1. Statement of significance and impact

This collaborative partnership spearheaded by the University of Florida and Duke University seeks $240,804 from the NEH Collaborative Research Grants to improve the understanding of a central Haitian and Haitian-American spiritual tradition by gathering the audiovisual and textual sources of Vodou communities, by interpreting what we collect, by expanding the holdings through a self-submission tool, and by diffusing the knowledge via an open access digital library hosted within the existing Digital Library of the Caribbean. In addition to the 27 international partners that cooperate with the Digital Library of the Caribbean, this project includes collaboration from researchers at the University of Notre Dame, the University of Miami, the Schrijversvakschool in the Netherlands, Florida International University, the Université des Antilles et de la Guyane, and City Lore, among others. This project is part of a tradition of scholarly work stretching back to the early 20th century that has sought to counter reductionist and racist visions of the religion through ethnography, analysis of culture and music, and an exploration of the role of Vodou in Haiti’s founding revolution. Such work has long turned to the central texts in Haitian Vodou: its Creole-language songs.

This project will produce the first freely accessible multimedia digital library that uses audiovisual technologies to curate, elucidate and facilitate the advanced search of the rich primary materials of Vodou in order to promote discovery and educate a broad public. Vodou is a coherent and systematic religion and way of life for at least six million people in Haiti (Desmangles 1992:2). The Atlantic slave trade extended the ancient traditional religions of West and Central Africa to Brazil, Cuba, the Dominican Republic, the French Antilles, Saint-Domingue/Haiti, Trinidad and the United States where they fused into creolized religious systems. Vodou ceremonies are marked by enthusiastic singing, drumming, dancing, complex rituals, possession events and celebration that last for several hours.

The project team members will explore various questions about the sources of Vodou. (1) What is a Vodou ceremony and what are the roles played by songs, music, liturgy and ritual? (2) Who are the main participants in Vodou ceremonies and what kinds of actions, behaviors and possession events do they engage in? (3) What do Vodouists say about ceremonies, songs and worship in interviews outside of the temple? (4) What pre-existing Vodou content is there and what condition is it in? (5) How does Vodou religion build a bridge between Haiti and the Haitian diaspora in the United States? (6) What can be learned from the knowledge expressed by Vodouists in ceremonies and interviews and what lessons can scholars draw from them?

In response to these questions, team members will provide content online for scholars and the public in the form of first, sound recordings, video footage and photographs collected at Vodou ceremonies and with practitioners and including transcriptions, translations, subtitles and extensive explanatory annotations; second, textual content from rare materials will be transcribed, translated and annotated; third, syntheses about the meaning, structure and history of Vodou communities will analyze the content in the Vodou Archive and will stimulate research and teaching among American scholars; fourth, a self-submission tool will allow for the growth of the Vodou Archive. This project’s 29 different primary and interpretative materials will be presented at the first-of-its-kind Vodou Archive digital library which is dedicated to “curating and sharing the sources of Vodou religion and culture.”
### The Vodou Archive: Curating and sharing the sources of Vodou religion and culture: Collaborative Research and Scholarship on Haiti and the Haitian Diaspora

University of Florida and Duke University

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List of project participants

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1. Ackerman, Holly, Duke University Libraries
2. Apollon, Musset, University of Florida, undergraduate
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4. Dubois, Laurent, Ph.D., Duke University, Professor of History and Romance Studies, Co-Project Director.
5. Hebblethwaite, Benjamin, Ph.D., University of Florida, Assistant Professor in Haitian Creole, Project Director
6. Jenson, Deborah, Ph.D., Duke University, Professor of French Studies, Contributor
7. Lewis, Ferdinand, Ph.D., University of Florida, Lecturer in Urban and Regional Planning, Contributor
8. Loving, Matthew, University of Florida, Romance Languages Librarian
9. Mobley, Christy, Duke University, Ph.D. candidate in History
10. Phillips, Richard, University of Florida, Head of UF’s Latin American Collection
11. Pierre, Jacques, Duke University, Lecturer in Haitian Creole, Contributor
12. Ramsey, Katherine, Ph.D., University of Miami, Assistant Professor of History, Contributor
13. Renner, Randall, University of Florida, Digital Library Center
14. Richman, Karen, Ph.D., University of Notre Dame, Director of the Center for Migration and Border Studies Institute for Latino Studies, Contributor
15. Soimaud, Jérôme, Independent Artist, Contributor
16. Sullivan, Mark, University of Florida, Digital Library Center
17. Tarter, Andrew, University of Florida, Ph.D. candidate in Anthropology
18. Taylor, Laurie, Ph.D., University of Florida, Digital Humanities Librarian in UF’s Digital Library Center
19. van Daalen, Maria, MA, Schrijversvakschool, Amsterdam, Lecturer of Poetry, Contributor
20. Vargas-Betancourt, Margarita, University of Florida, Caribbean Basin Librarian
21. Vernet, Wilmide, University of Florida, undergraduate
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24. Wooldridge, Brooke, Florida International University, Digital Library of the Caribbean
**The Vodou Archive: Curating and sharing the sources of Vodou religion and culture:**
**Collaborative Research and Scholarship on Haiti and the Haitian Diaspora**
**University of Florida and Duke University**

I. Substance and context

Vodou is the hereditary spiritual tradition of African descendants in Haiti (Jil and Jil 2009). Until scholars and practitioners began writing down songs in the mid-twentieth century, Vodou was transmitted orally from elders to children and from priests to initiates. Vodou religion is founded on the adoration of Bondye (God), the lwa (spirits), the Marasa (the Divine Twins) and the dantan (ancestors). The unfolding of ritual orchestrated by priests, priestesses and musicians, the appearance of the lwa in the bodies of worshipers, and feasting in honor of the lwa are Vodou foundations. As a “living archive,” Vodou transmits detailed information about the past and connects historical experiences to present-day struggles. Vodou is a Haitian religion, philosophy, culture and way of life with origins in Dahomey in West Africa and the Kongo in Central Africa. At the center of contemporary Vodou is the ceremony which is the nexus of rituals, liturgy, songs, rhythms, animal sacrifice and possession performances. This collaboration focuses on the Vodou ceremony, its participants and the songs they sing.

This collaborative partnership spearheaded by the University of Florida (UF) and Duke University (DU) seeks to improve the understanding of a central Haitian and Haitian-American spiritual tradition by gathering the audiovisual and textual sources of Vodou communities, by interpreting what we collect, by expanding the holdings through a self-submission tool, and by diffusing the knowledge via an open access digital library (click here to see the current prototype) hosted within the existing Digital Library of the Caribbean (dLOC). In addition to the 27 international partners working with the Digital Library of the Caribbean, collaborators from the University of Notre Dame, the University of Miami, the Schrijversvakschool, Florida International University, the Université des Antilles et de la Guyane, and City Lore, among others, will contribute elements to the future Vodou Archive digital library for which this application pertains. This project belongs to a tradition of scholarly work
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stretching back to the early 20th century that has sought to counter reductionist and racist visions of the religion through ethnography, analysis of culture and music, and an exploration of the role of Vodou in Haiti’s founding revolution. Such work has long turned to the central texts in Haitian Vodou: its Creole-language songs.

Building on Hebblethwaite’s (2012) *Vodou Songs in Haitian Creole and English*, this project focuses on making that knowledge available in Haitian Creole and English along with substantial interpretative annotations and essays to contextualize the collection. The future Vodou Archive will be the first multimedia digital library to deliver a diversity of Vodou sources and complement them with rich scholarly exegesis that situates the source materials in their national and international historical and cultural context. The current assortment of Vodou content on websites is woefully inadequate (click here, here and here to see examples). This project launches a digital library that will fill major gaps in knowledge about the religion and will serve as a springboard for further research by assembling a representative peer-reviewed corpus of Vodou sources.

The materials to be edited and curated by this team are of major literary, historical, cultural and religious significance. The vast Vodou corpus stands out because it preserves a wealth of African cultural, ethnological and historical knowledge (Beauvoir 2008b). The oral and textual corpora of songs are comprised of the authentic and living traditions of the Vodou religion. They are primarily the songs that are sung in the context of Vodou worship in public and domestic ceremonies and they constitute the sacred literature of the religion. Vodou songs, a constant in ceremonies, address the mythologies and characteristics of the lwa and they describe their relations with humans. Vodou songs are time capsules that reveal the history and origins of the Haitian people in Africa, their journey to the Americas in the French slave trade, and their lives in the French colony. Due to their sacred nature, they are very well-preserved records of African and Haitian history and culture (Michel 2006: 30). Ceremonies and songs preserve African historical (i.e. Bosou, Achade, Legba, Danbala), cultural (i.e. lwa, ounsi, ason, oungan) and geographical (i.e. Rada, Savalou, Boumba) terms in a creolized or blended religious and cultural
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system (Brand 2000: 15; Monsia 2003; Rouget 1991, 2001: v). Likewise, there are numerous Vodou ceremonies (rites) classified by the African *nanchon* (nations/communities) where they originate, i.e. Rada, Petwo, Ginen, Seneka, Ibo, Danwonmen, Nago, Kongo, Kita, etc. (Beauvoir 2008a: 109–110).

Vodou songs form the largest corpus of Haitian Creole literature in existence (Laguerre 1980). As they intertwine with Haitian culture, identity and history, they are a key resource for anyone interested in understanding Haiti. While some songs, particularly those associated with initiation, are not shared outside of the religion, the majority of them are sung in open ceremonies, often recorded and distributed by practitioners (notably in CDs produced and sold in Haitian diaspora communities), and a number have formed the basis for Haitian Vodou pop music (for example, Boukman Eksperyans 1991; Racine Figuier 1999; King Kessy 2009, etc.). The review also can view clips of Vodou ceremonies on YouTube (click here), but little of the material is translated or explained, leaving the viewer with no guidance. The team’s goal is to offer access to a corpus that is both audiovisual and textual in order to guarantee maximum comprehension and contextualization.

Vodou religion is profoundly important within the broader culture. Nevertheless, Vodou is still subject to extremely negative and stereotypical representations (Desmangles 1992). Such representations have concrete effects on the lives of Haitians. Within the country, Vodou practitioners have suffered through periods of persecution at the hands of the Catholic Church, often acting with support from the Haitian government, as well as the U.S. government during the 1915-1934 occupation of Haiti (Ramsey 2011). In the tumultuous years of 1941-42, temples were raided, sacred objects burned, and holy trees cut down. At times Vodou priests and priestesses have been killed. As recently as the past year, there were instances of attacks on Vodou practitioners who were blamed by some groups for the cholera epidemic (click here). In the U.S., negative depictions of Vodou shadow the diaspora community, notably during the 1980s when Haitians were accused of being responsible for the transmission of the AIDS virus from animals to humans (through animal sacrifice in Vodou ceremonies), and for having brought the disease to the U.S. (Stepick 1998; Farmer 1999). Though both theories turned out to be false, their dissemination led
to discrimination against Haitians in the U.S. for several years. Ignorance and negative ideas about Vodou are not only costly for practitioners themselves. These ideas undermine efforts on the part of scholars, development experts, and foreign organizations to understand contemporary Haiti and develop effective and sustainable community-based projects (Stepick 1998; Farmer 1999). The proposed Vodou Archive therefore aims to preserve the rich cultural traditions of Vodou from the threat of loss.

