

**2013 – 2014 Smathers Libraries Mini Grant
APPLICATION COVER SHEET
Application due: Monday, May 15, 2013, 5:00PM**

Check here if this is your first grant application where you will be serving as a principal investigator (PI).

Principal Investigator (PI) Name: Jessica Belcoure

Department: IMLS Grant, Panama Canal Museum Collection **Email:** jbelcoure@ufl.edu **Phone:** 273-2502

Additional project applicants, please give name, email, and brief role for each:

Rebecca Fitzsimmons, rfitzsimmons@ufl.edu, Co-PI, Education material/online exhibit assistance/oversight
Marilyn Ochoa, mochoa@uflib.ufl.edu, Education tool development oversight

Title of grant application project: Panama Canal Museum Collection: Digitization, metadata capture, outreach, and educational tool creation for a set of Panama and Canal-focused stereographs

Project abstract (no more than 100 words): Pilot project that will create an ongoing model for digitizing resources from the Panama Canal Museum Collection while leveraging the talents of an eager group of knowledgeable volunteers for record creation. The project will mirror the goals of an existing IMLS grant by focusing on digitization of materials that are the subject of a scheduled Canal Centennial physical and online exhibition, using PCM volunteers for collection work, and creating educational modules to promote outreach and wider use of the collection. The 200 stereographs selected for the project meet teaching and research needs of various UF faculty and 2014 exhibit requirements.

Funds requested (Limit of \$5,000): ~~\$1,971~~ \$2,350.00

Describe how the 10% mandatory cost share will be met (be specific):

Ochoa will devote 2% effort (\$1,104); Vargas-Betancourt will devote 2% effort (\$1,056); Herring will devote 2% effort (\$150); Wendell will devote 1% effort (\$464); Santamaria-Wheeler will devote 1% effort (\$454); This totals \$3228, which exceeds the required 10% cost share.

Resources Required for Project as applicable including cost share contributions	Authorizing Individual	Approving Initials	Date Authorized
Cataloging/Metadata (Gonzalez)	Betsy Simpson	[Signature]	5-16-13
Digital Services (Wendell/TBD)	Lois Widmer	[Signature]	5-17-13
Administration (Herring)	Barbara Hood	[Signature]	5-17-13
Latin American Collection (Vargas-Betancourt)	Richard Phillips	[Signature]	5-16-13
Education Library (Ochoa)	Ann Lindell	[Signature]	5-19-13

I confirm receipt of approvals from all project team members to participate in this project as described in the narrative and budget:

Jessica Belcoure
PI Signature

5/17/13
Date

Approved by:

Rachael Seligson
Dept. Chair Signature

5/17/2013
Date

Panama Canal Museum Collection: Digitization, metadata capture, outreach, and educational tool creation for a set of Panama and Canal-focused stereographs

Project Description

This proposal seeks to serve as a pilot project that will create an ongoing model for digitizing important resources from the Panama Canal Museum Collection (PCMC) while leveraging the talents of an eager group of knowledgeable volunteers to compile descriptive metadata for collection objects. Funding for this project also will provide an opportunity to build on previous educational initiatives undertaken by the Education Library in order to publicize and encourage wider use of this collection.

Specific goals of this project are as follows:

- To digitize 200 stereograph cards, front and back, so that they are widely available via the Panama and the Canal digital library for use by people interested in the study of Panama, including researchers, students, professors, K-12 teachers, and the general public.
- To process the stereograph scans into animated gif files so users can view the images, without the aid of a stereoscopic viewer, in a manner that simulates the originally intended 3-D effect.
- To engage a geographically diverse population of volunteers from the previous Panama Canal Museum who are eager to continue actively working with the collection.
- To promote use and interest in the collection by various UF departments through the construction of a variety of resources—educational Smart Board training module, lesson plans, additions to the Panama and the Canal digital library, and associated exhibits of stereographic materials online and in displays around the UF campus.

Additionally, this project will be undertaken prior to the 2014 centennial of the Panama Canal, an anniversary that will increase interest in UF's Panama and Canal-related materials. The digitized stereographs will be immediately useful for curatorial activities and for the already scheduled online components to exhibitions that will coincide with the UF Panama Canal Centennial Celebration in August 2014. This celebration will offer opportunities to promote the stereograph collection and broader digital library to a wide audience. The centennial anniversary of the Panama Canal also makes unveiling the stereograph collection and associated educational resources for K-12 audiences quite timely.

