

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

Principal Investigator (PI) Name: Laura Perry

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

Department: Digital Production Services **Email:** lauraperry@ufl.edu **Phone:** 352-273-2911

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

Margarita Vargas-Betancourt (mvargasb@ufl.edu) will be a Co-PI for this project. She will be responsible for disseminating information about the project and will assist in creating the finding aid. Cathy Martyniak (cathy@uflib.ufl.edu) will be project team member, responsible for the archival housing of the physical materials. She will also assist in creating the finding aid.

Title of grant project: Developing a Digital Afro-Panamanian Collection

Project abstract (no more than 100 words):

The purpose of this project is to digitize the 1200 positives and negatives, provided by Peter Szok, author of *Wolf Tracks: Popular Art and Re-Africanization in Twentieth-Century Panama*. The focus of this collection is the popular art that is displayed on the "red devil" buses in Panama. The art is typically painted by self-taught but highly trained artists. Digitization will assist in maintaining these images as Panama's transportation division has decommissioned the "red devils" for being unsafe, loud and unsightly. With the support of this grant, the Náñez-Woodward Collection will become the most detailed repository of Panamanian popular art.

Funds requested (Limit of \$5,000): \$2715.00

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

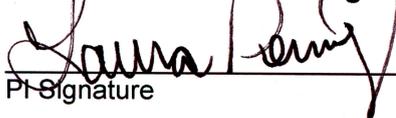
Margarita Vargas-Betancourt will dedicate 1% of her time to creating the Special Collections and Area Studies finding aid and for the dissemination of information on the project and the final product.

Cathy Martyniak will dedicate 1% of her time to creating the finding aid and for archiving the physical materials once digitization is complete.

Please list the library resources/departments needed for this project and the name of the person authorizing the intended use and date authorized. Each authorizing person must initial their approval and confirmation of the availability of resources for this project. If you need more room, continue on a separate page.

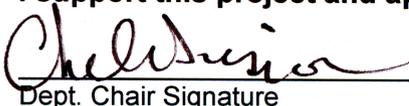
Resources Required for Project as applicable including cost share contributions	Authorizing Individual	Approving Initials	Date Authorized
Latin American & Caribbean Collection	Richard Philips	RrP	5/14/14
Special Collections and Area Studies	John Nemmers	JN	5/14/14

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


PI Signature

5/14/14
Date

I support this project and approve the assignment of the described duties to the PI.


Dept. Chair Signature

5/15/14
Date

Collaboratively Developing a Digital Afro-Panamanian Collection

Project Description

The purpose of “Collaboratively Developing a Digital Afro-Panamanian Collection” is to digitize 1200 negatives and positives of Panamanian buses taken by Peter Szok between 2001 and 2011 for inclusion in The Náñez-Woodward Collection within the University of Florida Digital Collections (UFDC). Peter Szok is a professor of history at Texas Christian University and the author of *Wolf Tracks: Popular Art and Re-Africanization in Twentieth-Century Panama*.

This project will work to enhance collaboration between library faculty and the Digital Production Services (DPS) unit. Enhancing collaboration, will allow us to identify procedural improvements to create a seamless digitization process from conception to dissemination.

Specific project objectives include:

- 1.) Complete digitization of the 1,200 negatives and positives.
- 2.) Collaborate with Peter Szok who will curate the content by de-duplicating and refining the collection to approximately 800 images.
- 3.) Incorporate an innovative production workflow which will infuse metadata once digitization is complete.
- 4.) Create the Special and Area Studies Collections finding aid.

Project Significance

Since the 1930s, the Latin American and Caribbean Collection (LACC) at the University of Florida (UF) has been one of the most important repositories of Caribbean content in the world. In 2012, with the donation of the Panama Canal Museum Collection (PCMC) to the Libraries, LACC has also become one of the most renowned international repositories of Panamanian content.