One key reason Vodou is easily victimized is because little Vodou sacred literature or commentary about it is available. From a comparative point of view, research and exegesis on Christianity, Islam or Judaism are literally founded upon the study of the Hebrew Scriptures, the Qur’an, and the New Testament. While many Creole and French-language volumes have been published (Roumain 1943; Marcelin 1950; Rigaud 1953; Beauvoir 2008a & b; and Jil & Jil 2009), efforts to make a sizeable portion of the sources of Vodou available in English have been scant with the exception of the out-of-print Courlander (1939; 1960), the out-of-print Laguerre (1980) and Lomax (2009). The collection, transcription, subtitling, translation and interpretation of digital sources are prerequisites for serious research on Vodou traditions in the English-language world (Olupona & Rey 2008). The Vodou Archive will provide all texts bilingually and include extensive annotations about them in English. See the screen shots in the appendix below for an illustration or click here for examples in the Vodou Archive prototype.

Hebblethwaite (2012) strives to be a standard and multidisciplinary publication on Vodou sources in addition to being a tool for the study of the Haitian Creole language and culture. Yet it only taps into a small portion of the massive corpus of Vodou songs and only in a textual format. A remarkable array of printed, recorded, filmed, and photographed materials remains largely untapped and unavailable to researchers and readers. The goal of this project is to collect and curate those Creole materials, to translate them into English and to provide extensive scholarly syntheses for their interpretation. The multimedia corpus assembled in the Vodou Archive will represent a significant expansion of the possibilities for analysis and understanding of the religion. It will highlight the striking audiovisual dimensions of Vodou in a way that written text cannot. The materials to be curated are divided into four types:
- Audiovisual content available as sound, photographic or video footage that will be transcribed, translated, subtitled and explicated
- Textual content available as facsimile, updated modernizations and translations
- Critical syntheses such as commentary, exegesis, etymology, etc., available in English
- New works obtained through the Digital Library of the Caribbean’s self-submission tool

Table 1 below provides an overview of the digital library’s organization and content. The square brackets indicate who is responsible for the component: [H] = Hebblethwaite; [D] = Dubois; [RA] = Research Assistant; [P] = Pierre; [T] = Tarter; [S] = Soimaud; [R] = Richman; [vD] = Van Daalen.

Hebblethwaite and Dubois selected these materials because, in the case of the interviews and ceremonies, they are a part of established and respected Vodou communities, and, in the case of the textual sources, they belong to large and important collections of Vodou songs.

<table>
<thead>
<tr>
<th>Audiovisual sources of Vodou and who will work on them</th>
<th>Total number of files and texts and where they are held</th>
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<tr>
<td>Ceremonies and songs with Oungan (Vodou priest) Alisma’s temple in Miami, Florida [H., D., RAs]</td>
<td>100 songs collected; 400 additional songs to be collected in Miami</td>
</tr>
<tr>
<td>Interviews and ceremonies with Oungan Beauvoir in Mariani, Haiti [H., D., RA]</td>
<td>5-10 hours to be recorded and filmed in Haiti; 50 page</td>
</tr>
<tr>
<td>Interviews and ceremonies with Oungan Marcenat in Belle-Rivière, Haiti [H., RA]</td>
<td>15 hours collected; transcription needed; 80 pages</td>
</tr>
<tr>
<td>Interviews and ceremonies in Gonaïves, Saut d’Eau and La Plaine du Nord, Haiti [H., D., P., RAs]</td>
<td>30 hours of recording to be collected; 80 pages</td>
</tr>
<tr>
<td>Harold Courlander’s 1939-40 songs [H., D., P., RA]</td>
<td>200 songs held by IU Archives of Traditional Music (IU ATM)</td>
</tr>
<tr>
<td>Laura Boulton’s recordings (1947) [H., RA]</td>
<td>60 pages; held by IU ATM</td>
</tr>
<tr>
<td>Maya Deren’s (1948) recordings [H., RA]</td>
<td>80 pages; recordings held by UF</td>
</tr>
<tr>
<td>Soimaud’s gallery of Vodou photographs [S., H.]</td>
<td>250 photographs; held by Soimaud</td>
</tr>
<tr>
<td>Tarter’s photographs of Vodou trees and plants; recordings, transcriptions and translations of Vodou experts on Vodou trees [T., H.]</td>
<td>150 photographs to be taken and 80 pages of interviews to be transcribed</td>
</tr>
<tr>
<td>Audiovisual footage of Oungan Erol Josué [D., P., RA]</td>
<td>150 songs to be recorded, transcribed, and translated</td>
</tr>
<tr>
<td>Richman’s songs and interviews from Leyogàn [R.]</td>
<td>50 songs plus 30 pages of interviews</td>
</tr>
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<td>Wilcken’s filming and musical notation of drum rhythms [W.]</td>
<td>30 rhythms x 5 minutes each</td>
</tr>
<tr>
<td>van Daalen’s photography of Vodou in Holland [vD.]</td>
<td>100 photographs with annotations</td>
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<tr>
<th>Textual sources of Vodou</th>
<th>Total number of texts/pages</th>
</tr>
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<tbody>
<tr>
<td>Harold Courlander’s (1939-40) song texts [H., P.,RA]</td>
<td>100 song texts; 50 pages; IU ATM</td>
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1. The audiovisual content of the Vodou Archive

The audiovisual content will be collected from several Vodou temples and practitioners in Miami and Haiti. Since Vodou is a hierarchically organized religion, it is critical to have the approval of a Vodou priest or priestess if one hopes to visit and study a community. The importance of gaining their approval is compounded by the fact that most Vodou temples are located in the homes of priests and priestesses. All priests, priestesses and practitioners will be asked to sign UF IRB informed consent forms prior to recording. The audiovisual content has been selected based on our prior experiences and our network of contacts in Vodou communities. Contacts we have in the temples and communities of Oungan Alisma (living in Miami and with roots and connections in Gonaïves), Oungan Beauvoir (living in Mariani, Haiti), and Oungan Marcenat (living in Belle-Rivière, Haiti) represent an important group of contacts. Work in these networks will lead to invitations to other ceremonies. Jérôme Soimaud’s photographic work at multiple temples will also provide us with leads to other ceremonies.

(1) In Miami in 2010, Hebblethwaite began recording ceremonies at the temple, Société Linto Roi, in North Miami, and others. Oungan (Vodou priest) Michelet Alisma gave Hebblethwaite permission
to record, transcribe, translate and photograph during the ceremonies at his temple. In addition, the extensive Miami contacts of the photographer and Vodou expert, Jérôme Soimaud, will be drawn upon for access to various Vodou temples. Oungan Alisma, in accordance with the Vodou calendar, regularly hosts ceremonies in honor of lwa (spirits) and he also conducts kanzo (initiation ceremonies), consultations, healings and divinatory activities. The temple’s members practice regularly, have mastered hundreds of songs and significant crowds attend ceremonies. The research team will specifically attend ceremonies for Èzili Dantò from July 14th-16th, 2013, and the Rada, Nago, Kongo and Petwo ceremonies held nightly from December 31st–January 5th, 2014-15. As Hebblethwaite lives near Miami, he and other UF researchers will attend at least 3 additional Vodou ceremonies in Miami.

(2) In Haiti, interviews will be collected with Oungan Max Beauvoir—one of Haiti’s leading Vodou priests and researchers—at his temple in Mariani, near Port-au-Prince, December, 2012-January, 2013. In addition, audiovisual materials from services in his community will be collected.

(3) In 2008 and 2009, Hebblethwaite collected a 15 hour-corpus of interviews with Oungan Nelson Marcenat in Belle-Rivière, Haiti. The Vodou Archive includes a sample of those transcribed materials (click here) and additional selections will be transcribed and translated. Team members will collect new audiovisual footage at Marcenat’s annual Vodou ceremonies on December 24th, 2012, and January 6th, 2013, in Belle-Rivière, Haiti, providing a perspective on rural Vodou. In between those ceremonies, we will also meet with Vodou experts in Jacmel and Port-au-Prince.

(4) Additional oral sources will be collected during fieldtrips to key Haitian towns that annually attract Vodou pilgrims. Team members will travel to Haiti during key periods in the Vodou calendar in order to record and film songs, interviews and ceremonies at found altars and in local Vodou temples. In La Plaine du Nord on June 23-25th, 2013, a pilgrimage in honor of the Iwa Ogou and Saint Jacques takes place and draws thousands of Haitians. In the winter break of 2013-14 the team will visit Gonaïves to work with Oungan Alisma’s contacts at the temples of Lakou Soukri and nan Badjo in late December and early January, 2013-14, and the temple Souvnans, also in Gonaïves, during Easter week, 2014. We have
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links with Vodou priests in Pestel, Haiti, who we can visit alternately (see Jerry Gilles’ letter of support). Lastly, on July 14th-16th, 2014, in Saut d’Eau and at its waterfalls, a pilgrimage in honor of the Iwa Èzili Dantò and Our Lady of Mount Carmel draws thousands from all over Haiti and its diaspora.

(5) Additional historical audiovisual material will include Harold Courlander’s sound recordings (accompanied by his transcriptions, discussed below), held by the Indiana University (IU) Archives of Traditional Music with rights held by the Emma Courlander Trust. Hebblethwaite will select the best examples of those recordings to be uploaded as sound files to the Vodou Archive and accompanied by the associated texts and annotations. Dating from 1939-40, those recordings are, along with Alan Lomax (2009), among the earliest known Vodou recordings.

(6) Chapter 5 in Hebblethwaite (2012), Vodou Songs in Haitian Creole and English, is a transcription of songs and discourse collected by Laura Boulton in a Vodou temple in Haiti in 1947. Boulton is known for her ethno-musicological fieldwork and recordings in countries around the world. The Vodou Archive will digitize her recordings, currently held by the IU Archives of Traditional Music with permissions held by Columbia U., and include the transcribed source texts, translations and annotations. Hebblethwaite worked with Aaron Fox and Ana Ochoa at Columbia U. in 2010 to obtain the rights to publish Boulton’s text.

(7) Recently, the UF Libraries rediscovered 20 reels of instantaneous phonotape recorded in the field under the direction of Maya Deren in 1948. The reels had been in storage for decades at UF. Deren is well-known for her fieldwork in Haiti that culminated in the 1953 book, The Divine horsemen: The living gods of Haiti. Aside from digitization and uploading, no work has been undertaken on Deren’s recordings. This team will transcribe and translate a representative selection of her digitized materials and include annotations about their meanings. UF is the rights holder.

(8) Jérôme Soimaud, an independent artist living in Miami, has photographed Vodou ceremonies for several years in Miami and he has built up an important collection of 30,000 photographs dedicated to Vodou religious ritual. His photography of Vodou ceremonies and the Haitian community in Miami is
recognized in various publications (Plaza 2006; Spence 2009; Saunders 2010). Soimaud will select photographs for inclusion in the digital library and he will accompany Hebblethwaite and Dubois to take photographs in Haiti. Other team members also will contribute photographs to the Vodou Archive. In the Vodou Archive prototype, see a selection of his photographs here and annotations about them here.