Historical Background and collection significance

Stereographs were widely distributed as a form of both entertainment and education, giving viewers glimpses of historically significant events and places; diverse geographic destinations and people; industrial structures and city views; natural disasters; and other topics. The Panama Canal Museum collection houses stereographs ranging from the 1870s through approximately the 1910s; included are views from early military expeditions through the Darien region in search of possible canal routes to construction images showing detailed views of West Indian and American canal workers to views of native Panamanians and villages. Several of the major producers of stereograph cards had education departments and editorial consultants responsible for producing text to accompany the images. The descriptive captions and extended text on the back of the cards, meant to offer educational interpretation to home viewers and school children, now provides insight into the social context and then-contemporary ideals into which Panama and the Canal were placed.

The stereographs in this collection are from the Keystone View Company, Underwood and Underwood, and E. and H.T. Anthony Company. The stereographs from the 1870s are fairly rare objects, while the entire set of Panama and Panama Canal imagery offers important information and a necessarily diverse view of the people that built the Canal and that lived in the region; particularly within the context of the Panama Canal Museum

Collection, these images offer a fuller picture of life in Panama and the Canal than many of the more well-known construction views alone.

Project Importance

The entire scope of the proposed project serves the needs of several different audiences, both within and outside UF, and aligns with the goals of the existing Institute of Museum and Library Services (IMLS) grant that supports cultivating partnerships and outreach based around the Panama Canal Museum Collection. It aligns with the goals of the library in particular by greatly increasing access to an important archival resource and promoting the existence and use of a relatively new acquisition. First, digitization of these stereographs will make them broadly available to students and scholars, which is important because Panama and Panama Canal stereographs have not been widely digitized by other institutions. Additionally, scanning both sides of the card and the use of OCR processing on the textual elements will make them full-text searchable, adding immense research value and increasing searchability beyond the most general topical categories. The creation of animated gif files will further enhance this collection because it will allow viewers to experience the 3-D effects of stereographic photography, which is an important component of understanding the historical and cultural significance of these objects.

Second, the creation and enhancement of records for these objects offers an opportunity for significant interaction with the Friends of the Panama Canal Museum Collection at UF (Friends). This group, composed of many members of the former Panama Canal Museum, is an important partner to the university and has many volunteers who are eager to continue their work with the collections. These individuals carry a significant knowledge of Panama and the Canal Zone that will be indispensable in providing descriptive metadata for these objects. This project will provide an important first step in truly capitalizing on the talents of this geographically diverse group by offering training and access to editing records through the Panama Canal Museum online database.

Third, an educational component will be developed that can aid students in the education department with learning the use of Smart Board technology, a vital skill in K-12 school environments. Additional resources will be developed for use by teachers in K-12 classrooms, which will help highlight the historical significance of the construction and operation of the Panama Canal. These resources will offer opportunities to promote use of the Panama Canal Museum Collection to a wider audience, namely teachers and teachers-in-training who can greatly benefit from using digital resources and pre-planned lesson materials; it also will build on existing resources created by the Education Library in order to expand offerings in the Smart Board training program and add more resources to the University of Florida Digital Collections (UFDC) Teacher Resource Center (TRC).

Fourth, the digitized materials will serve multiple purposes related to exhibitions within the library, particularly supporting the 2014 Canal Centennial Celebration. There are numerous stereographs that will be of interest to curators, particularly those working with the themes of diversity in the Canal Zone, engineering, and health. These resources are currently not easy to discover in searches of the Panama Canal Museum database, however enhancement of the records and placement of digital images in both the Panama and the Canal digital library and PCM inventory database will make them much more visible. A selection of the digital images and animated gifs will be used to create a digital exhibit that will accompany the scheduled exhibit planned for Library West during the 2014 Centennial Celebration.