The creation of The Náñez-Woodward Collection in UFDC serves not only to strengthen LACC’s holdings, but, at the same time, to fill a gap in the existing collection. Due to its provenance, the PCMC privileges the voice of the white U.S. citizens who lived in the Panama Canal Zone. Once the collection was incorporated to UF’s Libraries, researchers, faculty, and the descendants of the West Indian workers who migrated from the Caribbean to Panama to build the canal have demanded the inclusion of the West Indian voice. The digitization of Peter Szok’s images allows such inclusion and broadens the scope of the existing collection by bringing it to the 21st century. The preservation and diffusion of these photographs is especially important because they document an art form that is disappearing: the Panamanian tradition of painting and decorating buses used for public transportation known as *diablos rojos*. In 2010, President Ricardo Martinelli began to replace these buses with a corporate managed bus system

The Náñez-Woodward Collection project will not only benefit scholars and students, but will allow to give back the artistic images to the community that created them, which was one of Szok’s main reasons for donating the collection to UF. His intent resonates with the Open Access philosophy followed by the Digital Library of the Caribbean (dLOC).

Due to the special nature of these materials, the Digital Production Services unit will use this opportunity to provide cross training to staff and to implement new workflows and draft corresponding documentation. In turn this will allow for the acceptance of similar projects in the future.

Project Comparison

One of the current trends of academic libraries is to create and provide access to digital collections of historical materials. However, the project described in this mini-grant is unique in the world of public digital archives, including dLOC. Many digital repositories restrict their holdings to historic content, i.e., material that has no copyright and is, thus, public domain. Even digital collections that include contemporary photographs generally only make low

resolution images available. Fortunately, the creator transferred the copyright to the University of Florida, and thus The Náñez-Woodward Collection of Panamanian Popular Art has the possibility of providing access to high resolution photographs.

Yet it is not the only digital archive with similar content. Given that this year is the centennial of the Panama Canal, other institutions are preparing digital initiatives to commemorate the event. An example is the [Transforming the Afro-Caribbean World \(TAW\)](#) project at the University of Maryland led by Julie Greene from the University of Maryland’s Center for the History of the New America (CHNA) and Jennifer Guiliano from Maryland Institute for Technology in the Humanities (MITH). The TAW is a seed project funded by a Digital Humanities Start-Up Grant from the National Endowment for the Humanities. The objective of this project is to start digitizing material related to the West Indian people who built the Panama Canal. The project TAW, then, follows the common model of public digital archives to provide access to historical material.

The digitization and upload of The Náñez-Woodward Collection of Panamanian Popular Art provides a new approach: to provide access to twenty-first-century material related to the West Indians in Panama. In turn, the project brings to the digital world the historiographical trend of studying public art.

Required Resources

The resources needed to complete the project will be one OPS employee who will be responsible for the scanning and post capture processing of the slides using the Nikon Supercool Scan 5000 within the Digital Production Services (DPS) department. Margarita Vargas-Betancourt, with the Latin American and Caribbean Collection will disseminate information about the project upon the completion. Cathy Martyniak with the Special and Area Studies Collections (SASC) will work with Margarita in creating the SASC finding aid once digitization and metadata creation are complete. Laura Perry with DPS will work to oversee the digitization process and create documentation for the new workflows and process improvements. Kendra Carter (DPS) will create the UFDC records. Once the records have been created, James Barnett (DPS) will prepare the positives and negatives and pass them along to the OPS employee within DPS who will be responsible for the digitization. Once the digitization is complete, the images will be sent to Jane Pen (DPS) who will perform a quality control check of the images. Randall Renner (DPS) will then load the images to UFDC and send the packages to the Florida Digital Archives (FDA) for archival housing of the digital images.

