 00:31:57.089

Timothy A. Barber, Florida A&M University: that's able to commit to learning these things, or you don't have an IT department that can assist you with making sure that you have the right servers, the right storage for these or your staff don't have the expertise to implement or manage a digital archives or your staff does not have the time to take away from the regular duty, because I'm aware everybody have a lot of things to do to to implement or manage a digital archives.

120

00:31:57.250 --> 00:32:10.840

Timothy A. Barber, Florida A&M University: Or you don't have a hosting server on site, and we'll need to host these things remotely. And again, you don't have the budget to purchase all of the necessary equipment to digitize the items in your collection.

121

00:32:11.860 --> 00:32:26.559

Timothy A. Barber, Florida A&M University: Now, a vendor they could. You could outsource certain things. If you have some of those things, you may need to outsource some things. You might have a vendor that will scan your documents, your papers, your books. Convert audio video files to proper online formats.

122

00:32:26.560 --> 00:32:44.429

Timothy A. Barber, Florida A&M University: Editing the audio video files, photographs, or 3D Items. For example, what I said with the Black Archive of Miami and their newspaper collection. They processed the collection, but I went ahead and digitized the collection and put it on to online, accessible database. Archival platforms.

123

00:32:44.430 --> 00:33:05.180

Timothy A. Barber, Florida A&M University: So that was the outsource thing where they outsourced to me after I left. To install and configure digital archive software and database hosting. You might not. You begin to outsource that to a digital assistant now or enter data and digitize content. They can do those things. They can provide training to your staff

124

00:33:05.180 --> 00:33:15.419

Timothy A. Barber, Florida A&M University: on how to catalog, preserve, or properly store items in the collection, or enter data and digitize content in digital archives or manage the digital archives after initial activation.

125

00:33:15.733 --> 00:33:37.610

Timothy A. Barber, Florida A&M University: You can get them to integrate the digital archives with your website or design a front end interface that leads you into your digital platform so you can sub out some of that stuff if you don't have the persons in place. But I want to leave you with some helpful tips. Right? You want to one create a clearly defined schedule and timeline for completed tasks for the staff

126

00:33:37.610 --> 00:33:46.969

Timothy A. Barber, Florida A&M University: or the vendor. If training will be provided to your staff, you got to determine whether it will be an in person or virtual training. Some people can do it virtually. Some people

127

00:33:47.279 --> 00:34:08.339

Timothy A. Barber, Florida A&M University: learn better with someone in there. But you gotta make sure that there's buy in from all of your staff. There's buy in from all of your staff. If the training would be in person, most vendors will expect you to make sure you cover their travel. Be aware of that room board expense. Training costs can include the initial contractor that was billed separately.

128

00:34:08.694 --> 00:34:24.419

Timothy A. Barber, Florida A&M University: Resources, online documentations. Making sure that you have that information in place, and if a vendor is hired to manage your art, your collection,

make sure that maintenance and agreement contract is clear as to what they would do and provide to you.

129

00:34:24.510 --> 00:34:25.830

Timothy A. Barber, Florida A&M University: Now.

130

00:34:25.860 --> 00:34:49.970

Timothy A. Barber, Florida A&M University: here we are. I hope I did not bleed anyone's ears. The nuts and bolts, the nuts and bolts. Remember, I said, that you give a man a fish, you can feed them one time, you know, eat for a day, but if you teach them how to fish, they'll learn for a lifetime. But now the fish are calling on you. But still, with this way of doing things.

131

00:34:50.320 --> 00:35:18.720

Timothy A. Barber, Florida A&M University: You're able to make sure that you have longevity in your process. You know I love to train my staff, whoever I have along with me, no matter what their capabilities are. If there's an opportunity to train them to do certain things in house that lets me know, that helps us long term. I remember my first grant. I'll be honest with you. The first grant I received, this was way back in 2009.

132

00:35:19.053 --> 00:35:28.739

Timothy A. Barber, Florida A&M University: It was an institution initially that we're going to, a mother institution that we're going to just take our material and digitize them and give them back to us.

133

00:35:28.740 --> 00:35:58.689

Timothy A. Barber, Florida A&M University: But when I applied for the grant and received a grant, my grant said, No, you're not going to take our material. What I want you to do is take my staff and let them train, learn how to digitize, learn how to build a website, learn how to build a database, and that worked out well for me, and that was that beginning I had with making sure that every time where I go I had a staff that was knowledgeable on learning how to do these things, and I always make sure I transfer my learning of things that I've known to my staff so that they can continue to do the things that we need to do.

134

00:35:58.690 --> 00:36:10.880

Timothy A. Barber, Florida A&M University: Now, we talked about timelines. You know, this is just a basic timeline for a year's worth of activity. Identify your high priority collection. That's where you start. And this is before funding.