Comparative Projects

Many academic libraries contain sizable stereograph collections and several actively digitize stereographs, with notable thematic online collections at the University of Washington and University of California, Berkeley. Additionally, the University of California, Riverside's California Museum of Photography has digitized an extensive set of Keystone View Company stereographic negatives from the Keystone-Mast Collection. These negatives include many views of Panama and the Canal, however the negative collection is quite different than the published stereograph cards because the negatives contain none of the significant text and captions that appear on the cards. Many other thematic digitized collections of stereographs exist at the Library of Congress; State Archives of Florida, Florida Memory Photographic Collection; and New York Public Library, however there are generally very few Panama and Panama Canal views represented. The Library of Congress has by far the highest number of these views, however the back side containing important educational text has not been scanned or uploaded (sometimes only one of the two images on the front of a card is shown). In fact, many of the available digitized images in various collections show only the front of any stereograph cards. The proposed project, therefore, fills an important gap in existing resources related to stereographs of Panama and the Panama Canal by making many of these resources available online for the first time and by showcasing the equally significant accompanying text that has, until recently, been largely ignored in photographic digitization projects. Lastly, the New York Public Library has a website that showcases gif animations of views in their collection, which is a technology that makes stereograph cards appear 3-D. The proposed project builds on this idea to offer viewers the chance to experience the original intent of stereographic technology.

Resources Needed

Staff time and labor will be needed from a member of the cataloging department to consult and offer metadata expertise in working with the PCM Volunteer Coordinator, Jessica Belcoure, to develop an online training session that will be offered to Friends of the PCMC members who live in areas too far from Gainesville to attend an onsite session; Jessica will also oversee the volunteers as they work. Additionally, staff time and labor will be needed from the Digital Library Center to supervise and scan, complete all processing, ingest records prior to initiating scanning, preservation archiving of masters, and upload digitized files to the UFDC. The PCM Program Assistant, Rebecca Fitzsimmons, will work with Marilyn Ochoa, who will consult on all of the educational components and identify an instructional designer who will be hired for creation of educational resources for the project. Margarita Vargas-Betancourt will curate an exhibit of stereographs scheduled for August 2014 and will select corresponding digital files for an online component; Rebecca will work with Lourdes Santamaria-Wheeler to design and upload the exhibit. Lee Herring, the PCM Communications Assistant, will spend time writing press releases and publicizing the project and outcomes through established communication, social media, and public relations channels.

Plan of Action

July 1, 2013	Provide properly formatted official metadata spreadsheet to DLC prior to commencement of digitization (title, date, creator) in order to preclude manual record creation by DLC staff	Jessica Belcoure/Rebecca Fitzsimmons
Jul 2013 – Jan 30, 2014	Digitize and process stereographs	Traveler Wendell/OPS student
July - Mid-Aug 2013	Develop database/metadata training finalize recruiting	Jessica Belcoure/Cataloger
Aug 15 - 31 2013	Volunteers complete training session	Jessica Belcoure/Volunteers

Sept 2013 - Jan 2014	Volunteers update object records	Jessica Belcoure/Volunteers
Oct 2013	Hire instructional designer	Marilyn Ochoa/Rebecca Fitzsimmons
Nov 2013 - Jun 2014	Complete education materials/upload to UFDC TRC	Instructional designer/Marilyn Ochoa/Rebecca Fitzsimmons
February 2014 – May 2014	Exhibit curation/selection of digitized images	Margarita Vargas-Betancourt
June 2014	PR for project and design/upload of digital exhibit	Lee Herring/Lourdes Santamaria-Wheeler/Rebecca Fitzsimmons

Collection Ownership and Copyright

The stereographs, owned by Smathers Libraries, is part of the PCMC and is located in Smathers Library. They were published pre-1923 so there are no anticipated copyright restrictions as they are in the public domain.

Measuring Project Success

The project success will be measured by the following:

- Successful digitization, processing, and uploading into the Panama and the Canal digital library of 200 stereograph cards from the PCMC.
- Participation by knowledgeable volunteers that yields a complete and enhanced record for each individual stereograph.
- Creation of educational resources that can be used to promote study of the Panama Canal in conjunction with the centennial anniversary year, usage of which can be monitored through user statistics.
- Use of the collection by faculty, students, and the general public, as monitored through usage statistics.
- Successful publicity to increase awareness of the resource through informal interactions with faculty, press releases, and promotion on existing PCMC website and e-blasts.