Plan of Action

Timeframe	Activity	Person Responsible
July	Creation of UFDC records	Kendra Carter- DPS
August-September	Preparation of positives and negatives Scanning of positives and negatives	James Barnett- DPS OPS employee- DPS
September-October	Prioritization of slides for metadata creation	Szok
November	Post capture processing and QC is conducted	OPS employee and Jane Pen- DPS
December	Content appears in UFDC and is sent to FDA Metadata creation begins	Randall Renner- DPS Szok
May	Metadata input for 800 slides is completed Creation of finding aid	Szok Martyniak & Vargas-Betancourt
June	Dissemination of project information Archival housing of physical materials	Vargas-Betancourt Martyniak

Measures of Success

The success of this project will be measured in the usage of the final products: 800 carefully curated high resolution images with metadata crafted by the creator. To this day, the images related to the West Indians who built the canal are widely used within UFDC. The following table provides several examples of such usage.

Item	Date	Total Views
Panama Canal Commissary, with personnel, showing the "silver" and "gold" entrances	March 2014	565
U.S. Dredge Sandpiper excavating in lock site at Myraflores, Panama Canal	March 2014	201
Boarding house proprietress and children	March 2014	488

Qualitatively, the success of the project will be measured in the impact it has on scholars and worldwide audience. In the fall of 2013, Rhonda Cobham-Sander, Professor of Black Studies and English, Amherst College, Leah Rosenberg, Associate Professor of English, University of Florida, and Donette Francis, Associate Professor of English, University of Miami, used Peter Szok's book *Wolf Tracks: Popular Art and Re-Africanization in Twentieth-Century Panama* in the class that they taught simultaneously at UF, Amherst College, and the University of Miami: "Panama Silver, Asian Gold: Migration, Money, and the Making of the Modern Caribbean." Last month, Cobham-Sander received a grant to bring together the scholars and librarians who put together the class mentioned above in order to prepare the next iteration of the Panama course. We will include The Náñez-Woodward Collection of Panamanian Popular Art in this planning.

West Indian scholars and authors have also begun to use the images housed at UFDC/dLOC for publication. On May 1st, 2014 Melva Lowe de Gooding asked permission to use the photo "Boarding house proprietress and children" for the next edition of her book *Afrodescendientes en el Istmo de Panamá 1501 – 2012*. As a leader of The Society of Friends of the West Indian Museum of Panama (SAMAAP), she knows Szok and is interested in preparing an exhibit in the West Indian Museum of Panama with Szok's images after these are made available to the public.

Dissemination of Information

There are several venues through which UF librarians will disseminate information and share results. As mentioned above, the initial dissemination of the project will be among the professors of the Panama course which will again be taught at the University of Miami, Amherst College, and UF. In Panama, members of SAMAAP already know of the donation and UF's plan to digitize it. The Dean of the Libraries, Judith Russell, has visited Panama several times and has established contact with the National Library and the National Archives. These institutions will constitute points of dissemination for information about the project, and in the end, for the final product.

In 2012, the University of Florida received a grant from the Institute of Museum and Library Services (IMLS) not only to assist in the incorporation of the Panama Canal Museum holdings to UF, but also to "increase the community of donors, members, volunteers, and other supporters."¹ The project to digitize Szok's photographs will be part of the report of year two that UF will present to the IMLS. Part of UF's grant obligations are to curate future exhibits related to Panama and the Canal and to create outreach K-12 material. The digital images that will constitute The Náñez-Woodward Collection of Panamanian Popular Art will be included in both tasks.

Finally, as a result of the transfer of the Panama Canal Museum, UF has the responsibility of maintaining and strengthening the former museum donor group, which now constitutes the Friends of the Panama Canal Museum Collections at the University of Florida (PCMC Friends). At the executive meetings of the PCMC Friends, librarians report the activities undertaken by UF Libraries in relation to the collections. The digitization of Peter Szok's photographs and the subsequent creation of The Náñez-Woodward Collection of Panamanian Popular Art will also be reported to the Friends.