135

00:36:10.880 --> 00:36:34.659

Timothy A. Barber, Florida A&M University: This is after funding, or this is after you've assessed your collection, and you kind of identify what collection you wanted to use, identify the high priority collection, evaluate and assess that collection for preservation and research potential, identify your staffing needs by March you know, what needs do we have? Get your staff on during that period, begin to catalog that collection,

136

00:36:35.006 --> 00:36:49.550

Timothy A. Barber, Florida A&M University: collection process may continue on in the next month. Training, you know. By that time, if you have a grant and you purchase equipment, the equipment probably be coming in, especially if it's a reimbursable grant, or something of that nature.

137

00:36:49.550 --> 00:37:06.029

Timothy A. Barber, Florida A&M University: Equipment may take time to come in. But once that equipment comes in, let's train on that equipment, because by that time there should be some documents and things that are processed, that you can begin digitizing those things in July. I would always do it to evaluate what I'm doing.

138

00:37:06.030 --> 00:37:30.390

Timothy A. Barber, Florida A&M University: Always ask my staff, Hey, What? How's it going? How many you did? How many collections you work with last month? What it look like this month? Do we need to make any adjustments? Do we need to redirect anything? So we always evaluate ourselves. And then we make changes and updates to what we're working on to make sure that the work flows better. Continue to digitize, because that is a tedious and long process.

139

00:37:30.745 --> 00:37:46.400

Timothy A. Barber, Florida A&M University: Collect, conduct preliminary findings, making sure that we've reached those those milestones that we, the earmarks that we stated, and then review at the end the last month, reviewing the work and then finalizing any reports that we have to report back to

140

00:37:46.400 --> 00:37:59.949

Timothy A. Barber, Florida A&M University: the funder. You know, that's just a plain timeline, but I want to share with you a timeline that I worked on for a 3-year grant that I received here and again, this is a more drawn out laid out process.

141

00:38:00.293 --> 00:38:16.439

Timothy A. Barber, Florida A&M University: Things that we can control. Ongoing collection process project. We can see it says, started October 2022. I arrived here in July of 2022. And I always, we're always trying to process these collections because our goal is to make these collections

142

00:38:16.440 --> 00:38:19.669

Timothy A. Barber, Florida A&M University: available. If I, my grant, included any staff,

143

00:38:19.670 --> 00:38:32.750

Timothy A. Barber, Florida A&M University: I try to include onboarding at least a month. Being at the university, I don't control the timeline for getting people hired but I try to, at least get them on board within a month after I search.

144

00:38:32.750 --> 00:38:47.890

Timothy A. Barber, Florida A&M University: Doing our first evaluation, because the only way you can judge where you come from is making sure you evaluate where you started. Advertise for interns, making sure that we review applications, and then we get interns on,

145

00:38:48.257 --> 00:39:08.112

Timothy A. Barber, Florida A&M University: onboard interns. So by October semester starts normally the first week of September or the last week of August. By at least by October those are trained archivists. They're training. The students are training, we continue doing training, getting them going and then implementing program activities with process. And now they're ready to go.

146

00:39:08.670 --> 00:39:24.559

Timothy A. Barber, Florida A&M University: A lot of times, once those collections are processed, they begin the digitizing. We're going to talk about the A0 Quartz. It's a large scale scanner that I purchased. That, I think, is an amazing scanner, and it helps. It does a lot of digitization work for us.

147

00:39:24.942 --> 00:39:38.327

Timothy A. Barber, Florida A&M University: Training on a database system that we build. And you'd see the ongoing program evaluation. We always evaluating the program. Like every, almost every 3 or 4 months, we're evaluating where we are with it.

148

00:39:38.710 --> 00:40:03.360

Timothy A. Barber, Florida A&M University: Digital fellows begin digitization project. This is just year one on this. Here's year 2, pretty much almost identical. But we're not, there's no need to hire, only where we're looking to hire interns. If we have turnover or we have graduates or some interns are not working out, and we want to open up to other interns. Then also, here's the activities, and then going into the 3rd year almost the same thing. But the difference is final program

149

00:40:03.360 --> 00:40:09.280

Timothy A. Barber, Florida A&M University: and evaluations are at the bottom where we are now trying to wrap up those things as a timeline.

150

00:40:10.193 --> 00:40:11.780

Timothy A. Barber, Florida A&M University: Oh, so

151

00:40:12.060 --> 00:40:25.869

Timothy A. Barber, Florida A&M University: now we're going into the nuts and bolts of technology that is needed for digitizing. I'm a fan of the Epson Expression. I did not receive a check from them to advertise for them. I found, I purchased this

152

00:40:25.900 --> 00:40:42.109

Timothy A. Barber, Florida A&M University: this Epson, the PH flatbed in 2,000, which is on the right, and I'll tell you why I like that one, in 2009. And it's interesting, that is still one of the best tabletops, small scanners that is out there.

153

00:40:42.420 --> 00:41:00.429

Timothy A. Barber, Florida A&M University: The reason I like the PH, the one on the left, is the graphics. But I like the PH, because it comes with a lid that allows you to do negatives. It allows you to do negatives. You place the negative in there. It will preserve that negative as well as develop that negative for you when you scan it.