Dissemination of Project Information

Project promotion will begin in September 2013 with Jessica Belcoure’s FAM presentation on engaging and training geographically diverse volunteers to work with collections. Lee Herring will send out information and project updates through established communication channels with the Friends, including updates to the PCMC website, and will create press releases near the conclusion of the project to advertise the resources to a wider audience, such as through local and UF media outlets. The K-12 educational components will be advertised to the Alachua County School District through the Social Studies Specialist; inclusion in the UFDC Teacher Resource Center will make them visible to an audience beyond the local community. We have created a sub-collection that appears on the Panama and the Canal digital library home page for the stereographs so they are more visible to patrons. Finally, the stereographs have been promoted to professors in the English and Museum Studies programs; we will continue to meet with professors from various departments, including education and history, to encourage use of the stereographs and associated teaching materials within UF. A collaborative course being taught at Amherst, UF, and the University of Miami will offer opportunities to promote use of the stereographs for research and studies at these institutions.

Long-term financial implications

The minimal costs for storage of digitized materials are built into the existing digital library structure and plan.

BUDGET NARRATIVE

Explanation of Expense Calculations

The digitization cost calculations have been provided by Randall Renner at the Digital Library Center and include DLC staff labor and project management costs, which are based on the number of hours assigned to each portion of the digitization process combined with the pay rate for each level of employee that will be involved in the process. The additional costs of digitization were calculated based on the extra time required for special processing that will be involved in this project combined with the pay rate for the level of employee that will oversee this processing; a dollar amount was calculated based on the time it will take to complete some additional processing on the scans to enhance contrast levels to ensure OCR accuracy, as well as the time it will take to develop and run an action to create animated gif files for each stereograph. The calculations for scanning include time to digitize both the front and back of each stereograph card.

Costs for an instructional designer were calculated based on an average hourly rate and number of hours involved in resource development. The instructional designer will be asked to create two professional development modules for educators at sixteen hours apiece, and six lesson plans incorporating Smart Board technology at 8 hours each.

Justification of Expenses

Digitization for this project will require both standard and special processing, the latter of which will increase overall costs. Standard digitization will make the stereograph cards widely available for viewing, but the special processing to increase optical character recognition (OCR) accuracy will greatly increase the research and exhibition value of the objects by making the captions and extensive text on the back of the cards full-text searchable; animated gif files will simulate the original 3-D technology and help promote a better understanding of the place stereographs hold in film history and the reasons they could be adequate surrogates for travel to different regions. These research and exhibit benefits justify inclusion of added expenses for special processing.

The expenses for an instructional designer will align with educational outreach initiatives surrounding the 2014 Centennial Celebration exhibitions and align with the IMLS grant requirements for educational content. The resources produced will provide access to and encourage use of the PCMC by educators and education students, thus increasing the scope of the PCMC resource audience.

PI's Role in the Project

Jessica Belcove, as Volunteer Coordinator, will spend 4% of her time on this project. She will spend 20 hours developing training sessions for PCM Friends members that are interested in working with this collection and creating documentation, 10 hours recruiting and selecting the volunteers for this project, 7 hours developing a presentation and presenting at FAM, 4 hours training the volunteers and 40 hours overseeing their progress. Rebecca Fitzsimmons, as Program Assistant, will spend 2% of her time overseeing the educational design process, providing access to materials for exhibit curation, and helping to complete layout of the online exhibit.

Cost Share

Marilyn Ochoa will contribute 2% of her effort on educational resources at \$1,360, exceeding the 10% cost share amount required by the grant. Margarita Vargas-Betancourt will contribute 2% at \$1,056 to exhibit development; Lourdes will contribute 1% at \$454 to online exhibit creation; and Lee Herring will contribute 1% (\$150) to publicity.

Mini Grant Budget Form 2013-2014

Please add lines to table as needed. If you need help completing this form, please contact Bess de Farber, PH# 273-2519.