¹ http://www.imls.gov/news/national_leadership_grant_announcement_2012.aspx

Financial Implications

There will not be a need to purchase any equipment or supplies to complete this project. The storage costs for the digital images are built into the digital library structure and the cost of initial digitization. Currently, the Florida Digital Archive does not charge for maintaining the archival copies of the images.

BUDGET

1. Salaries and Wages (no fringe benefits required)

Name of Person	Salary times % of effort	Grant Funds	Cost Share	Total
Margarita Vargas-Betancourt	1.00%		\$742.00	\$742.00
Cathy Martyniak	1.00%	\$0.00	\$839.00	\$839.00
Laura Perry	2.00%	\$0.00	\$606.00	\$606.00
OPS employee	\$8.46 (+fringe) * 300 hours	\$2,715.00	\$0.00	\$2,715.00
SUBTOTAL		\$2,715.00	\$2,187.00	\$4,902.00

2. Equipment

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

3. Supplies

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

4. Travel

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

	Grant Funds	Cost Share	Total
Total Direct Costs (add subtotals of items 1-5)	\$2,715.00	\$2,187.00	\$4,902.00

Budget Narrative:**Expense Calculations**

The grant funds being requested were calculated using the total number of hours it will take to digitize the 1200 positives and negatives multiplied by the hourly rate of one OPS employee within Digital Production Services. It is expected to take 300 hours to complete the scanning and post capture processing of the images. 300 hours * \$9.05 per hour = \$2715

Cost Share

Laura Perry (Co-PI) will dedicate 2% of her time to managing the digitization process and ensuring the grant does not exceed its financial limits. She will work to develop documentation for the new workflow process in which the metadata will be created once digitization is complete. She will also work to streamline the digitization process from the beginning concepts through loading the images to UFDC and archiving the digital images.

Margarita Vargas-Betancourt (Co-PI) will dedicate 1% of her time to disseminate information about the project and its final product and to create the finding aid along with Cathy Martyniak, Audiovisual and Image Archivist, and to document the importance of the project in the overall quest to incorporate the diversity that characterizes the history of Panama and the Canal in the collection now housed at UF.

Cathy Martyniak will dedicate 1% of her time to work with Margarita to create the finding aid with Margarita. She will also be responsible for the archival housing of the physical materials once the digitization portion is complete.

Perry,Laura L

From: Szok, Peter <p.szok@tcu.edu>
Sent: Friday, May 09, 2014 4:41 PM
To: Perry,Laura L
Subject: RE: Slides donated to UF

Follow Up Flag: Follow up
Flag Status: Completed

Dear Laura,

I'd like to thank the University of Florida Library for accepting the Náñez-Woodward Collection of Panamanian Popular Art and reiterate my willingness to participating in the collection's digitalization. I have field notes for nearly every slide, and I am committed to providing the dates and names of the painters for each image. As we've discussed on previous occasions, the digitalization and assignment of data will probably take about a year. This information will obviously enhance the collection and make it much more meaningful in the long-term. Thank you again for interest in the photos.

Peter Szok
Professor
Department of History
TCU
Fort Worth, Texas

Perry, Laura L

From: Brooke Wooldridge <bwooldri@fiu.edu>
Sent: Tuesday, May 13, 2014 12:10 PM
To: Perry, Laura L
Subject: Digital Afro-Panamanian Collection

Dear UF Mini Grant Committee,

I am pleased to offer this letter on behalf of the Digital Library of the Caribbean (dLOC) Scholarly and Executive Boards.

As the program director of the Digital Library of the Caribbean, I enthusiastically support the development a Digital Afro-Panamanian Collection and this mini-grant to digitize the 1200 slides, provided by Peter Szok, author of *Wolf Tracks: Popular Art and Re-Africanization in Twentieth-Century Panama*. The digitization of the Peter Szok slides illustrating the “red devil” buses in Panama will provide an important view into the contemporary social and political history of Afro-Panamanian populations. The collection fills a gap in the current dLOC / UF Panama digital collections regarding contemporary materials and builds on the growing focus on populations of African descent.