154

00:41:00.580 --> 00:41:22.497

Timothy A. Barber, Florida A&M University: The thing about this Epson in 2009, the cost was about \$5- \$6,000 when I purchased that. But today I recently purchased, I think I purchased 2 here at Florida A&M, and it ran about \$3,000-\$4,000. So the scan area is pretty large, 17 inches. You get a half a newspaper on there, one side.

155

00:41:22.820 --> 00:41:31.795

Timothy A. Barber, Florida A&M University: If you needed to, it has a size, the weight is very lightweight. The maximum resolution 12,000 12,000 BPI, that's

156

00:41:32.170 --> 00:41:34.729

Timothy A. Barber, Florida A&M University: digital pixels by inches.

157

00:41:34.730 --> 00:41:45.059

Timothy A. Barber, Florida A&M University: 48 bit internal/external great, grayscale bit as well. This is a very nice scanner for you to use now.

158

00:41:45.060 --> 00:41:58.209

Timothy A. Barber, Florida A&M University: Might say, Well, what if I don't have \$3 to \$4,000. How do I start scanning today? I just became a fan of the Snap Scan. The feeder when we started doing the

159

00:41:58.570 --> 00:42:15.400

Timothy A. Barber, Florida A&M University: the Rosewood papers. I really was never a fan of putting material through a document scanner, but I found this one to be very nice. The snap scan is about \$4 to \$500. I would not put onion paper in it, but if you have Xerox paper

160

00:42:15.737 --> 00:42:36.309

Timothy A. Barber, Florida A&M University: of stuff that you're scanning this would do it for you. It would do it for you in TIFF, PDF, JPEG, whatever you wanted to scan, it can even scan front to back without flipping it over. That allows you to scan a lot of material at one time when you're talking about digitizing documents.

161

00:42:36.520 --> 00:42:37.430

Timothy A. Barber, Florida A&M University: Now.

162

00:42:37.880 --> 00:42:50.669

Timothy A. Barber, Florida A&M University: Flatbed scanners, I showed you the high end on the scanner. This Epson Perfection is about \$89.99 last time I checked. It's a pretty decent scanner.

163

00:42:50.670 --> 00:43:15.840



Timothy A. Barber, Florida A&M University: If you want to get started, you don't have to wait for the super bells and whistles. There's opportunity to start your project at \$90. On another scale 4,800 DPI is not bad. Another one is the Epson Perfection V300, which is a photo scanner about \$550 roughly, and you get 9,600 DPI on this particular scanner.

164

00:43:16.188 --> 00:43:45.440

Timothy A. Barber, Florida A&M University: Now, I mentioned the Quartz A1. This is the one that I was able to acquire when I was in Miami, that we did the newspaper digitization project on. And I just recently here at Florida A&M purchased it for the archives here. This is a 4 star FADGI compliant. This is a very effective machine. Again, I'm not telling you what machine to buy. I'm only telling you what I've worked with. But this this machine runs about \$150,000,

165

00:43:45.780 --> 00:44:12.080

Timothy A. Barber, Florida A&M University: you know. So it's kind of difficult if you write it in the grant, you're gonna lose somewhere, depending on the grant. But it is a major scanner, and it also down with the newest one I have, I'm able to do some 3D death ratio scanning with portraits and things that are in frames. It is able to pick up all that in the depth of the frame and things of that nature. So this is a major scanner for us. Now.

166

00:44:12.490 --> 00:44:33.390

Timothy A. Barber, Florida A&M University: Another technological thing that you need when you're talking about digitizing, you need cloud servers, you know. You need, you need to do it from a cloud server, a physical server in house, or external hard drives. Cloud servers the set subscription plans, IT is optional you could just upload, and it's backed up.

167

00:44:33.390 --> 00:44:57.109

Timothy A. Barber, Florida A&M University: Now, the physical server there's upfront cost. You gotta purchase the physical server. Then you have to have it set up, and then you have to select backup options. External hard drive upfront cost is very low, they're affordable, but there's no real back up, and it's very user friendly. But it's kind of on the short term. We'll talk about those things. Cloud storage

168

00:44:57.250 --> 00:45:17.330

Timothy A. Barber, Florida A&M University: is good, but you have an ongoing subscription for cloud service. You have an ongoing subscription. You know, for some people that don't have the steady flow of income, this can become problematic, because I always say who owns it? If I don't pay my bill, do I get cut off on the material that I've been storing on the cloud server?