1. Salaries and Wages (no fringe benefits required)

Name of Person	Salary times % of effort	Grant Funds	Cost Share	Total
Jessica Belcoure	\$35,000 x 4%	\$0.00	\$1,400.00	\$1,400.00
Rebecca Fitzsimmons	\$17,472 x 2%	\$0.00	\$350.00	\$350.00
Marilyn Ochoa	\$55,220 x 2%	\$0.00	\$1,104.00	\$1,104.00
Traveler Wendell	\$35,735 x 1.3%	\$0.00	\$464.00	\$464.00
Margarita Vargas-Betancourt	\$52,804 x 2%	\$0.00	\$900.00	\$900.00
Lee Herring	\$15,000 x 1%	\$0.00	\$150.00	\$150.00
Lourdes Santamaria-Wheeler	45,326 x 1%	\$0.00	\$454.00	\$454.00
Jorge Gonzalez	\$41,4280 x .5%	\$0.00	\$206.00	\$206.00
OPS Student	\$10/hr x 75 hrs	\$750.00	\$0.00	\$750.00
TBD DLC Staff (special processing)		\$0.00	\$785.00	\$785.00
SUBTOTAL		\$750.00	\$5,813.00	\$6,563.00

2. Equipment

Item	Quantity times Cost	Grant Funds	Cost Share	Total
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
SUBTOTAL		\$0.00	\$0.00	\$0.00

3. Supplies

Item	Quantity times Cost	Grant Funds	Cost Share	Total
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
SUBTOTAL		\$0.00	\$0.00	\$0.00

4. Travel

From/To	# of people/# of days	Grant Funds	Cost Share	Total
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
SUBTOTAL		\$0.00	\$0.00	\$0.00

5. Other (Vendor costs, etc. Provide detail in Budget Narrative section.)

Item	Quantity times cost	Grant Funds	Cost Share	Total
Consultant fee (education)	\$20/hr X 8 hrs X 10 lessons/p	\$1,600.00	\$0.00	\$1,600.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
		\$0.00	\$0.00	\$0.00
SUBTOTAL		\$1,600.00	\$0.00	\$1,600.00

Total Direct Costs (add subtotals of items 1-5)	Grant Funds	Cost Share	Total
	\$2,350.00	\$5,813.00	\$8,163.00

Appendix A

George A. Smathers Libraries
Scholarly Resources & Research Services

University of Florida
P. O. Box 117000
Gainesville, FL 32611-7000
352.273.2902

May 2, 2013

Dear Members of the Grants Management Committee:

I am pleased to write in support of Rebecca Fitzsimmons's mini grant project to develop additional resources in relation to and in support of the larger work for the Panama Canal Museum and Panama Canal Collections, focusing on digitizing and creating contextual support for a small collection of stereographic images of the Panama Canal.

While this is a small project, these are excellent materials that are of high interest for campus faculty for research and teaching. The images themselves are significant for their depiction of the Panama Canal and the people. More significant are the images in concert with the accompanying text which provides a particular historical perspective of use for research and teaching alone, and greatly enriching the other collection materials with the addition of this perspective. This project supports the larger, long-term goals of the work on the Panama collection materials as part of the Latin American Collection and with the Panama Canal Museum volunteers with this as a discrete set of images with many project-based tasks (creating metadata, providing additional context, etc.) that would support the ongoing engagement with the volunteers for their expertise.

This mini grant project will enhance the collections of the George A. Smathers Libraries for research and teaching as well as supporting the specific project and program goals for the Panama Canal collections by providing more primary resources for research and serving to enable many specific and discrete projects for volunteer engagement. I support this mini grant for its alignment with the mini grant program goals and the goals of the Smathers Libraries, including the growth of the digital collections in terms of integration with research, teaching, and service, and the leveraging of those needs with potential resources as with the identification of volunteer opportunities for these materials.

Sincerely,



Laurie N. Taylor, Ph.D.
Digital Humanities Librarian
George A. Smathers Libraries
University of Florida
P.O. Box 117000
Gainesville, FL 32611

Laurien@ufl.edu
533 Library West



College of Liberal Arts & Sciences
Department of English

4008 Turlington Hall
PO Box 117310
Gainesville, FL 32611
352-392-6650
352-392-0860 Fax

9 May 2013

Dear Colleagues,

I write in unqualified support of Rebecca Fitzsimmons' proposed grant to digitize UF's newly acquired collection of stereograph cards from the Panama Canal Museum. The project clearly accomplishes a number of goals in relation to the Panama Canal Museum community and to the libraries: it directly engages volunteers from the community—even those located at great distances--in identifying and contextualizing images, thus enhancing the metadata for the artifacts in ways that librarians at UF might not be able to replicate. Further, it will enhance the digital and physical exhibits for the conference commemorating the centennial of the Canal's completion that the UF Libraries are planning for March 2014. However, digitizing and annotating these stereograph cards (and providing the technology so that viewers can see them in as if they were viewing them through a stereoscopic viewer) will have an impact far beyond the conference and the Panama Canal Museum Community. This is because the building of the Panama Canal shaped the lives of so many national communities beyond Panama and the United States—and because it is becoming of increasing interest within American, African American, and Caribbean studies.