I was privileged to attend the UF Panama Conference this year and participate in early meetings with the donor. Dr. Szok’s willingness to participate in the identification of the images and subsequent promotion of the collection will also greatly contribute to the quality of this online collection and its power to generate future donations of related materials from other artists and scholars in the field.

If funded, the digitization of this collection will build upon the very widely consulted Panama Collection in dLOC. Currently, the Panama Collection has seen over 4 million page views on just over 150,000 pages of content. As both dLOC and the UF Libraries continue to develop this collection, and the Peter Szok slides will seed a new collection focus on contemporary arts and underrepresented communities.

I thank you in advance for your consideration of this important project, and I look forward to helping to promote the results of this collaboration.

Sincerely,
Brooke

Brooke Wooldridge
Program Director
Digital Library of the Caribbean

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Email: bwooldri@fiu.edu Website: www.dloc.com



College of Liberal Arts & Sciences
Department of English

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Gainesville, FL 32611
352-392-6650
352-392-0860 Fax

Margarita Vargas-Betancourt, Caribbean Basin Librarian
Laura Perry, Manager of Digital Production Services
George A. Smathers Libraries
University of Florida
PO Box 117024
Gainesville, FL 32611

13 May, 2014

Dear Margarita and Laura,

I believe that digitizing Peter Szok's photographs of popular Afro-Panamanian art is of essential importance to the UF Libraries' Panama collection and will constitute a significant contribution to scholars and students of the African-Diaspora, Latin America, and the Caribbean—at UF, in Panama, and across the globe. These photographs, taken as part of the research done for Szok's 2012 book, *Wolf Tracks: Popular art and Re-Africanization in Twentieth Century Panama* constitute a unique and important archive. *Wolf Tracks* analyses the work of several hundred popular Afro-Panamanian artists who constituted a highly-trained artistic tradition, closely tied both to the local culture of Panama and international cultural movements, economics, and politics. While these artists never had their work recognized in art museums, it nonetheless profoundly influenced Panamanian society; in fact their work has been a critical force in Panama's move as a nation towards recognizing and incorporating the culture and legitimacy of Afro-descended Panamanians. The photographs Szok took and interviews he conducted are the sole archive of this important artistic tradition. This archive has yet more significance because Panama has removed the *diablos rojos* from circulation and replaced them with a new bus system, so artists are turning to other venues and media.

We chose *Wolf Tracks* as a model for innovative and transformational use of primary historical sources for the collaborative course ("Panama Silver, Asian Gold: Migration, Money, and the Making of Modern Caribbean Literature") I designed with Donette Francis of the University of Miami and Rhonda Cobham-Sander of Amherst College. Students were asked to read the book and to analyze both its argument and its use of historical primary sources. All the scholars we assigned wrote about marginalized groups of people, social groups who did not leave many records in the archives, such as indentured Asians in the Caribbean and West Indian workers on the Panama Canal. Szok, however, was one of the few authors who addressed the limitations and biases of historical sources by creating a robust archive of his own, filled with over a thousand photographs, many interviews, and a list of artists. When we teach this course again in the fall of 2015, we will assign Szok's book again. If his photographs are part of the UFDC and dLOC, then students will be able to evaluate his work and the history of these artists in much more depth. Our syllabi and

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assignments for the course are (or will be) in dLOC, so they will provide some guidance for instructors as how to use these materials in the class room.

However, the impact of the photographs on our course is minor in comparison with the impact Szok's photographs will have on scholarship in the United States and internationally once they are made available through UFDC. We should note that they will be of interest to scholars and students in multiple disciplines from history and cultural studies to art history. There is currently a great scholarly interest in Afro-Panamanian history and culture demonstrated by recent special issues in the journals *Global South* (6:2 Fall 2012) and the *Latin American and Caribbean Ethnic Studies* (4:3 2009) as well as by related monographs such as Sonja Watson's 2014 *The Politics of Race in Panama: Afro-Hispanic and West Indian Literary Discourses of Contention* (University of Florida Press) and Katherine Zien's 2013 dissertation, "Claiming the Canal: Performances of Race and Nation in Panama, 1904-1999" (Northwestern University).