169

00:45:17.600 --> 00:45:39.590

Timothy A. Barber, Florida A&M University: The in-house server, which I love. I love the in-house service we had inside, house server in Miami. You know I loved it because I was able to expand it. I did have an IT firm that works for our organization. But they set it up, and we were able to store all of the material on these servers. You have a power edge, and of course it depends on the memory

170

00:45:39.923 --> 00:45:48.250

Timothy A. Barber, Florida A&M University: that you have and the RAM that you select with these servers that increase the cost. But it's nothing wrong with having a in-house server

171

00:45:48.250 --> 00:46:09.629

Timothy A. Barber, Florida A&M University: to store your material as a backup, and the reason I like these a lot of times, we we're hurricane prone in Miami. I would, when it's time to shut down for a hurricane, I would just, 2 blades, I'll pull the blades. One blade would go on to one employee, and another blade would come with me for backup, just in case we have anything that happens during a tragic storm or anything like that.

172

00:46:10.009 --> 00:46:16.960

Timothy A. Barber, Florida A&M University: I've been exploring here at Florida A&M, I was introduced to this thing called synology. I don't know if anybody's aware of this.

173

00:46:17.351 --> 00:46:43.619

Timothy A. Barber, Florida A&M University: This is another type of server where you can store material on. I did order one waiting for it to come in and you buy those disks, different disks that go into this system to increase your storage capability from 4 TB on up. It starts at \$2,595, which is affordable. And you can add memory to this for you to store those particular those particular things.

174

00:46:43.630 --> 00:47:08.600

Timothy A. Barber, Florida A&M University: Break for the next couple of minutes. Okay, just let me know when I need to when we want to break. Now, the other side of storage is, these are portable storage units. There's a given occurrence for these. I know we've used these. I use them here because they don't have service in Florida A&M, but the set they're they're inexpensive, but the setback is they're still magnetic. They do have the opportunity to,

175

00:47:08.870 --> 00:47:28.039

Timothy A. Barber, Florida A&M University: information be erased. If you set it by someone somewhere, if it tilts over while it's on I would use these to backup. I would have 2 or 3 of them, and I would back up each one of them. Every time I add something to it, just to make sure I don't lose anything, but it's still doable. There is a start for doing this.

176

00:47:28.700 --> 00:47:30.087

Timothy A. Barber, Florida A&M University: All right. So

177

00:47:30.690 --> 00:47:39.440

Timothy A. Barber, Florida A&M University: we're going to take a break at this time. And when we come back we'll go through the process and go from there. Thank you.

178

00:48:05.960 --> 00:48:17.240

Timothy A. Barber, Florida A&M University: My apologies. I was talking, and I was still on mute so. But I want to move a little faster through this next process. Which is, I call this process, which is Step 5,

179

00:48:17.664 --> 00:48:26.520

Timothy A. Barber, Florida A&M University: Creating a globally unique identifier system for your repository. You want to make sure, because as you digitize these files, you don't wanna

180

00:48:26.540 --> 00:48:48.057

Timothy A. Barber, Florida A&M University: lose these files, you know. One thing, starting to create these GUIDs. I work with my staff to make sure we're all on the same page, when we're not, we're identifying, creating metadata and identifying these things. I do small exercises like this, so that we're all thinking kind of like. This is a smaller exercise. I go from great

181

00:48:49.181 --> 00:49:08.249

Timothy A. Barber, Florida A&M University: from great to specific. So human a male who's black, adult, their entertainer, their singer, dancer, pop artist. And we kind of play this game that everybody gets. Some people say Michael Jackson. Some people say Prince, my younger people might say Chris Brown or Usher, you know.

182

00:49:08.250 --> 00:49:30.440

Timothy A. Barber, Florida A&M University: But then we'll go to the next thing. Inventors, toys, dolls, Mattel, their female, Barbie. And you know, that's quick. They'll get the roof. I think her name is Ruth Handler. They'll come up with that answer. Balls, round, they're red, they're soft,

they're bounceable. What category to be in, and a lot of times they'll come up with the answer, but the answer is kickball.

183

00:49:30.440 --> 00:49:47.619

Timothy A. Barber, Florida A&M University: Why I do that? Because when people start the process and they're digitizing, I want to make sure they understand how they're processing these digital artifacts, making sure that they're putting the right information in. And they're comfortable with getting us to that specific item. That would be a single item that's going to be a digital file.

184

00:49:47.961 --> 00:50:07.790

Timothy A. Barber, Florida A&M University: These numbers go from these I mentioned, these collection numbers that we create. The session number is tied there, what year it was received. Trying to establish that, to give them as much access to metadata that they can. We created, create these long numbers here, which is AR, meaning that's an artifact. It's the first

185

00:50:07.800 --> 00:50:32.449

Timothy A. Barber, Florida A&M University: artifact collection, artifact collection that we have in our archives, 0 through. Let us know that it's its material, the sculptures. It's the 8th item in that collection. Raw image is the raw image digital photo. And it's the first photo that we took. So we kind of go into creating these things, this collection index so that they can identify these. Because once you start these digital files is very

186

00:50:32.570 --> 00:50:59.409

Timothy A. Barber, Florida A&M University: hectic to go back and correct any mistakes that you've made when you have hundreds and thousands of digital images. They are using these, this Epson photo digitizing as a year, a calendar that comes out many years. Now when your organizing these digital files, this is the reason, just like a computer. It's very important that you put these numbers in correctly because the computer will immediately

187

00:50:59.870 --> 00:51:03.979

Timothy A. Barber, Florida A&M University: began to put these things in order. The collection number.