My own teaching and research focuses on the Caribbean and particularly the Anglophone Caribbean, previously known as the British West Indies, which served as a primary source of labor for both the French and U.S. Canal projects. Panama money fueled the emergence of a middle class across the region, helping to birth nationalism and national literature. Thus even as West Indians transformed Panamanian society, Panama also transformed West Indian society and culture. This stereograph collection offers rare images of West Indians in the Canal Zone. It contains the standard views of tiny black figures next to enormous and powerful machines (which are important), but it also contains quite a number of images focused on black employees and children, including images of black prison inmates, West Indians in their living quarters, and black Panamanians child soldiers that I have not seen elsewhere. These are very important to the growing field of Caribbean and Postcolonial studies but also to African Diaspora and American studies, which as a discipline has increasingly defined itself as international and as deeply concerned with the U.S. role in Latin America.

The Foundation for The Gator Nation

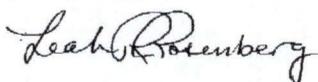
An Equal Opportunity Institution

These images will be obscure without the historical identification and contextualization that will be offered through the grant. What were young black boys doing in that image of the Panamanian and U.S. army? Did this reflect the actual use of black child soldiers and the U.S. acceptance of this practice? Was this a comic scene staged to highlight the difference in height and manliness of the Panamanian and U.S. forces? Were a large number of West Indian workers imprisoned while employed by the U.S.? If so, what was the judicial process? What crimes did they commit or were they alleged to have committed? In short, the type of identification and annotation proposed in the grant will be invaluable in making the images in fact usable to viewers, and these annotations have the potential make a significant contribution to our understanding of the experience of West Indians in the Canal Zone and their role of race.

The migration of West Indians to Panama, their experiences there, their inclusion in the historical record and in the West Indian literature are a central focus of two courses I will be teaching next year (2013-2014), one at the graduate level in the fall (LIT 6236 Panama Silver, Asian Gold: Migration, Money, and the Making of the Modern Caribbean and in the spring LIT 4192—yet to be titled). The fall course is being taught simultaneously at the University of Miami and at Amherst College, so I can attest to the fact that if some of these images are digitized during the fall, they will be used in these three courses. Students in both courses will be asked to study primary sources, such as these stereograph cards, newspapers, and, memoirs) from the building of the Panama Canal, in order to hone their research skills, to help produce finding guides and curated exhibits on the materials, and to learn how to integrate historical sources into literary analysis. In short, because these two courses focus on research methods and primary sources, students have the potential of contributing to the process of identifying and interpreting these images. In preparing this course, I have learned of a significant number of graduate students and faculty in literature, religion, and history departments doing research on West Indians in the Panama Canal, who would likely be interested in having access to the stereography cards for their research and teaching.

In sum, Fitzsimmons' grant will be of interest to a significant number of students and scholars and it is very timely given the scholarly interest in Panama and will enhance the UF collection for spring 2014 when UF will host a significant number of scholars of Panama through the conference, the Bacardi professorship, and other projects.

Sincerely,



Leah R. Rosenberg

Panama Canal Stereographs
March 31, 2013

Dear Grants Management Committee,

I am writing in support of the grant application by Jessica Belcoure and Rebecca Fitzsimons for funds to make digital copies of a key set of stereograph photographs in the recently acquired Panama Canal Collection.

I have special interest and experience with this collection because I am teaching a Museum Studies class in Fall 2013 to prepare an exhibition draws from this large archive covering 100 years of the history of the Panama Canal. Additionally I have special interest in stereographs as historic documents beginning with my graduate Master's thesis on the Kilburn Brothers Stereoscopic View Company (UNM 1977), and continuing throughout my 30 year career as professor and curator before I retired from my position as Curator of Photography at the Harn Museum, UF in 2010.