(9) Vodou theology holds that Vodou lwa (spirits) dwell in the sky, in trees and plants, in the earth, and under water (Jil & Jil 2009). In the summer of 2011, Andrew Tarter, an NSF-funded Ph.D. candidate in Anthropology at UF, collected photographs and recorded unstructured interviews with Vodou practitioners in Haiti on the topic of trees and plants central to Vodou.

(10) Dubois will work with Oungan Erol Josué on filming, transcribing, and translating his repertoire of Vodou songs (click her for a sample). Josué was born into the Vodou tradition and was initiated as a priest at the age of 17 and he has also released a highly acclaimed album of Vodou music entitled, Régléman (Ritual Order). Dubois and Pierre will film Josué singing at least 150 songs; in addition, they will transcribe, translate, subtitle and annotate the video files.

(11) Richman has collected analog and digital recordings of Vodou ceremonies, songs, and interviews with Vodouists for many years. Her work primarily has focused on the communities located in the town of Leyogàn, situated south of Port-au-Prince. Richman will digitize her analog collection and select materials from her digital data for inclusion in the digital library. After digitizing and making selections, she will transcribe the songs and interviews, provide English translations and add annotations.

(12) Lois Wilcken has studied and collected data on Vodou for more than two decades. As an ethnomusicologist, she will focus on drumming, an art form that has been understudied. Wilcken will research Vodou in New York in addition to a Vodou community surviving in a tent camp since the earthquake. She will develop a database of songs to discover patterns of modality and phrasing in the rhythmic structure. Her contribution will provide a valuable component in music theory and structure. Wilcken’s notational transcriptions available as subtitles will help musicologists study Vodou rhythms.
(13) Maria van Daalen, an accomplished Dutch poet, was initiated as a Vodou manbo in 2007. She will contribute 100 annotated digital photographs of Vodou as it is practiced in the Netherlands.

2. The textual sources of Haitian Creole Vodou

The textual sources of Vodou are fairly abundant; however, they appear in rare and out-of-print books or manuscripts held by a small number of libraries and they are scarcely translated. This part of the project involves collecting, scanning, transcribing, editing, translating, and annotating those texts (see the appendix for selection principles, transcription policies and translation methods).

(14) Hebblethwaite (2012) includes 50 out of approximately 200 songs from an unpublished Harold Courlander manuscript held by IU’s Archives of Traditional Music. Hebblethwaite and a research assistant will scan, transcribe, edit and annotate the songs. Hebblethwaite worked with the Emma Courlander Trust and obtained the rights for the Harold Courlander songs in his (2012) book.

(15) Milo Rigaud’s (1953) out-of-print book, La tradition voudoo et le voudoo haïtien, in its original form available in the Vodou Archive prototype (click here), includes more than 100 unique Vodou songs and texts that Hebblethwaite, Dubois and research assistants will transcribe and translate into English.

(16) The collection of essays, Haïti: poètes noires (1951), digitized in its original form at the Vodou Archive prototype (click here), includes many unique Vodou songs embedded in scholarly commentary. Hebblethwaite, Dubois and research assistants will transcribe the songs, modernize the spelling, and produce translations plus explanatory annotations.

(17) Vodou priests and priestesses employ Catholic texts, liturgy and songs at the opening of ceremonies, as well as in healing rituals, good luck blessings and birth or burial rituals. Coret (1851) and Julio (1896) include commonly used French-language prayers from which texts will be chosen, edited, translated and annotated. These French-language Catholic materials shed light on the Christian traditions that have been grafted onto Vodou. Hebblethwaite and a research assistant will produce a total selection
of 60 pages. A 14 page sample from Julio (1896) is available at the Vodou Archive prototype (click here). Material will be selected based on feedback from Vodou priests and priestesses.

(18) Oungan (Vodou Priest) Max Beauvoir (2008a & b) are the most significant Haitian Creole publications on Vodou. Beauvoir (2008a) is a centuries-old cycle of prayers that was reconstructed through Beauvoir’s work with Vodou priests who maintained parts of the oral tradition. Beauvoir (2008b) is a collection of 1,763 Vodou songs, most of which are different from those in Hebblethwaite (2012). The team will collaborate closely with Beauvoir to ensure that the selections are representative. Hebblethwaite, Dubois and research assistants will transcribe, translate and annotate the material.

3. Critical Syntheses of the Vodou Archive

Interlocked with the audiovisual and textual materials, the digital library will include explanatory critical syntheses that interpret the materials and compare them to related religions in the African diaspora and in Africa. Based on the audiovisual and textual data collected, these essays and annotations will explain what a Vodou ceremony is and what roles the songs, music, liturgy and ritual have; they explore who the main participants in Vodou ceremonies are and the actions and behavior they engage in, especially spirit possession; they examine what Vodouists say about ceremonies, songs and worship; they describe the pre-existing Vodou content and the condition it is in; lastly, they explore how Vodou in Haiti differs or resembles the practice of the religion in the Haitian diaspora in the United States. Lastly, the syntheses examine the history of Vodou.

(19) Hebblethwaite and Dubois will write an introduction to the digital library and its contents in which they analyze the history, structure and culture of Vodou in the context of the collected materials.

(20) Focused on the difficult and obscure dimensions of the songs and interviews, the team members will provide annotations, footnotes and explanatory texts. These explanations will explain the mythologies and attributes of the lwa (spirits), the specialized terminology of Vodou, references to Vodou objects, traditions, and aspects of the religion that need explanation.
(21) Annotations and explanations about the trees and plants in the Vodou cultural sphere will be provided by Tarter. Explanations will be provided for all of the photographs and a synthesis will be submitted about the interviews he collects from Vodou experts.

(22) Given that the January 12th, 2010, earthquake and the recent cholera outbreak have resulted in the ongoing scapegoating of Vodouists in Haiti (click here for evidence), Deborah Jenson will contribute an essay that examines the impact that these two tragedies have had on Vodou and she will explore how Vodou songs are used to understand and overcome disasters.

(23) Ferdinant Lewis’ essay will explore how Vodouists critique the reconstruction and post-disaster redevelopment of Haiti. A key element in this critique of contemporary events is the \textit{chante pwen} (song of reproach) (Richman 2008). Lewis will document references to reconstruction and redevelopment in \textit{chante pwen}, providing a window into the challenges of reconstruction in Haiti.

(24) Kate Ramsey will write an essay on the sacred objects confiscated and purchased by U.S. Marines during the 1915-34 occupation. Several drums and other objects are in storage at the Smithsonian, one is at the University of Pennsylvania Museum and three are held at the National Museum of the Marine Corps in Virginia. Building on her 2011 book, Ramsey will discuss the history of the repression of Vodou in Haiti in the context of law, the U.S. occupation, the Catholic Church, and, in contemporary Haiti, the Protestant church.

(25) The photographer, Jérôme Soimaud, in collaboration with Hebblethwaite and the research assistants, will provide captions and explanations for all of the photographs that he selects for the digital library (click here for an example of annotations to his photographs).

(26) Hebblethwaite, Dubois, Pierre and the research assistants will provide annotations, explanatory text and subtitles for all the audiovisual footage.

(27) Raphaël Confiant is a well-known novelist, author, and scholar working in Martinique. His book in Martinican Creole, \textit{Djab adan kilti kreyol la} (Vodou spirits in Creole culture), is available in the Vodou Archive prototype (click here). His book explores \textit{djab} (spirits) across the Caribbean and it
explores how African beliefs intersect with European traditions like Freemasonry, popular Catholicism and European folklore. He will document the ongoing practices of the Martinican *tjenbwazè*, supplying a valuable perspective on African religious traditions on eastern Caribbean islands.

(28) A permanent and interactive component of the digital library will be the self-submission tool through which outside users can upload audiovisual or textual files in addition to scholarly papers for peer review. The self-submission tool is currently available as part of the Digital Library of the Caribbean (dLOC), and 27 international partners are using it successfully to submit archival, library and museum materials for inclusion. The self-submission tool easily allows partners to register for accounts, authenticate access and submit materials to institutional and topical subcollections, all of which are searchable individually and in aggregate through the dLOC and all materials are fully searchable through commercial search engines like Google. The self-submission tool will add interactivity and keep the digital library in a permanent state of growth.

(29) Finally, as part of the Digital Library of the Caribbean (dLOC), the site is currently indexed and its advanced search engine makes all of the texts in the digital library fully searchable using metadata, with faceted search results, as well as full text. The search engine is able to list every occurrence of a word to see how it is used across the entire collection. Hebblethwaite, Dubois and Tarter will collaborate with the dLOC programmer, Mark Sullivan, to refine the existing search engine. The search engine and user tools will stimulate new research because they provide researchers with the means to conduct the advanced study of Vodou.

II. History and duration of the project

This digital library project is the multimedia expansion of research that Hebblethwaite and Dubois have been independently working on for 15 years. Hebblethwaite’s (2012) *Vodou Songs in Haitian Creole and English* and Dubois’ books, *Avengers of the New World: the Story of the Haitian Revolution* (2004) and, *Haiti: The Aftershocks of History* (2012), along with two articles on Vodou song and history, represent the first phases of this project. While Hebblethwaite (2012) collects and analyzes
Vodou songs and terminology, Dubois’ works investigate the role that Vodou has in archiving and channeling Haitian history. The planned Vodou Archive will fill a vacuum by providing an annotated audiovisual and textual library that documents and explains Vodou ceremonies and songs.

Hebblethwaite (2012) contains several bilingual chapters of source texts, including Roumain (1943), Jaegerhuber (1950), Price-Mars (1956), Marcelin (1950a & b), Boulton (1947), the songs of Hebblethwaite’s friend, J.L. (1996), songs collected by Hebblethwaite, Courlander (1939-40), in addition to substantial critical chapters such as a dictionary of Vodou terminology, a grammatical sketch of Haitian Creole for students of the language, a gallery of photographs, a bibliography and an index. What is lacking from Hebblethwaite (2012) is the audiovisual dimension of Vodou, a gap that this team addresses. The books of McAlister (2002) and Richman (2008) include compact discs with songs, but in the case of McAlister the focus is Rara (Vodou-carnival processional culture), and in the case of Richman, the songs are recorded on cassette recorders by family members and are not from ceremonies.

In terms of preliminary research, several parts of this proposal are underway, i.e., Table 1 shows that data collection has begun with Alisma (1), Marcenat (3), Boulton (6), Soimaud (8), Tarter (9), Josué (10), Richman (11), Van Daalen (13), Rigaud (15), Haïti: Poètes noires (16), Julio (17) and Confiant (27), plus a prototype of the digital library is online (click here). Hebblethwaite has received an internal UF award of $11,408 to record, transcribe and translate Vodou ceremonies in Miami in the summer of 2012. This work will be completed and available on the Vodou Archive prototype by August 15th, 2012.

UF and DU are partners on the Digital Library of the Caribbean project, and institutional support is available for this project from both of the universities’ libraries, as will be detailed below. The research facilities available for this project are excellent. UF’s Digital Library Center is the technical host for the digital library and will commit infrastructure and personnel for online publishing. The UF Center for Latin American Studies has office space and computer equipment available to support the work of the student assistants. DU’s Haiti Lab also has outstanding office space and computer equipment to support
student assistants. UF’s Digital Library Center has produced the prototype of the Vodou Archive digital library to illustrate the design, organization and types of content.