188

00:51:04.260 --> 00:51:14.689

Timothy A. Barber, Florida A&M University: Then the name of the collection. That's what you see there. Now, I think I'm going to select. If I'm not mistaken, I think Rosewood down here. If I click Rosewood.

189

00:51:14.870 --> 00:51:33.629

Timothy A. Barber, Florida A&M University: It would take me to the Rosewood collection, MS 0001. We know that as Rosewood. There's the boxes of materials that's here. And then, if I collect another box, I click a box, it's going to take me to box 8. Click box 8, it's going to tell me how many file folders are in box 8. There's 7 file folders

190

00:51:33.760 --> 00:51:55.200

Timothy A. Barber, Florida A&M University: in Box 8. If I click it again, this is going to be. I click box, file folder one. These are all of the images. Start that are in file folder one and I think I'm just messing around. If I was to click this particular item, file folder 1, 2. This is the item box, one file folder, one

191

00:51:55.330 --> 00:51:58.069

Timothy A. Barber, Florida A&M University: item number 2. The

192

00:51:58.190 --> 00:52:04.840

Timothy A. Barber, Florida A&M University: first page in this item. So we're able to get to our artifacts when we're digitizing fairly easy.

193

00:52:04.990 --> 00:52:17.395

Timothy A. Barber, Florida A&M University: fairly easy. When we do this, this is item number 2, page in there number 2. This is another code that we use. And this is just this is me. There's no direct

194

00:52:18.090 --> 00:52:28.990

Timothy A. Barber, Florida A&M University: way that you need to do this. You need to do it based on your particular institution. But the way we do it is we have the type of collection which is the main script collection, the collection number. What is the material type?

195

00:52:28.990 --> 00:52:48.189

Timothy A. Barber, Florida A&M University: A lot of times we do the collection name, but we don't have to do it to shorten it. What box it is, the folder. Sometimes put a folder count in there. And what item in that folder is? This is kind of what we do in order to engage this as well as we. I created a holding index archival, holding in, and it is revised. You saw it was created October 5th.

196

00:52:48.190 --> 00:53:15.690

Timothy A. Barber, Florida A&M University: We revised it, and I'm quite sure we revised it several times older. And what this is is a road map to this repository, because it's not about me. It's about staff, knowing where these things are, where the collections are creating a digital file, how we're going to store it, creating the metadata, creating online access and then handing it off for public consumption. I wanted to point this out. Real quick is, I want you to see. Remember, case one Chronicling Black Miami through Digitization.

197

00:53:15.690 --> 00:53:20.239

Timothy A. Barber, Florida A&M University: If I click this, it's going to take us to that particular collection.

198

00:53:20.270 --> 00:53:28.169

Timothy A. Barber, Florida A&M University: Oh, why is it showing up like it's on the screen? But this is online. This is the online database. Tells you Miami Times.

199

00:53:28.230 --> 00:53:51.640

Timothy A. Barber, Florida A&M University: I wonder if I can. Back out of this? There we go. There we go. It was a little blown up. There we go. That looks a lot better. So this is their online database that was created where their collections. That paper is there. They can scan through the entire newspaper that's here, and that's that collection, Miami Times collection. This is the database we use Omeka on this particular one.

200

00:53:52.055 --> 00:53:59.759

Timothy A. Barber, Florida A&M University: That people can go to and actually read any newspaper that we digitize. So it's there.

201

00:53:59.810 --> 00:54:11.879

Timothy A. Barber, Florida A&M University: I wanted to go back out and you can scan really into it, really, really far, if you need to. Just want to show you. And this is real time. Are you seeing this, I don't know if it's, hopefully it's showing up on the screen.

202

00:54:13.005 --> 00:54:13.980

Timothy A. Barber, Florida A&M University: But

203

00:54:14.180 --> 00:54:25.409

Timothy A. Barber, Florida A&M University: you can scan into it, and you can read the newspaper as if you're in the living room, all right. So let me back out of this one hopefully that.

204

00:54:26.210 --> 00:54:28.859

Timothy A. Barber, Florida A&M University: Okay, let's go back to here.

205

00:54:29.050 --> 00:54:33.060

Timothy A. Barber, Florida A&M University: So case 2 was the Rosewood collection.

206

00:54:33.210 --> 00:54:51.919

Timothy A. Barber, Florida A&M University: When I click Rosewood collection. We made the case for digitization. This is the Rosewood collection. When I mentioned the thousands of boxes. This is Florida A&Ms. This is AtoM. Access to memory software, where all of these things are scanned in. You see all the boxes that are there? 26 more when you click this.