This sub-collection of stereographs is a manageable and critical place to begin the larger, ongoing task of more detailed cataloguing and electronic access to this large important collection (as established in the Library's working plan of priorities for processing, cataloguing and re-housing). While these published stereographs may not be in themselves unique objects, an initial examination of other key online research archives indicates the works held by UF are not presently available in other major institutions' websites.

The stereographs provide invaluable pictorial documentation of the construction of the canal, showing both the engineering feat as well as the diverse population of labors (the majority of the laborers were West Indies workers brought in for cheap labor).

Digital records of archive photographs have numerous important and obvious benefits including:

1-making identification images available for research index (far more informative than text descriptions alone).

2-providing a surrogate viewing image that minimizes handling of the original archive object (and labor involved in research handling), which can be viewed both locally and internationally over the internet for access by all researchers.

3-providing a reproduction image which can be easily be managed and distributed for diverse publication and research use.

Digital copies of stereographs are additionally of special priority because the enlarged copies vastly improve the reading and interpreting of information. The original stereograph is approximately a 3 inch square image meant to be enlarged by viewing through the lenses of a stereoscope. With digital copies viewers will be examining enlarged images 5 or more times the size of the original, limited only by the practical size of the viewing monitor.

Thanks for your consideration.

Thomas W. Southall

Appendix B

mini-grant proposal

Vargas-Betancourt, Margarita

Sent: Monday, May 13, 2013 4:02 PM

To: Fitzsimmons, Rebecca L

Dear Rebecca,

I have gone over your mini-grant proposal carefully, and I am very enthusiastic about it. As the Caribbean Basin Librarian, I have been assigned as one of the curators who will participate in the August 2014 exhibits which will serve to commemorate the centennial of the Panama Canal.

Access to a good inventory of the stereograph cards, to their digital files, and their metadata will help prepare the exhibits that have been assigned to me, especially the exhibit in Library West. Undoubtedly, other curators will also benefit from such a great resource. The digitization of these cards will be essential for the preparation of online components for the two exhibits in which I am participating, one in Library East; the other, in Library West.

These resources will also serve me fulfill the growing demand on material about Panama Canal from faculty and PCM patrons.

I wish you all the success in this proposal and will certainly use the digitized files when you have them available.

Margarita

Margarita Vargas-Betancourt
Caribbean Basin Librarian
Latin American Collection
Department of Special & Area Studies Collections
405 Smathers Library
PO Box 117009
Gainesville, FL 32611
Phone: (352) 273-2692
mvargasb@ufl.edu
www.uflib.ufl.edu/lac

Mini Grant Review Questions

Grants Management Committee – Mini Grant Review Questions
June 3, 2013

Jessica Belcoure: *Panama Canal Museum Collection: Digitization, metadata capture, outreach and educational tool creation for a set of Panama and Canal-focused stereographs*

1. *Where are the records currently located that will be created or enhanced during the project? (Bibliographic, ALEPH, EXCEL or within UFDC)*

The records that will be enhanced during this project have already been created and are located within the UFDC as part of the Panama Canal Museum Inventory (PCMI) database.

2. *What fields are you planning to expose for PCMC volunteers to edit? Will the updates go live immediately or will there be some QC?*

The records that have been created for this project have information in the following fields:

Title
Publisher
Copyright Year

The volunteers will be able to edit the information in these three fields as necessary.

Additionally, they will be adding new information to the following fields (and associated sub-fields), which are currently empty fields in the records:

Resource Type
Language
Creator
Manufacturer
Publication Date
Edition
Subject Keywords
Genre
Temporal Coverage
Spatial Coverage
Coordinates
Abstract
Note

The updates are immediately visible in the PCMI, but will be checked by a trained Museum Studies intern and edits will be made if necessary. This will happen prior to any record becoming public in the Panama and the Canal digital library space.

3. *What standard has been selected for creating the descriptive metadata?*

The descriptive metadata will be created using MODS (Metadata Object Description Schema). This standard offers enough flexibility to describe the many objects, both 2D and 3D, in the PCMC and will be used consistently across all records created for this collection.