The project grant period will be three academic years and three summers (10/1/2012-9/30/2015), the equivalent of nine semesters. UF Libraries will provide support in perpetuity for online access and digital preservation for all project materials, as is the case for all digital projects supported by the UF Libraries and the Digital Library of the Caribbean (dLOC). UF Libraries have 80 years of history serving as the preservation partner for libraries, archives and cultural heritage institutions in the Caribbean. Founded in 2004, dLOC is the most recent manifestation of UF Libraries’ permanent commitment to shared support for preservation and access to Caribbean resources (click here for history). dLOC is supported by various units in the UF Libraries with focused support from the Digital Library Center.

III. Staff

At UF, the project director Benjamin Hebblethwaite (FTE .20, total cost-share = $40,500; NEH summer stipend request = $26,836) teaches classes in Haitian Creole, Haitian Studies and French. He has a Ph.D. in French Linguistics from Indiana University. Hebblethwaite has published several books in addition to articles on applied linguistics, theoretical linguistics and language policy. He has worked on numerous collaborative projects in linguistics. Hebblethwaite will coordinate all of the work at UF while the co-project director, Laurent Dubois, will be responsible for work at DU. They will closely collaborate to produce and edit materials and they will supervise and review the work of the collaborators and RAs. They will also undertake much of the fieldwork, select and produce texts, recordings and film footage for inclusion and, with the help of RAs, they will edit the digital data, add subtitles, annotations and produce or edit the parts of the critical syntheses. They will maintain the ongoing self-submission tool. Ferdinand Lewis, Ph.D., Lecturer in the School of Landscape Architecture and Planning and proficient speaker of Creole, will write an article that documents how Vodou songs of reproach address contemporary events in Haiti’s post-earthquake reconstruction and redevelopment (100 hours; NEH honorarium request = $1,000). Andrew Tarter, a Ph.D. candidate in Anthropology at UF and proficient speaker of Creole,
examines tree-farmers of Haiti’s southern peninsula. He will take photographs, collect, transcribe and translate the interviews, and write annotations and texts that explain and interpret the primary sources (400 hours; NEH request = $6,604). Musset Apollon and Wilmide Vernet are UF undergraduate students who speak, read and write Haitian Creole as native speakers. As OPS research assistants, they will work 10 hours per week in the academic year and 20 hours weekly in the summer on transcription, translation, orthographic modernization and subtitling of videos (NEH total request = $24,624).

Laurent Dubois (FTE .20; total cost-share = $90,864; NEH summer stipend request = $26,636), the co-project director, works as co-director of the Haiti Lab at the Franklin Humanities Institute; he is the author of several books on Haitian history that have explored the role of Vodou in the politics and culture of the country, and he has done ethnographic research on the religion in France, the U.S. and Haiti and he is proficient in Creole and French. Dubois holds an interdisciplinary PhD in Anthropology and History from the University of Michigan, and teaches in Romance Studies and History at Duke University. He currently holds a Mellon New Directions Fellowship to study Musicology and Ethnomusicology.

Deborah Jenson, the other co-director of the Haiti Lab who has published one book and several articles on Haiti and is proficient in Creole, will contribute an article to the project as well as offering expertise and leads about Vodou songs encountered in her parallel research project on trauma in Haiti (100 hours; NEH honorarium request = $1,000). Jacques Pierre, a core faculty member of the Haiti lab, linguist and Creole instructor, will work closely with Dubois on the translation and interpretation of Vodou song texts (240 hours; NEH request = $9,048). Research assistant Christy Mobley, a graduate student trained in African and Caribbean history, has studied Creole along with Lingala and will contribute to the interpretation of songs with a focus on the presence of African words and place names within them (10 hours weekly over two academic years and two summers; NEH request = $13,200).

The two teams at DU and UF will work with a wider network of contributors in other locations. Jérôme Soimaud, an independent artist living in Miami who speaks Creole and French, has been photographing Vodou ceremonies for several years and has amassed a vast collection of photographs. He
will select from his collection and write annotations (240 hours; NEH request $4,800). **Karen Richman**, Associate Professor at the [U. of Notre Dame](https://www.nd.edu) and proficient in Creole and French, has written extensively about Vodou. She will digitize selections from her analog recordings, transcribe them into Haitian Creole, produce English translations, and add annotations (100 hours; NEH honorarium request = $1,000). **Kate Ramsey**, Assistant Professor of History at the [University of Miami](https://www.miami.edu) and proficient in Creole and French, will digitize documents that pertain to the persecution of Vodou and she will gather photographs of Vodou objects taken during the U.S. occupation of Haiti (100 hours; NEH honorarium request = $1,000). **Lois Wilcken**, an ethnomusicologist who has published a book on Vodou rhythm and is proficient in Creole and French, will gather digital recordings from ceremonies in New York City and Haiti and she will film Vodou drummers and provide subtitled musical notation (100 hours; NEH honorarium request = $1,000). **Maria van Daalen**, a Vodou priestess who also teaches poetry at the Schrijversvakschool in Amsterdam, will submit photographs of Vodou in the Netherlands with annotations (100 hours; NEH honorarium request = $1,000). **Raphaël Confiant**, a lecturer at the Université des Antilles et de la Guyane and already a contributor to the Vodou Archive prototype, will conduct research on the African religious practices of the Lesser Antilles (100 hours; NEH honorarium request = $1,000). He is proficient in French, Martinican and Haitian Creoles.

The librarians collaborating on this project include **Laurie Taylor** (FTE .05 total cost-share = $10,254) Digital Humanities Librarian for the UF Digital Library Center (DLC) and Technical Director of the Digital Library of the Caribbean (dLOC). She is responsible for all technical processes, standards, automation and website development. She supports digital humanities projects by coordinating technical support, user support through the web portal, documentation development, and the overall technical implementation for research, teaching and public needs. **Lois Widmer** (FTE .01 total cost-share = $3,081), Chair of the UF Digital Library Center, coordinates all digitization of materials, as well as all projects within UF’s Digital Library Center. **Matthew Loving** (FTE .02 total cost-share = $4,011) Romance Languages Librarian and dLOC Coordinator, works with other subject experts on translations of
dLOC. Richard Phillips (FTE .02 total cost-share = $4,992), the Head of UF’s Latin American Collection, oversees an extensive outreach network while also selecting materials for digitization. Mark Sullivan (FTE .01; NEH total request = $2,718), the dLOC Programmer at UF, is responsible for the software development of the digital library management system, such as the dLOC metadata submission toolkit. Randall Renner (FTE .02; NEH total request = $3,612), supervises the preservation and optimal online presentation of digital content. Margarita Vargas-Betancourt (FTE .02 total cost-share = $3,921), UF’s Caribbean Basin Librarian, will help locate materials about Vodou with a special emphasis on New Orleans, Louisiana, as well as help locate materials about Vodou at UF’s Department of Special Collections. Holly Ackerman, the Latin American and Caribbean librarian at DU, and the campus liaison, will collaborate with the DU team to collect materials for the project. Brooke Wooldridge, Project Director of dLOC based at Florida International University (FIU), is responsible for coordination among partners.

IV. Methods

The project team’s central research questions explore the Vodou ceremony and the role of songs, music, liturgy, ritual and possession. We will investigate who the main participants are in Vodou ceremonies and what kinds of actions, behaviors and possession events occur. Through interviews we explore what Vodouists say about the religion. We will investigate how Haitian Vodou religion differs from the religion in the Haitian diaspora in the United States. Lastly, we will explore what lessons can be learned from the knowledge expressed in Vodou ceremonies and interviews. The next paragraphs describe the methods we will employ to answer our research questions.

In order to minimize their impact on the budget, technological items will first be utilized from UF’s Digital Library Center (DLC) and DU’s technology services. UF’s DLC is a full scale digital production unit equipped with most of the technology expected to be needed by this project. The DLC maintains over seven million unique pages and is considered one of the top ten libraries of its kind. In addition, UF’s Center for Instructional Technology and Training and Academic Technology provide
various computer workstations with audiovisual editing software and tutors. The Haiti Laboratory at DU has access to a full-time web consultant at the Franklin Humanities Institute who will provide technical support and training. Several of the technological items needed for this project will be purchased in 2012 through Hebblethwaite’s internal award of $11,408. An application for working with human subjects has been submitted to the UF Institutional Review Board. Once we have final approval, audiovisual materials will be collected with handheld digital recorders in addition to video cameras that function well in dark settings since lighting is limited in evening ceremonies in Haiti. In order to maximize the diversity of the audiovisual data we capture, several team members and collaborators will be outfitted with inexpensive flip-cameras.

One of the main problems with existing sound recordings from Vodou temples is the failure of researchers to position multiple microphones (mics) in various places. Many existing recordings (by Deren, Boulton, Courlander and Hebblethwaite) suffer from the use of a single mic and, as a consequence of lacking mixing capabilities, the powerful drumming adds gain and distortion to the recordings which make transcription of the lyrics challenging. We will record ceremonies by means of a six channel sound board so that the drum volumes can be controlled in the recording process. In order to be as unobtrusive as possible, we will use six wireless mics that transmit to wireless receivers. The mics will be directional in order to avoid ambient volumes. Wireless lapel mics will be clipped onto the oundjennikon/sanba (choir leader) and the oun gan (Vodou priest). Noise cancelling headphones will also be needed so that the volume levels on the sound board can be set accurately. The mics, receivers, the digital recording device and the sound board will be powered by batteries and a small inverter-charger in Haiti because electricity is usually scarce or non-existent outside of cities. After ceremonies we will confirm our transcriptions with choir members and we will elicit a cappella versions of Vodou songs to facilitate transcription.

After the fieldwork, the collected data will be transcribed, translated, or edited on computers. The textual sources will be scanned so that the original text can be made available along with the edited version and its translation. Due to the fact that various orthographies were employed until the official
“IPN” (*Institut pédagogique national*) spelling was adopted in 1980, older Vodou source texts require extensive updating and editing. Digital cameras will be used to take photographs. Team members will use their own computers to produce the critical apparatuses.

The UF Digital Library Center (DLC) will create and support the Vodou Archive digital library, within the core service framework for all digital collections which ensures support in perpetuity. Final Cut Pro or similar software will be used for video editing and subtitling. Sound files will be archived as high quality WAV files. These files will be available online along with MP3 versions to support access even if bandwidth is limited. The text files will appear as page images, searchable text and PDFs to provide support for a variety of user needs. All materials will be freely accessible to the public during and after the project. The UF DLC will collaborate with all involved in the project to provide support for technologies that best match the project workflows. The UF DLC is the Technical Lead for the Digital Library of the Caribbean (dLOC) and provides documentation and onsite and online training for dLOC partners. The UF DLC provides hands-on support for faculty projects, and will provide ongoing support during the course of this project. For self-submitted materials, the UF DLC reviews, normalizes, and processes all files for the digital collections to support optimal access.

In addition to the dLOC managed Vodou Archive digital library, the key textual and audiovisual files will be uploaded to iTunes University and for users with limited bandwidth, the UF DLC supports access by mailing copies of files on CD/DVD and external hard drives when necessary.