207

00:54:52.240 --> 00:55:05.699

Timothy A. Barber, Florida A&M University: There's all of the boxes. Here's the digital files for that particular collection. You can click what box you want to go to, and you can read all of these files as you, as you need to, you know, and you can blow it up as well.

208

00:55:06.560 --> 00:55:08.269

Timothy A. Barber, Florida A&M University: Coming out of that.

209

00:55:08.710 --> 00:55:19.119

Timothy A. Barber, Florida A&M University: The next one. When you make a case, my favorite, which is the field spirit of Fante. When we digitize these particular files and made it available. Is it coming up?

210

00:55:26.960 --> 00:55:30.989

Timothy A. Barber, Florida A&M University: Use my Internet here at A&M sometimes.

211

00:55:34.800 --> 00:55:36.010

Timothy A. Barber, Florida A&M University: Okay.

212

00:55:37.630 --> 00:55:40.260

Timothy A. Barber, Florida A&M University: So when you do, here's field spirit of Fante.

213

00:55:40.440 --> 00:55:41.420

Timothy A. Barber, Florida A&M University: So

214

00:55:41.560 --> 00:56:03.760

Timothy A. Barber, Florida A&M University: here's those items. At least, this is where artifact has been digitized and accessible to the public. All of these are online access to the public to be able to see this is one of the field spirits. But this is the end result for doing a digitization project. You know that you're making it available. When you click out

215

00:56:03.890 --> 00:56:28.440

Timothy A. Barber, Florida A&M University: of this browser, artifact. There's other things we have that's on here that we've digitized. But this is just your end result. You want to. You can. You can bring on a vendor to create these databases for you so that you're able to now store your material and make it available. But those are your end results. Those are your outcomes. Let's see where I am now keeping this moving.

216

00:56:28.910 --> 00:56:32.260

Timothy A. Barber, Florida A&M University: I know we're short on time, and

217

00:56:32.370 --> 00:56:34.610

Timothy A. Barber, Florida A&M University: there we have it. I hope that I,

218

00:56:35.300 --> 00:56:47.460

Timothy A. Barber, Florida A&M University: have brought some information to you. I look forward to your questions, and being able to answer what I can. Thank you, CLIR Staff, for everything you've done to allow me to this opportunity this platform to speak to your grantees.

219

00:56:53.910 --> 00:57:06.419

Sharon Burney: Thank you, Tim. Before we get into the questions, I just want to remind everyone about two things. We're not going to get in deep in the weeds on budget, because that's a whole separate

220

00:57:07.253 --> 00:57:20.770



Sharon Burney: webinar that we'd like for you to attend. But all project activities and expenditures should be incurred and done during the project dates only.

221

00:57:21.464 --> 00:57:31.079

Sharon Burney: Anything that you do prior to prepare for the project or any expenses should be outside of the project activities included in your application.

222

00:57:31.410 --> 00:57:37.740

Sharon Burney: And also there is a \$15,000 equipment and supplies limit for all budgets.

223

00:57:38.890 --> 00:57:39.610

Sharon Burney: Okay.

224

00:57:42.970 --> 00:58:04.089

Alyson Pope: We're going to get into questions now. If we run out of time to answer all your questions today, we'll be sure to provide written answers in the Q&A document that will be posted alongside the recording on the [Apply for an Award](#) page. And please note that we'll be holding a full hour-long session dedicated to Q&A on April 9.

225

00:58:08.430 --> 00:58:11.250

Alyson Pope: And Sharon, do you want to take the, read the first one?

226

00:58:11.780 --> 00:58:32.480

Alyson Pope: Okay, sure, I'm currently going through the process of refining and focusing which film elements to include in the digitization grant application. As Mr. Barber mentioned, using old finding aids aren't always accurate, and I'm finding that many of the picture and sound elements for individual reels are jumbled.

227

00:58:32.480 --> 00:58:44.129

Sharon Burney: We have no film scanner on site to view and listen to each element in order to try to match parts of one item with the corresponding part of another, so that access files can be created

228

00:58:44.130 --> 00:58:56.120

Sharon Burney: which have the picture and sound synchronized for each reel. Can we include a request for funds to have a vendor match these up and synchronize after digitizing? Sorry if that's unclear.

229

00:58:56.855 --> 00:59:00.864

Sharon Burney: I think that's more of a budget question, Alyson.

230

00:59:01.560 --> 00:59:10.879

Sharon Burney: And you can add some of those as a vendor. You, any vendor quotes over 5,000 any

231

00:59:11.350 --> 00:59:17.489

Sharon Burney: quotes or services over 5,000 require a quote that you would upload with your application.

232

00:59:18.450 --> 00:59:24.109

Sharon Burney: And then just explain it clearly in your budget narrative. Why, you need that and what it's for.

233

00:59:25.060 --> 00:59:34.140

Alyson Pope: Yeah, we do see various types of post-digitization processing in these grants if it's necessary to make the materials available and accessible.