Additionally, Mark Sullivan, creator of the SobekCM system and administrator of the UFDC, has provided the following description of metadata processing within the SobekCM system:

Metadata processing is common for all materials. Metadata: Metadata Encoding and Transmission Standard (METS; <http://www.loc.gov/standards/mets/>) metadata is created using the SobekCM tools and system, which are a full suite of production, digital collection (access), and repository (preservation) tools. The production workflow is integrated with the access system for consistency. As items are processed, the metadata is enhanced automatically and manually as objects move through the imaging/curation workflows. The SobekCM system assigns a unique Bibliographic Identifier (BibID) to each object processed, and that BibID is used to track the item (see UF Metadata Information, <http://ufdc.ufl.edu/sobekcm/metadata>). The METS files include technical and structural data about each image, as well as descriptive and administrative information.

Any pre-existing metadata (e.g., from catalog records, finding aids, museum accession records) will be imported into the SobekCM system at the first stage, before the start of imaging. This metadata is stored in the Metadata Object Description Standard (MODS; <http://www.loc.gov/standards/mods/>) within the digital resource's METS file. This is the standard for digital resources and easily maps into other formats as necessary.

The SobekCM system stores all metadata in METS/MODS as well as automatically transforming and providing the metadata in MARCXML and Qualified Dublin Core, with all metadata accessible online. All materials are optimized for search engine access to ensure worldwide reach through Google and other search engines. SobekCM includes integrated support for OAIPMH (Open Archives Initiative or OAI) to ensure all metadata is harvestable following OAI-PMH standards.

4. *Will a controlled vocabulary be used? If so, which one?*

Library of Congress Subject Heading and Name Authorities will be used for subject keyword and creator fields. The genre field will use an internally created authority (which has already been compiled by Jessica Belcoure and a Museum Studies intern) combining collection-relevant terms from the Library of Congress Thesaurus for Graphic Materials and Nomenclature 3.0 for Museum Cataloging: Robert G. Chenhall's System for Classifying Man-Made Objects.

5. *Who is the instructional designer and do you have estimates/specifications for similar work?*

The instructional designer has not yet been identified. Marilyn Ochoa, Interim Head of the Education Library, will be helping to locate and interview candidates for this portion of the

project. The lesson plans created will follow the UFDC Teacher Resources collection template and current educational standards including using Smart Board technology. The cost estimate for this work is based on previous work of the same nature that the Education Library has hired instructional designers to complete. Marilyn is actively involved in this kind of work through her current mini grant project, which will conclude in October. This recent activity gives her increased expertise and a current focus in this area that will be instrumental in overseeing and completing this portion of the project.

6. *Are there more than 200 stereographs and if so, how will you select the 200 for this project?*

There are just over 200 stereographs as part of the donation that will be digitized for this project. After weeding out duplications, 200 stereographs represent the entirety of the collection.

7. *Traveler Wendell's cost share appears to be more than 1%. What's the correct calculation for Traveler's time?*

Traveler Wendell's cost share of \$464, based on the hours he is slated to work on project management, actually equals 1.3% of his time.

8. *PI and Co-PI Bios:*

Jessica Belcoure is the Volunteer Coordinator for the Panama Canal Museum Collection at the George A. Smathers Libraries. A graduate of the University of Florida's Museum Studies program, she has worked with volunteers and education programs in a variety of museums, including the Detroit Institute of Arts, The Cade Museum for Creativity + Invention, and the Florida Museum of Natural History. Jessica has been recruiting, training, placing, supervising, and supporting volunteers for various programs since 2004. She is responsible for starting volunteer programs at the Cade Museum for Creativity + Invention and Kids Count in Alachua County at the Rotary Boys and Girls Club Mentor Center site. Jessica is currently managing the daily activities of the 10 Panama Canal Museum Collection volunteers working with us for the summer semesters.

Rebecca Fitzsimmons is the Program Assistant and temporary Exhibitions Coordinator for the Panama Canal Museum Collection project. She holds a Master of Fine Arts in Photography from the University of Illinois and a Master of Library and Information Science from the University of South Florida. Rebecca has worked in schools and museums for several years. She taught art in the public school system in Florida for two years prior to working in the Scholastic Programs area of the Education Department at the Ringling Museum of Art and most recently at the Harn Museum of Art as the Adult and Docent Programs Coordinator. Prior to returning to UF, she did some archiving and cataloging work for the Florida Division of Plant Services Entomology Library and worked as a freelance graphic and web designer.