For the copyrights and permissions needed for Hebblethwaite’s Temple U. Press volume, he succeeded in obtaining publishing permission from the Emma Courlander Trust, the IU Archives of Traditional Music, the U. of Michigan Special Collections Library, Columbia U.’s Department of Ethnomusicology, Oungan Max Beauvoir, among others. He does not anticipate any problems securing the rights for the planned project.

Data will be supported for online access through dLOC and in perpetuity through digital preservation following the standards and practices in place for all UF Digital Collections.
Finally, the Digital Library of the Caribbean features a multilingual interface, with English, French and Spanish. As a corollary of the Vodou Archive project, Creole will be added as another language option. The budget includes funds for one Haitian Creole translator who will work 10 hours per week for two semesters at UF’s Digital Library Center to accomplish this task.

V. Final product and dissemination

The intended audience of the Vodou Archive includes Haitianists, scholars of the Haitian and African diasporas, scholars of religion, anthropologists, folklorists, linguists, ethno-musicologists, historians and the general readers. A digital library makes possible a large audiovisual component that traditional book-publishing cannot offer affordably. Filmed and transcribed ceremonies and songs dedicated to the lwa Legba, Ayizan, Danbala Wèdo, Ayida Wèdo, Ogou, Èzili, Agasou, Agwe, among others, will fill a major gap in the research on Vodou which has been primarily textual. The result of the project will be a scholarly digital library that enriches and educates the public by serving as the largest resource on Vodou religion, culture, literature, history and traditions in Haiti and the U.S. diaspora. Three screen shots of the Vodou Archive are given in the appendix.

Hebblethwaite and Dubois will publish a book that includes highlights from the collection accompanied with compact discs. The book will include an introduction, several chapters of Vodou songs plus the critical syntheses contributed to the Vodou Archive (see Temple U. Press’s letter of support in the appendices).


Hebblethwaite and Dubois will give conference presentations about the Vodou Archive: some examples include The Haitian Studies Association, The American Anthropological Association, and The Southeastern Commission for the Study of Religion. All presentations and articles will be available at the Vodou Archive.
The UF **Digital Library Center** (DLC) develops, manages, and publishes digital content from curatorial collections in support of academic programs, organizes conversion and intake capabilities, facilitates awareness and coordinates instruction in scholarly use and development of digital technologies. The DLC provides all of the technical support and hosting for the UF Digital Collections (UFDC) and the Digital Library of the Caribbean (dLOC), which are open access collections, and it ensures digital preservation of all materials. The materials in UFDC and dLOC are co-located, have a browse capability, and are cross-referenced and searchable sets. UF adds more than one million pages a year, all accessible online. The DLC has already collaborated extensively with Hebblethwaite in the development of the prototype of the [Vodou Archive](http://vodouarchive.org).

The DLC is among the largest digitization facilities in the southeastern United States. SobekCM provides the core infrastructure powering the collections; it is the internally designed, hosted and supported technology that powers all aspects of the digital collections, including content management and collection management. SobekCM allows users to discover online resources via semantic and full-text searches, as well as a variety of different browse mechanisms. For each digital resource in the repository there are several display options. SobekCM software is open source. Some of its outstanding features include full-text search, browsing views by title and thumbnail, and by new items, support for multiple file types, rich metadata support and worldwide reach (for example, Hebblethwaite and Kulstad’s interview with Oungan (Vodou priest) Nelson Marcenat is listed here on [Google](http://www.google.com)). SobekCM features extensive documentation ([click here](http://www.sobekcm.org)).

As of 2011, the Digital Library of the Caribbean (dLOC) averages over 400,000 unique verified hits per month. Texts and documents in the Vodou Archive will be made freely available in multiple formats to ensure ease of integration into other library catalogues and scholarly aggregation sites (e.g., [NINES](http://www.nines.org)). The underlying technology automatically creates library catalog records (MARC format), which are used by UF Libraries and many others to automatically add the records to their local library catalogs. An RSS feed for all items and for the 100 newest items is available for all of the collections in dLOC.
The project partners will promote the Vodou Archive along with dLOC by holding awareness workshops every semester, creating educational web modules, hosting an annual online lecture series, sponsoring presentations on Caribbean Studies, publishing and presenting on Caribbean Studies, creating online exhibits, and conducting onsite and online trainings for partners and users.

The Digital Library Center’s staff has worked over ten years handling all types of formats, and all digitization is done in accordance with established professional standards. Digitization will be completed in the UF Digital Library Center and Metadata Encoding and Transmission Standard (METS) metadata will be created for all digitized materials.

In practice consistent for all UF digital projects, redundant digital archives are maintained. An in-house DLC archive is created by archiving all master files, derivatives and metadata to the central tape archive (with copies of all files in Gainesville, Florida and Atlanta, Georgia). This in-house archive provides timely access to all files. Additionally, the primary digital archive is maintained by the Florida Center for Library Automation (FCLA). Completed by the FCLA in 2005, the Florida Digital Archive (FDA) is available at no cost to Florida’s public university libraries.

The content of the digital library will demonstrate the employment of current best practices and equal access by reflecting the diversity in age, race, gender, sexual-orientation and ability found within the Haitian and North American communities, as outlined by the UF Office of Equal Employment Opportunity and Duke Human Resources. All materials produced in this project will be designed for equal access for handicapped persons, particularly those with special visual and auditory needs.

VI. Work plan

The number and parenthesis refer to the projects given in Table 1:

<table>
<thead>
<tr>
<th>When</th>
<th>Activities</th>
<th>Responsible party</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Fall, 2012</td>
<td>Data is collected, transcribed and translated from Miami (1), from Marcenat (3), Deren (7), Tarter (9), Oungan Josué (10) and Wilcken (12)</td>
<td>Hebblethwaite, Dubois and RAs; Tarter; Wilcken</td>
</tr>
<tr>
<td>Fall, 2012</td>
<td>Textual data is transcribed and translated from Courlander (14) and Coret/Julio (17)</td>
<td>Hebblethwaite and RAs</td>
</tr>
<tr>
<td>Fall, 2012</td>
<td>Photographs are selected, uploaded and annotated from</td>
<td>Hebblethwaite, Soimaud,</td>
</tr>
<tr>
<td>Period</td>
<td>Description</td>
<td>Responsible Parties</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Fall, 2012</td>
<td>Audio recordings are digitized and transcribed from Richman’s (11) collection</td>
<td>Tarter and Van Daalen</td>
</tr>
<tr>
<td>Fall, 2012</td>
<td>Annotations and commentary are produced for ceremonies, songs and interviews (20), Soimaud’s photographs (25) and for video recordings (26)</td>
<td>Hebblethwaite, Dubois, research assistants and Soimaud</td>
</tr>
<tr>
<td>(2) Spring, 2013</td>
<td>Data is collected, transcribed and translated from ceremonies in Miami (1), new recordings from Marcenat (3), Deren (7), Tarter (9), Oungan Josué (10), and Wilcken (12)</td>
<td>Hebblethwaite, Dubois and RAs; Tarter, Wilcken</td>
</tr>
<tr>
<td>Spring, 2013</td>
<td>Textual data is transcribed and translated from Courlander (14) and Coret/Julio (17)</td>
<td>Hebblethwaite and RAs</td>
</tr>
<tr>
<td>Spring, 2013</td>
<td>Photographs are selected, uploaded and annotated from Soimaud (8), Tarter (9) and Van Daalen (13)</td>
<td>Hebblethwaite, RAs, Soimaud, Tarter and Van Daalen</td>
</tr>
<tr>
<td>Spring, 2013</td>
<td>The transcribed Haitian Creole texts from Richman (11) are translated into English</td>
<td>Richman and Hebblethwaite</td>
</tr>
<tr>
<td>Spring, 2013</td>
<td>Annotations and commentary are produced for ceremonies, songs and interviews (20), Soimaud’s photographs (25) and for video recordings (26)</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>(3) Summer, 2013</td>
<td>Data is collected, transcribed and translated from Alisma in Miami (1), Beauvoir in Haiti (1), Marcenat in Haiti (3), in La Plaine du Nord in Haiti (4), and from Deren (7) and Tarter (9)</td>
<td>Hebblethwaite, Dubois, Pierre and RAs; Tarter</td>
</tr>
<tr>
<td>Summer, 2013</td>
<td>The sound files of Courlander (5) and Boulton (6) are uploaded</td>
<td>UF Digital Library Center and the IU ATM</td>
</tr>
<tr>
<td>Summer, 2013</td>
<td>The English translations of Deren (7), Tarter (9), Coret and Julio (17) are produced</td>
<td>Hebblethwaite and RAs; Tarter</td>
</tr>
<tr>
<td>Summer, 2013</td>
<td>Annotations and commentary are produced for ceremonies, songs and interviews (20), Soimaud’s photographs (25) and for video recordings (26)</td>
<td>Hebblethwaite, Dubois, Pierre and RAs; Soimaud</td>
</tr>
<tr>
<td>(4) Fall, 2013</td>
<td>Data is collected, transcribed and translated from Alisma in Miami (1), Beauvoir in Haiti (1), Marcenat in Haiti (3) and in La Plaine du Nord in Haiti (4)</td>
<td>Hebblethwaite, Dubois and research assistants</td>
</tr>
<tr>
<td>Fall, 2013</td>
<td>Texts from Courlander (14) and Beauvoir (18) are transcribed and translated</td>
<td>Hebblethwaite, Dubois and research assistants</td>
</tr>
<tr>
<td>Fall, 2013</td>
<td>The sound files of Courlander (5) and Boulton (6) are uploaded</td>
<td>UF Digital Library Center and the IU ATM</td>
</tr>
<tr>
<td>Fall, 2013</td>
<td>The English translations of Deren (7), Josué (10), Coret and Julio (17) are produced</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>Fall, 2013</td>
<td>The final version of Tarter (9) is edited</td>
<td>Tarter and Hebblethwaite</td>
</tr>
<tr>
<td>Fall, 2013</td>
<td>Annotations and commentary are produced for ceremonies, songs and interviews (20) and for video recordings (26)</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>(5) Spring, 2014</td>
<td>Data is collected, transcribed and translated from ceremonies in Gonaïves (4) and from Beauvoir (2)</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>Spring, 2014</td>
<td>Texts from Courlander (14) and Beauvoir (18) are transcribed and translated</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>Spring, 2014</td>
<td>The English translations of ceremonies with Alisma in Miami (1) and with Josué in Miami (10)</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>Year</td>
<td>Event Description</td>
<td>Authors</td>
</tr>
<tr>
<td>------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Spring, 2014</td>
<td>The final drafts of Deren (7), Josué (10) and Coret and Julio (17) are edited</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>Spring, 2014</td>
<td>Annotations and commentary are produced for ceremonies, songs and interviews (20) and for video recordings (26)</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>(6) Summer, 2014</td>
<td>English translations are produced from the transcripts of ceremonies with Alisma in Miami (1), Josué (10), and Beauvoir (2) plus from Beauvoir’s books (18)</td>
<td>Hebblethwaite, Dubois, Pierre and RAs</td>
</tr>
<tr>
<td>Summer, 2014</td>
<td>Data is collected, transcribed and translated from ceremonies and participants in Saut d’Eau (4)</td>
<td>Hebblethwaite, Dubois, Pierre and RAs</td>
</tr>
<tr>
<td>Summer, 2014</td>
<td>Ramsey travels to the University of Pennsylvania Museum and the National Museum of the Marine Corps to collect data and she writes a synthesis (24)</td>
<td>Ramsey</td>
</tr>
<tr>
<td>Summer, 2014</td>
<td>Ramsey uploads documentation and critical annotations on the persecution of Vodou in Haitian history (24)</td>
<td>Ramsey</td>
</tr>
<tr>
<td>Summer, 2014</td>
<td>First drafts of critical syntheses are submitted by Tarter (9), Hebblethwaite and Dubois and the research assistants (20), Jenson (22), Lewis (23)</td>
<td>Tarter; Hebblethwaite, Dubois and RAs; Jenson; Lewis</td>
</tr>
<tr>
<td>Summer, 2014</td>
<td>The editing and English subtitling is undertaken on the video data (26)</td>
<td>Hebblethwaite, Dubois, Pierre and RAs</td>
</tr>
<tr>
<td>(7) Fall, 2014</td>
<td>The English translation of ceremonies is produced with Alisma in Miami (1), Beauvoir in Haiti (2), and from Beauvoir’s books (18)</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>Fall, 2014</td>
<td>Josué’s (10) material is translated and subtitled</td>
<td>Dubois and research assistants</td>
</tr>
<tr>
<td>Fall, 2014</td>
<td>Annotations and critical syntheses are undertaken on the collection (19), on songs and interviews (20), on video data (26) and by individual contributors: Jenson (22), Lewis (23) and Ramsey (24)</td>
<td>Hebblethwaite, Dubois and RAs; Jenson; Lewis; Ramsey</td>
</tr>
<tr>
<td>Fall, 2014</td>
<td>The index and search engine are fine-tuned (27)</td>
<td>Mark Sullivan</td>
</tr>
<tr>
<td>(8) Spring, 2015</td>
<td>The English translation of ceremonies with Alisma in Miami (1), Beauvoir in Haiti (2), and from Beauvoir’s books continues (18)</td>
<td>Hebblethwaite, Dubois and RAs</td>
</tr>
<tr>
<td>Spring, 2015</td>
<td>Josué’s (10) material is translated and subtitled</td>
<td>Dubois and research assistant</td>
</tr>
<tr>
<td>Spring, 2015</td>
<td>Annotations and critical syntheses are undertaken on the collection (19), on songs and interviews (20), on video data (26) and by individual contributors: Jenson (22), Lewis (23) and Ramsey (24)</td>
<td>Hebblethwaite, Dubois and RAs; Jenson; Lewis; Ramsey</td>
</tr>
<tr>
<td>(9) Summer, 2015</td>
<td>The final editing is completed on the data from Alisma in Miami (1), Josué (10) and Beauvoir’s books (18)</td>
<td>Hebblethwaite, Dubois, Pierre and RAs</td>
</tr>
<tr>
<td>Summer, 2015</td>
<td>Final corrections are made to the critical syntheses, songs and interviews, and essays by Lewis (23), Jenson (22), Ramsey (24), the video annotations (26) and on the index and its search engine (29)</td>
<td>Hebblethwaite, Dubois and research assistants; Lewis; Jenson; Ramsey; Sullivan</td>
</tr>
</tbody>
</table>
### 1. Salaries and Wages