234

00:59:34.450 --> 00:59:49.380

Sharon Burney: Also, you can choose to use in-house digitization or external vendors to handle your digitization or a combination of both. It's all going to be relative to your specific project and the materials that you nominate for digitization.

235

00:59:51.130 --> 00:59:58.799

Alyson Pope: I think this is more of a Tim question. For artifacts, please compare digitization versus photography.

236

00:59:59.260 --> 01:00:12.030

Timothy A. Barber, Florida A&M University: Well, I'm definitely assuming that you're speaking about scanning when you say digitization because most of the items when I'm dealing with artifacts, I do use a Sony A7 camera.

237

01:00:12.350 --> 01:00:42.169

Timothy A. Barber, Florida A&M University: But the technology has advanced so much to where there's apps. I do work now with Dr. Brian Carter out of Arizona State and the technology they're using to create these 3D scans using tablets and cell phones have been phenomenal. But photography for artifacts a lot of times is best for me, creating, doing it on a 3D little rotating, like a lazy Susan type thing to get all of those images. So again, I'm a camera person.

238

01:00:42.520 --> 01:00:43.899

Timothy A. Barber, Florida A&M University: Hope that answers your question.

239

01:00:46.310 --> 01:01:05.529

Alyson Pope: And I think this is a good Tim one, too. I'd love to hear feedback on using Omeka. I gather that Omeka is great for providing access/use by researchers, but I do wonder about its limits when it comes to creating something super interactive and accessible for public audiences. Any thoughts?

240

01:01:05.530 --> 01:01:19.250

Timothy A. Barber, Florida A&M University: Yes, Omeka, you know I initially started with Omeka. Omeka, you know, going from Archon, if everybody remember Archon and archival space and things like that.

241

01:01:19.360 --> 01:01:24.169

Timothy A. Barber, Florida A&M University: I found for me Omeka has been good for my artifacts, because when I first

242

01:01:24.764 --> 01:01:37.819

Timothy A. Barber, Florida A&M University: uploaded Omeka, put the Rosewood papers on there, and it was just so cumbersome talking about 10,000 plus papers in Omeka. It was just too much. So I decided to do a two, a

243

01:01:38.100 --> 01:01:54.969

Timothy A. Barber, Florida A&M University: digital platform where I'm using AtoM access to memory for my paper collections. And then I'm using Omeka for artifacts. I do find unique things like creating these Powerpoint type videos or the 3D like, I said, where people can actually

244

01:01:55.344 --> 01:02:09.549

Timothy A. Barber, Florida A&M University: move it with their cursor. And you can upload those things to a Omeka, as well. To where even goes 360, it is just a way that you upload it. So I think both works well. You know it's just you finding what templates work for you.

245

01:02:12.360 --> 01:02:23.320

Sharon Burney: For prioritizing items for digitization, there are some collections we have that we know our priority, but within that collection what do you usually look for when "starting" as you said.

246

01:02:24.570 --> 01:02:37.720

Timothy A. Barber, Florida A&M University: Well, I start from the beginning. That's why I said, the finding aid is very important because of what the finding aid is going to do is put your things in the order that you want for your institution, and I just start at one.

247

01:02:38.080 --> 01:02:49.589

Timothy A. Barber, Florida A&M University: You know, if I'm working on that particular collection, and it depends on the grant. If it's a grant for one particular collection, then you focus on that but if it's a grant for a number of collections. You kind of prioritize. Okay, I want to

248

01:02:50.330 --> 01:03:11.950

Timothy A. Barber, Florida A&M University: do 25 to 35% of my collection or 30% of my collections. You identify what that 30% is and go from there. But I try to follow the finding aid. If you remember those numbers that I use AR 001\_001 is that first document, and that first item in that particular collection, and everything just follows suit. I hope that answers your question.

249

01:03:15.382 --> 01:03:29.519

Alyson Pope: Tim, do you have a process to clear each item for rights and permissions before you publish the files and metadata on the internet? Do you restrict items for ethical reasons? For example, culturally sensitive material.

250

01:03:29.520 --> 01:03:44.949

Timothy A. Barber, Florida A&M University: Yes, yes. That is very important one. That's why I went back to the accession records. You know the accession records is your Bible. That's what the first document you created when you receive those particular items, and it tells you

251

01:03:45.020 --> 01:04:00.349

Timothy A. Barber, Florida A&M University: whether you have those items free and clear, or you don't have those items. What I found here, Florida A&M, a lot of stuff they had was loan, people loaned the items. So it's like I can't include a loan in any grant work that I do. So you know. So you go to the accession records.

252

01:04:00.580 --> 01:04:25.840

Timothy A. Barber, Florida A&M University: And of course, when you are processing, you may find information with social security. Like the Rosewood collection, for example, they had people's death certificates in it. It had social security numbers in it, date of birth. We really black those things out, or we do create a red box, which is my not open to the public box. So yes, yes, you do restrict some items from the internet. I try not to

253

01:04:27.145 --> 01:04:29.920

Timothy A. Barber, Florida A&M University: restrict things that.