UFDC and dLOC are rapidly becoming a prominent repository for historical materials and contemporary scholarship on Afro-Panamanians and West Indian immigrants to Panama. dLOC will soon add a video of Watson lecturing on the representation of Afro-Panamanians in Panamanian literature and Zien's dissertation. It already several other theses on race and culture in Panama (e.g. Joan Flores-Villalobos's "[Race, Development, and National Identity in Panama](#)" (MA Thesis, UT Austin, 2012).

Szok's archive of photographs and this recent scholarship is of critical importance to the UFDC and dLOC because they provide analysis and context for the vast archival materials of the Panama Canal Museum. Szok's photographs are important because they document the role the descendants of the West Indian immigrants in Panama and how they have helped to shape national culture. It is of critical importance that the UF library materials on Panama be representative and include archival material and scholarship on Panama's various social groups, particularly Afro-Panamanians because the US Canal project (which is the focus of the PCM Collection) brought so many Caribbean people to Panama. It is also of critical importance that the UFDC and dLOC provide students and scholars with archival material about what happened after the completion of the Canal and after the handover of the Canal to Panama. We always need to show students how history shapes the present. Szok's work is a powerful illustration of the influence of the past on the present and one that will be compelling to students at almost any grade level.

Finally, Szok has created an archive of invaluable Panamanian and Afro-Panamanian patrimony. If we keep his photographs in wonderful condition but available only to people who come to UF's Special Collections Department, then we will be depriving the vast majority of Panamanians of that heritage. UF Libraries has formed a strong relationship with the Society of the Friends of the West Indian Museum of Panama (SAMAAP) and Panama's Instituto Nacional de Cultura (INAC). SAMAAP has had the unique collection of first person accounts of Canal workers digitized for UFDC and has lent and donated precious yearbooks from the West Indian high schools in the Canal Zone. These photographs will be of great importance to SAMAAP and our ability to make these available to them will further strengthen our partnership with that organization.

In sum, Szok's photographs are unique and of great importance. They will have most impact both for the UF and the international community if they are made available through UF's open-



access digital collections so that students and scholars can make use of them. Making these available via open access is therefore imperative.

Sincerely,

A handwritten signature in black ink that reads 'Leah Rosenberg'.

Leah Rosenberg
Associate Professor of English



George A. Smathers Libraries
Exhibition Program

527 Library West
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352-273-2505
352-392-7251 Fax
www.exhibits.uflib.ufl.edu

May 12, 2014

To the members of the Grants Management Committee,

I am pleased to offer my support for the internal library grant proposal submitted by Laura Perry. The project, to digitize and make publicly available 1200 slides of contemporary Panamanian ephemeral art, is an important addition to the UF Digital Collections (UFDC) and an exciting complement to the Panama Canal Museum Collection.

The Panama and the Canal Digital Collection (www.ufdc.ufl.edu/pcm), of which the Panama Canal Museum Collection is a part, is comprised of mostly historic items and artifacts. The addition of Peter Szok's images would bring that collection to the present. The slides will serve as a continuation of the historic material, and the historic material will serve to frame and contextualize the more recent images.

Furthermore, contemporary art, and even more so Panamanian art, is not widely available online in high resolution. The addition of this material will once again place UFDC, the Digital Library of the Caribbean, and the Smathers Libraries at the forefront of material access. I urge you to support this worthy project.

Sincerely,

A handwritten signature in black ink, appearing to read 'L. Wheeler'.

Lourdes Santamaría-Wheeler
Exhibits Coordinator
George A. Smathers Libraries