<table>
<thead>
<tr>
<th>Role</th>
<th>Computational Details/Notes</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Project total</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Project Director Benjamin Hebblethwaite</td>
<td>summer 2.5 pay per., 3% annual increase</td>
<td>$6,856</td>
<td>$7,062</td>
<td>$7,274</td>
<td>$21,191</td>
</tr>
<tr>
<td>b. Project Co-Director Laurent Dubois</td>
<td>summer 2.5 pay per., 3% annual increase</td>
<td>$6,856</td>
<td>$7,062</td>
<td>$7,274</td>
<td>$21,192</td>
</tr>
<tr>
<td>c. UF OPS Research Assistant x 2</td>
<td>$12/hr X 10hr/wk X 30 weeks</td>
<td>$7,200</td>
<td>$7,200</td>
<td>$7,200</td>
<td>$14,400</td>
</tr>
<tr>
<td>d. Summer UF OPS Research Assistant x 2</td>
<td>$12/hr X 20hr/wk X 10 weeks</td>
<td>$4,800</td>
<td>$4,800</td>
<td>$4,800</td>
<td>$9,600</td>
</tr>
<tr>
<td>e. Duke OPS Research Assistant</td>
<td>$12/hr X 10hr/wk X 30 weeks</td>
<td>$3,600</td>
<td>$3,600</td>
<td>$7,200</td>
<td></td>
</tr>
<tr>
<td>f. Summer Duke OPS Research Assistant</td>
<td>$12/hr X 20hr/wk X 10 weeks</td>
<td>$2,400</td>
<td>$2,400</td>
<td>$4,800</td>
<td></td>
</tr>
<tr>
<td>g. UF Grad. Student (Andrew Tarter)</td>
<td>$14/hr X 20hr/wk X 10 weeks</td>
<td>$2,800</td>
<td>$2,800</td>
<td>$5,600</td>
<td></td>
</tr>
<tr>
<td>h. Jacques Pierre at Duke U.</td>
<td>$20/hr X 10hr/wk X 12 weeks</td>
<td>$2,400</td>
<td>$2,400</td>
<td>$2,400</td>
<td>$7,200</td>
</tr>
<tr>
<td>i. Jerome Soimad</td>
<td>$20/hr X 10hr/wk X 12 weeks</td>
<td>$2,400</td>
<td>$2,400</td>
<td>$4,800</td>
<td></td>
</tr>
<tr>
<td>j. OPS UF Digital Library Center translation</td>
<td>$12/hr X 10hr/wk x 30 wks</td>
<td>$3,600</td>
<td>$3,600</td>
<td>$7,200</td>
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</tr>
<tr>
<td>k. OPS UF Digital Library Center processing</td>
<td>$10/hr X 10hr/wk x 30 wks</td>
<td>$3,000</td>
<td></td>
<td>$3,000</td>
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<tr>
<td>l. Mark Sullivan at UF Digital Library Center</td>
<td>FTE .01</td>
<td>$696</td>
<td>$696</td>
<td>$696</td>
<td>$2,088</td>
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<tr>
<td>m. Randal Renner at UF Digital Library Center</td>
<td>FTE .02</td>
<td>$926</td>
<td>$926</td>
<td></td>
<td>$1,852</td>
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</table>

### 2. Fringe Benefits

<table>
<thead>
<tr>
<th>Role</th>
<th>%</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Project total</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Benjamin Hebblethwaite, UF</td>
<td>26.90%</td>
<td>$1,829</td>
<td>$1,883</td>
<td>$1,936</td>
<td>$5,648</td>
</tr>
<tr>
<td>b. Laurent Dubois, Duke</td>
<td>25.70%</td>
<td>$1,761</td>
<td>$1,814</td>
<td>$1,869</td>
<td>$5,444</td>
</tr>
<tr>
<td>c. UF OPS Research Assistant x 2</td>
<td>2.60%</td>
<td>$188</td>
<td>$188</td>
<td></td>
<td>$376</td>
</tr>
<tr>
<td>d. Summer OPS UF Research Assistant x 2</td>
<td>2.60%</td>
<td>$124</td>
<td>$124</td>
<td></td>
<td>$248</td>
</tr>
<tr>
<td>e. Duke OPS Research Assistant</td>
<td>10%</td>
<td>$360</td>
<td>$360</td>
<td></td>
<td>$720</td>
</tr>
<tr>
<td>f. Summer Duke OPS Research Assistant</td>
<td>10%</td>
<td>$240</td>
<td>$240</td>
<td></td>
<td>$480</td>
</tr>
<tr>
<td>g. UF Grad. Student (Andrew Tarter)</td>
<td>8.30%</td>
<td>$232</td>
<td>$232</td>
<td></td>
<td>$464</td>
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<tr>
<td>h. Jacques Pierre, Duke</td>
<td>25.70%</td>
<td>$616</td>
<td>$616</td>
<td>$616</td>
<td>$1,848</td>
</tr>
<tr>
<td>Description</td>
<td>Percentage</td>
<td>Amount 1</td>
<td>Amount 2</td>
<td>Amount 3</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>------------</td>
<td>----------</td>
<td>----------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>j. OPS UF Digital Library Center translation</td>
<td>2.60%</td>
<td>$94</td>
<td>$94</td>
<td>$188</td>
<td></td>
</tr>
<tr>
<td>k. OPS UF Digital Library Center processing x 1</td>
<td>2.60%</td>
<td>$78</td>
<td></td>
<td>$78</td>
<td></td>
</tr>
<tr>
<td>l. Mark Sullivan at UF Digital Library Center</td>
<td>30.00%</td>
<td>$210</td>
<td>$210</td>
<td>$210</td>
<td>$630</td>
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<tr>
<td>m. Randal Renner at UF Digital Library Center</td>
<td>30.00%</td>
<td>$278</td>
<td>$278</td>
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<td>$556</td>
</tr>
</tbody>
</table>

3. Consultant Fees

Honoraria for authors of syntheses x 6

- $1000 per contributor
- $6,000

4. Travel

To Belle-Riviere/Jacmel/Port-au-Prince (12/20/12-1/8/13)

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
<th>Amount 2</th>
<th>Amount 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic (to Miami)</td>
<td>$260 X 5</td>
<td>$1,300</td>
<td></td>
</tr>
<tr>
<td>Foreign (to Haiti)</td>
<td>$500 X 5</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>Per diem and ground transportation</td>
<td>5 travellers x 18 days x $60 daily</td>
<td>$5,400</td>
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</table>

To La Plaine du Nord/Cape Haitian (6/20/13-6/27/13)

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
<th>Amount 2</th>
<th>Amount 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic (to Miami)</td>
<td>$260 X 5</td>
<td>$1,300</td>
<td></td>
</tr>
<tr>
<td>Foreign (to Haiti)</td>
<td>$500 X 5</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>Per diem and ground transportation</td>
<td>5 travellers x 7 days x $60 daily</td>
<td>$2,100</td>
<td></td>
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To Miami (7/14/13-7/16/13)

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
<th>Amount 2</th>
<th>Amount 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duke Domestic (to Miami)</td>
<td>$300 X 2</td>
<td>$600</td>
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</tr>
<tr>
<td>Car rental/gas Gainesville-Miami (GNV-Miami)</td>
<td>3 days x $100</td>
<td>$300</td>
<td></td>
</tr>
<tr>
<td>Per diem</td>
<td>3 rooms x 3 days x $100 daily</td>
<td>$900</td>
<td></td>
</tr>
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</table>

To Gonaives-Port-au-Prince (12/20/13-1/8/14)

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
<th>Amount 2</th>
<th>Amount 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic (to Miami)</td>
<td>$260 X 5</td>
<td>$1,300</td>
<td></td>
</tr>
<tr>
<td>Foreign (to Haiti)</td>
<td>$500 X 5</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>Per diem and ground transportation</td>
<td>5 travellers x 18 days x $60 daily</td>
<td>$5,400</td>
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</tr>
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</table>

To Gonaives-P-au-P (4/14/14-4/28/14)