254

01:04:30.690 --> 01:04:44.260

Timothy A. Barber, Florida A&M University: Just based on my decision. Oh, I don't want that person to feel bad or something like that. But I do try to restrict things that could be used against someone publicly. If it's you know, if it's sensitive.

255

01:04:54.650 --> 01:05:00.259

Alyson Pope: Can we ask so can we ask for a copy of the slides? I believe these will go up.

256

01:05:00.850 --> 01:05:18.910

Alyson Pope: Team, correct me if I'm wrong, but I believe that Tim will provide his slides, and they will go up along with the recording and the question and answer document on the program's [Apply for an Award](#) page. So you'll be able to access all of that there in about a week.

257

01:05:22.420 --> 01:05:24.750

Alyson Pope: Do we have any more questions?

258

01:05:42.440 --> 01:05:43.769

Sharon Burney: One more questions.

259

01:05:55.250 --> 01:05:56.559

Sharon Burney: There we go.

260

01:06:01.610 --> 01:06:19.499

Alyson Pope: This is really this is a, this is a comment more than a question, but it's they've gone to you to the use of barcodes for unique IDs in order to avoid any changes in locations (box number, etc) might bring up. A unique agnostic and unchanging UID.

261

01:06:20.020 --> 01:06:24.160

Alyson Pope: I don't know if anyone has any feedback on using barcodes as a UID.

262

01:06:24.160 --> 01:06:31.340

Timothy A. Barber, Florida A&M University: Yes, I did do barcodes in Miami. It worked out really once you got it plugged in the system.

263

01:06:31.702 --> 01:06:46.019

Timothy A. Barber, Florida A&M University: I didn't specifically talk about the barcodes, because that's not something everyone has access to, because you have to have the equipment being scanned, but I think now they have some barcodes you can scan just from your phone like if you was at Walmart. So that is a great way to use the unique IDs, as well.

264

01:06:48.312 --> 01:06:51.460

Alyson Pope: Do you have any sorry, Sharon. You want to do that one?

265

01:06:51.460 --> 01:06:52.187

Sharon Burney: Oh, go ahead.

266

01:06:52.430 --> 01:07:01.460

Alyson Pope: Do you have any additional advice on how the work plan should be designed? I know there is a template, but what seems to work best in terms of designing and presenting the information?

267

01:07:02.750 --> 01:07:09.279

Timothy A. Barber, Florida A&M University: Well, I can answer that. Yeah, for me. Again, it's based on my needs.

268

01:07:09.758 --> 01:07:15.019

Timothy A. Barber, Florida A&M University: and then trying to make sure that I'm able to deliver what I'm saying I'm delivering.

269

01:07:15.625 --> 01:07:37.179

Timothy A. Barber, Florida A&M University: So I don't have a specific design for it, but what I'd like to do is I'm a, I'm a nuts and bolts person. I go, like I told you I go from A to Z, I'm going to pin out each step and design it and visualize it from beginning to end. And as I go make any changes that I need to make. But I try to address any

270

01:07:37.400 --> 01:07:50.400

Timothy A. Barber, Florida A&M University: thing that I'm gonna run to, run into that's an obstacle and try to address that in my work plan, so that if it comes up I don't panic. So that's my statement. I'm quite sure other people may have another way that they do their work plan.

271

01:08:00.740 --> 01:08:04.459

Sharon Burney: Okay, looks like there are there no more further questions?

272

01:08:13.650 --> 01:08:15.050

Sharon Burney: Alright, Jane.

273

01:08:26.850 --> 01:08:39.759

Jane Larson (she/her): So we just have a few quick reminders before we break. First, we want to do another poll to check in on how you're feeling about today's topic. So in one second I'll have that up.

274

01:09:04.560 --> 01:09:10.029

Jane Larson (she/her): Alright, it looks like the poll is mostly complete.

275

01:09:18.359 --> 01:09:34.370

Jane Larson (she/her): Thank you for your participation and feedback as you work on your final application, remember that there's two more sessions next month. The next one will be on April 2nd, which will address staffing and budget, and you can sign up for these sessions on our [Apply for an Award](#) page.

276

01:09:36.970 --> 01:09:43.590

Jane Larson (she/her): We are so glad you're able to join us today, and we want to extend a huge thanks to Tim for leading us.

277

01:09:43.939 --> 01:10:08.720

Jane Larson (she/her): As we continue our assessment of the program, we appreciate your ongoing feedback, so we've shared a link in the chat to a [survey for today's webinar](#). We look forward to hearing how this session went, what you might like to see in future sessions, and how we might improve. So please don't hesitate to send questions also to the CLIR Grants Team as they come up between now and the final submission date of May 5th.

278

01:10:09.030 --> 01:10:13.000

Jane Larson (she/her): Thank you, and we hope to see you at another session soon.