<table>
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<tr>
<th>Type</th>
<th>Amount</th>
<th>Amount 2</th>
<th>Amount 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic (to Miami)</td>
<td>260 X 5</td>
<td>$1,300</td>
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</tr>
<tr>
<td>Foreign (to Haiti)</td>
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<tr>
<td>Per diem and ground transportation</td>
<td>5 travellers x 14 days x $60 daily</td>
<td>$4,200</td>
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To Saut d'Eau-Port-au-Prince (7/14/14-7/21/14)

<table>
<thead>
<tr>
<th>Type</th>
<th>Amount</th>
<th>Amount 2</th>
<th>Amount 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic (to Miami)</td>
<td>$260 x 5</td>
<td>$1,300</td>
<td></td>
</tr>
<tr>
<td>Description</td>
<td>Quantity</td>
<td>Cost per Unit</td>
<td>Total Cost</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------</td>
<td>----------</td>
<td>---------------</td>
<td>------------</td>
</tr>
<tr>
<td>Foreign (to Haiti)</td>
<td></td>
<td>$500 x 5</td>
<td>$2,500</td>
</tr>
<tr>
<td>Per diem and ground transportation</td>
<td>5 travellers x 7 days x $60 daily</td>
<td>$2,100</td>
<td>$2,100</td>
</tr>
<tr>
<td><strong>To Miami (12/31/14-12/5/15)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duke Domestic (Durham-Miami)</td>
<td>$300 X 2</td>
<td>$600</td>
<td>$600</td>
</tr>
<tr>
<td>Car rental/gas Gainesville-Miami</td>
<td>6 days X $100 daily</td>
<td>$600</td>
<td>$600</td>
</tr>
<tr>
<td>Per diem</td>
<td>3 room X 6 days X $100 daily</td>
<td>$1,800</td>
<td>$1,800</td>
</tr>
<tr>
<td><strong>Three additional UF trips to Miami Vodou ceremonies</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Per diem and ground transportation</td>
<td>1 room, 3 days X $160 daily X 3 trips</td>
<td>$1,440</td>
<td>$1,440</td>
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<tr>
<td><strong>Two Research trips for Kate Ramsey to VA and PA</strong></td>
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</tr>
<tr>
<td>Per diem and ground transportation</td>
<td>1 room, 5 days X $100 per day</td>
<td>$800</td>
<td>$800</td>
</tr>
<tr>
<td>2 round-trip flight tickets</td>
<td>$300 X 2</td>
<td>$600</td>
<td>$600</td>
</tr>
<tr>
<td><strong>5. Supplies and Materials</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>a. Digital recorder (i.e., Sony PCM-M10/B)</td>
<td>1</td>
<td>$300</td>
<td>$300</td>
</tr>
<tr>
<td>b. Inverter-charger</td>
<td>1</td>
<td>$400</td>
<td>$400</td>
</tr>
<tr>
<td>c. Noise-cancelling headphones</td>
<td>1</td>
<td>$200</td>
<td>$200</td>
</tr>
<tr>
<td>d. Book and research publications</td>
<td>Estimate</td>
<td>$300</td>
<td>$300</td>
</tr>
<tr>
<td><strong>6. Services</strong></td>
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<td>$0</td>
</tr>
<tr>
<td>a. Indiana U. digital duplication fees</td>
<td>Courlander and Boulton files</td>
<td>$400</td>
<td>$400</td>
</tr>
<tr>
<td><strong>7. Other Costs</strong></td>
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<tr>
<td><strong>8. Total Direct Costs</strong></td>
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<td></td>
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</tr>
<tr>
<td>Per Year</td>
<td>$72,044</td>
<td>$79,925</td>
<td>$28,275</td>
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<tr>
<td><strong>9. Total Indirect Costs</strong></td>
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</tr>
<tr>
<td>Per Year</td>
<td>$24,206</td>
<td>$26,855</td>
<td>$9,500</td>
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<tr>
<td><strong>Indirect cost calculation:</strong></td>
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</tr>
<tr>
<td>a. Rate: 33.6% of direct cost per year</td>
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<tr>
<td>b. Federal Agency: DOH&amp;HS</td>
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<tr>
<td>c. Date of agreement: 06/18/10</td>
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<tr>
<td><strong>10. Total Project Costs (Direct and Indirect costs for entire project)</strong></td>
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<td>$240,804</td>
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<td><strong>11. Project funding</strong></td>
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<td>b. Cost sharing</td>
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<td>Third party contributions:</td>
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**12. Total Project Funding**

$398,427
6. Appendices

A. Letters of support

November 30, 2011

To whom it may concern:

I am writing to you today in order to strongly recommend that you support Hebblethwaite and Dubois’s collaborative grant proposal. I think their project is remarkable and I am convinced that these top-notch scholars of Haitian studies will be able to select sources from the Vodou Archive to include in an outstanding new book and accompanying compact discs. In my position as executive editor at Temple University Press, I worked with Hebblethwaite on his currently available book, Vodou Songs in Haitian Creole and English. Hebblethwaite’s book stands out for offering both Haitian Creole sources and analysis on them.

Undertaken in collaboration with several student editorial assistants, Hebblethwaite’s book aims to be a fundamental work on the religion for multiple disciplines. The Vodou source texts include an in-depth introduction, several chapters of Vodou sacred songs presented in a side-by-side bilingual format, a dictionary of Vodou terminology, a sketch of Haitian Creole grammar, and a gallery of photos. Hebblethwaite and Dubois’s Vodou Archive website shows that this research team is committed to the collection and interpretation of an astonishing array of Vodou sources. Their active work on the Vodou Archive will yield a treasure trove of new knowledge with respect to Vodou religion and the Haitian Creole language. As their research project spans from Haiti to the Haitian Diaspora in the U.S., their work is sure to shed light on how this world religion is spreading along the Atlantic periphery.

One of their ideas is to make a new collection of Vodou songs that is accompanied with recordings from both ceremonies and studios. All the songs would be presented in Haitian Creole and English and would include the music notation showing the melody and rhythm. At this point there are no books on Vodou songs that offer recordings, lyrics, musical notation and scholarly annotations all at once. I think the idea is very compelling and we would love to have the opportunity to consider the final product for publication at Temple University Press. Having worked with Hebblethwaite for over two years on his Vodou Songs in Haitian Creole and English, I can assure you that he, Dubois and their team will fulfill every promise of their proposal and go further because this team is compelled by a profound passion for scholarship on Haiti and Vodou. Please contact me with any questions you may have.

Sincerely,

Micah Kleit
Executive Editor
2 December 2011

To the NEH Collaborative Grant Selection Committee:

I write to express my strong support of Ben Hebblethwaite and Laurent Dubois in their NEH Collaborative Grant proposal to make available to the public a diverse collection of Vodou materials and commentary. This project will provide access to a number of rare and obscure manuscripts and recordings, including two of the Archives’ collections: Harold Courlander (1939-40) and Laura Boulton (1947), which are among the earliest collections of Haitian Vodou songs and rhythms.

As archivist at the Archives of Traditional Music, I have worked with Ben Hebblethwaite on numerous occasions, beginning with his queries about including various Archives of Traditional Music manuscripts in a book now published as *Vodou Songs in Haitian Creole and English*. I provided Ben with access to the needed manuscripts and recordings and with contact information for their rights holders. Ben succeeded in securing the rights to publish the Laura Boulton material, held by Columbia University, and the Harold Courlander materials, owned by the Emma Courlander Trust.

In the proposed project, Hebblethwaite and Dubois will work with the same rights holders to make available the Boulton and Courlander materials, and will subsequently upload those sound files to the Vodou Archive along with the Haitian Creole transcriptions, English translations, and their interpretative annotations. The comprehensiveness of this approach is especially compelling, as it will provide a valuable, convenient resource for students and scholars of Haitian Creole and Vodou.

The availability of this large body of work in a single location will dramatically improve access to these rare materials, a likely benefit to scholars in the fields of religion, ethnomusicology, history, anthropology, linguistics, and African Diaspora studies. As one who has helped numerous individuals navigate permissions for use of archival materials through the years, I appreciate the possibility of open access.

The Archives of Traditional Music supports, without reservation, the digitization and publication of the Boulton and Courlander materials. We are excited by the plans outlined in this project and hopeful that they might be realized.

Sincerely,

Marilyn Graf
Archivist
November 30, 2011

To whom this may concern,

I am pleased to write in support of the research proposal submitted to the National Endowment of the Humanities by Laurent Dubois and Benjamin Hebblethwaite. I do not know Professor Dubois personally, but from my examination of his books, I consider him the leading specialist of the history of the French Caribbean. He is a broadly trained historian with interests and noteworthy publications in the area of anthropology and ethnomusicology. Benjamin Hebblethwaite was my student in three courses at Indiana University. In these courses he demonstrated a high level of motivation and capacity for independent thinking and noteworthy imagination. He also served as instructor in Haitian Creole. His performance in the classroom was uniformly excellent: he enjoyed superb rapport with students; his enthusiasm for the language and the culture of Haiti was contagious; he introduced a vast array of audio-visual support; most importantly, he expended great efforts to recruit students for a less commonly taught language in an area where there is no Haitian diaspora community. His fieldworks in Haiti and in the Haitian diaspora community in Florida have given him a near native command of the language and a deep knowledge of Haitian culture. Ben also served as research assistant for a lexicographic project on Haitian Creole whose main product was the most extensive bilingual dictionary available for the language, Haitian Creole-English Bilingual Dictionary.

Ben Hebblethwaite directs what is by far the largest program in Haitian Studies in the United States, with a major emphasis on the teaching of the culture and language of Haiti, including to second generation members of the American diaspora.

With regard to Haiti, my area of expertise is the structure of the country’s primary language, Haitian Creole, as well as educational and sociolinguistic issues linked to the language issue. In my research in Haiti, I have never had direct contact with vodou nor do I have any in-depth knowledge of its nature and of the extensive rites associated with it, in particular music and dance. However, vodou is undoubtedly the most central element in Haitian culture and any specialist in Haitian studies
would greatly benefit from the establishment of a computer-accessible data base proposed by Professors Dubois and Hebblethwaite.

From my vantage point as a linguist, I see two signal contributions of the collection and translation of vodou songs and making readily available to scholars in my field the considerable amount of materials that has been collected over many years by specialists in vodou and ethnomusicologists. First, in the area of lexicography, it will significantly increase the underrepresented lexicon of African origin compiled in existing dictionaries and other lexical products. In current dictionaries of the language, the stock of words of clear African origin constitutes less than ten per cent. This underrepresentation stems from the scarcity of available analyzed oral and textual sources dealing with domains of language use associated with spiritual life and traditional folk medicinal practice, both of which are closely associated with vodou. For example, there are many rites associated with vodou that accompany all phases of the childbirth process, and preventive and therapeutic procedures associated with spells. Second, a major controversy in the field of creole studies concerns the assessment of the relative contribution of the European target language, French in the case of Haitian Creole, and the various African languages the slaves carried to the Caribbean plantation colonies. In other words, are Caribbean creoles relexified forms of African language composed of vocabulary from European languages slotted into the structure of African languages? In the case of Haitian Creole, discussions have centered on its phonological and syntactic structures and have neglected the lexicon of African origin. Unlike syntactic structures, it is possible to link with confidence that vocabulary to one of the two vodou traditions, rada and kongo. The latter rites are likely to contain vocabulary of Bantu languages and the former vocabulary from languages of the Guinea coast, Ewe, Fongbe, Yoruba, etc. The fact that the language accompanying vodou rites and songs will become readily available on a free access basis and in a form amenable to automatized searches will enable linguists to trace words and expressions to particular languages. In this way, it would be possible to determine the relative impact of individual African languages.

In summary, the project proposed by Professors Dubois and Hebblethwaite will yield important results and makes a significant contribution to the field of Haitian studies in general.

Albert Valdman
Rudy Professor of French & Italian and Linguistics
Director, Creole Institute
Screen shots of correspondence attesting to our welcome in the Vodou community

Michelet Tibosse Alisma

Dear National Endowment for the Humanities,

Greetings. My name is Michelet TiBoss Alisma and I am the Houngan (Vodou priest) responsible for the Vodou temple, Société Linto Roi, located in North Miami. I am sending this email in order to strongly support the research project proposed by Dr. Benjamin Hibblettwaite at the University of Florida and Dr. Laurent Dubois at Duke University.

I first met Ben when he was working in Miami in the summer of 2010. He contacted me about attending ceremonies at my temple and at other temples I am associated with. During that summer, Ben attended several ceremonies and I answered many questions about Vodou for him. Again in January, 2011, Ben came to Miami to attend several ceremonies. I have enjoyed working with Ben and I look forward to hosting him and his colleagues at Vodou ceremonies in the future. I also look forward to talking with Ben about Vodou and answering his questions. Ben’s proposed project involves recording various Vodou ceremonies and songs in Miami and in Haiti. I will be happy to welcome Ben and his team in my temple and in other temples in Miami. I can also help Ben visit Vodou ceremonies in my hometown in Haiti, Gonaives, where there are several very ancient and important temples. I am also personally committed to sharing Vodou and educating the public about it. I have placed several clips on YouTube from my temple (see http://www.youtube.com/user/haiti220). Ben’s plan to recording and provide subtitles to these kinds of videos will greatly help the public understand Vodou. This is important because many Americans are misinformed about Vodou and education is the best way to change prejudices.

I look forward to working with Ben and Laurent and I welcome them at the Société Linto Roi and at other temples where I have contacts. I have received Ben’s new book, Vodou Songs in Haitian Creole and English, and I can assure you that he and his team are thoroughly dedicated to defending, illustrating and studying Vodou religion and Haitian Creole language. I ask you to support this proposal. Please contact me if you have any questions.

Sincerely,

Houngan Michelet TiBoss Alisma
To whom it may concern:

Re: The NEH Collaborative Grant

I, Jerry M Gilles and Yvrose M Gilles, are the authors of Remembrance: Roots, Rituals and Reverence in Vodou. In our research on the origins and nature of Haitian Traditional Faith (Vodou), we kept in touch with religious leaders in the Haitian-American community. We also visited the "Lekous" (Religious grounds) of several prominent houngans and mambo's who practice in our hometown of Pestel, Haiti. These houngans and mambo's hold well-attended religious services particularly during the month of November. We have personal connections with them and can facilitate Professor Heblethwaite to meet and to attend their religious celebrations. At present, Hougan Yves Petit Frere, Hougan Adonya, Manbo Marlene Bernard, and Manbo Mons Bienaimé have their practices within a 3 miles radius of the town of Pestel. Professor Heblethwaite can interview and visit their temples as necessary for his research.

We are pleased to facilitate Dr Heblethwaite and his staff to better document Haitian Vodou because we believe that the understanding of Traditional African religious cultures in the Americas will shed light on the origins of popular cultural practices in the United States and in the Americas in general.

Sincerely,

Jerry M Gilles
Yvrose S Gilles

Authors of Remembrance: Roots, Rituals, and Reverence in Vodou

www.bookmanlit.com
B. Selection Principles for the Vodou Archive

The selection principles for the Vodou Archive are presented in the following paragraphs. First, the audiovisual sources available as sound, photographic or video footage have been selected based on our prior experiences and our network of contacts in Vodou communities. Due to self-defensive attitudes that stem from layers of persecution in history, and also from the fact that Vodou temples are typically located in the priest’s or priestess’s private home, it is natural for Vodouists to feel caution and hesitation about outside researchers. The contacts we have in the temples and communities of Oungan Alisma (living in Miami and with roots and connections in Gonaïves), Oungan Beauvoir (living in Mariani, Haiti), Oungan Marcenat (living in Belle-Rivière, Haiti) and Oungan Yves Petit-Frère, Oungan Adonya, Manbo Marlène Bernard and Manbo Mona Bienaimé (all living near Pestel, Haiti) represent an important group of contacts. The fact that several priests and priestesses carry out ceremonies together in these temples means that our attendance will lead to invitations to other ceremonies. In addition, Jérôme Soimaud’s photographic work at multiple temples will also provide us with leads to other ceremonies. Hebblethwaite also maintains contacts with various Vodou communities via Facebook. These temples have been selected because they represent active, organized and well-respected communities that we have already visited and studied.

We have selected important temples in Miami (in addition to Haiti), because Vodou is a transnational phenomenon that is spreading with the Haitian diaspora. Vodou is coherent and robust in the U.S.; its thriving presence and cultural productivity (ceremonies and songs) merits study. Vodou communities also serve a central role in the lives of Haitian Americans who want to celebrate and maintain their culture. Vodou temples are places where Haitian Americans seek support, friendship and spiritual communion with kindred spirits.

The selection criteria for the practitioners we invite to interview are based on their knowledge and experience with the Vodou religion. Since our focus is on the songs of Vodou, we will ask to interview the priest or priestess and we will invite active and initiated members of the choir (the oungenikon/sanba [choir leader] and the onusi [initiated choir member]) to meet with us outside the context of ceremonies so that we can elicit songs and talk about their meanings and functions in the ceremony. Doing a random survey of Vodouists would be less helpful for our purposes because the mastery of Vodou songs, music and culture is specialized knowledge that is gained over a lifetime. Rank in Vodou typically reflects wisdom and knowledge. For these reasons it is best to interview individuals with adequate skills and exposure. It is crucial to start with the Vodou priest or priestess and those individuals recognized as the guardians of the tradition.

The selection criteria for the key Haitian towns that the research team will travel to are based on the importance Vodou has in the town or on the location there of an important Vodou priest. Our team plans to travel to Saut-d’Eau, La Plaine du Nord, Gonaïves, Mariani, Belle-Rivière, Jacmel and Port-au-Prince. Pestel, Haiti, is also possible as an alternate site. In the cases of Saut-d’Eau and La Plaine du Nord, these towns are major Vodou centers and, annually, become the destinations of Vodou pilgrims who travel from all over Haiti in order to take part in the events and ceremonies that take place in each location. Gonaïves, for its part, is one of Haiti’s most important Vodou centers and home to the internationally recognized temples, Souvnans, Lakou Soukri and nan Badjo. In the cases of Mariani, Belle-Rivière and Pestel, we know Vodou priests who are active there. Finally, in the cases of Jacmel and Port-au-Prince, these are both important towns for Vodou that are easily accessible while we do our research in Mariani and Belle-Rivière.

Finally, the selection criteria for the textual sources are based on years of collecting the published sources of Vodou. The textual collections of Courlander (1939-40), Rigaud (1953), Haiti: Poètes noires (1951), Coret (1851), Julio (1895) and Beauvoir (2008a) and (2008b) are all essential texts of Vodou religion and culture.

C. Transcription Policies and Translation Methods

We will use NCH Software’s Express Scribe digital transcription software and attached floor pedals to transcribe all audiovisual data. It is standard to invest 7 hours of listening, re-listening and
analysis for the transcription of each hour of recording. Thereafter, 2-3 hours are needed to verify and correct the transcriptions. All transcription will make use of the official spelling of Haitian Creole called the IPN (Institut National Pédagogique, 1980). In order to maximize the accuracy of recordings that may be mired with extensive background noise (such as barking dogs, chatter, etc.), Hebblethwaite, Dubois and Pierre will verify all transcriptions with the original audio source; where the method of double-checking fails to identify language data, the lacuna will be duly noted. All transcriptions included on the Vodou Archive will be verified by at least two analysts, one of whom will always be a native speaker of Haitian Creole.

An illustration of our translation methods is provided in the appendix. In translating the source language, usually Haitian Creole, into the target language, English, our method places emphasis on accuracy and straightforwardness. The grammatical and lexical composition of the English translation must faithfully respect the original Haitian Creole text. Freeman (2004) and Valdman (2007), leading works in bilingual Haitian Creole-English lexicography, will be fundamental tools used by all translators and editors contributing to this project. Hebblethwaite’s (2012) Vodou Songs in Haitian Creole and English includes a 100-page “Dictionary of Vodou Terms” which will also be valuable to research assistants who work on this project and who are not yet familiar with the Vodou lexicon.

Translation will also undergo various layers of review and correction. Once Hebblethwaite, Dubois, the research assistants and any collaborator has completed a file, a different member of the team will review, add corrections and return the file for further improvement. That improved file will then be returned to a third team member so that a process of triangulation yields a highly vetted and polished translation.

Hebblethwaite has published four books (2001, 2005, 2010 with Jacques Pierre and 2012) that include source texts and target translations in Haitian Creole, English, Old French or modern French. Hebblethwaite and Pierre’s (2010) book was ranked one of the best books of 2010 by Le Nouvelliste newspaper in Port-au-Prince (click here to read the article).

D. Interview protocols/questions

Interview participants are individuals who have experience in the religion, are initiated and are members of a Vodou temple. Along with oungan (Vodou priests) and manbo (Vodou priestesses) who often acquire an extensive repertoire of songs, the oungenikon/sanba (the leaders of singing) will be interviewed since they are living repositories of knowledge about songs. We want to know where the songs come from in Haiti, what the songs mean in the context of Vodou religion, and who the songs address and why. We want to know how songs are transmitted and collected by the leader of singing. How diverse are the sources of songs sung in a given ceremony or known by a given leader of singing? Do songs come from numerous temples and members in a bottom up process or is their use and transmission a top-down process? How regularly do new songs emerge into the community and what are the processes or conditions necessary for their emergence?

We have a host of practical questions to ask. We know from visits to Oungan Alisma’s temple that ounsi (initiated choir members) are meeting regularly to practice. We want to know how often per week or per month the community practices and where do the practices take place. We will ask whether practices occur accompanied by drumming or if they are a cappella. We want to know how many Vodou songs may be known by a given leader of songs and to get some sense of this we will read the first lines of known songs in order to see whether the same or a variant song is known. This investigative technique will shed light on the imperviousness or the malleability of Vodou songs. We will ask the participants about why there might be variations among similar songs.

The research team will also share recordings of difficult to transcribe Vodou songs from the historical corpus (Boulton, Courlander, Deren) or in our own contemporary collection (Hebblethwaite, Dubois, Richman) in order to see if the leader of songs recognizes the song and can help us produce an accurate transcription. We will ask the leader of songs to provide us with a cappella versions of songs to make sure that our transcriptions are reliable.
E. Screen shots

1. This screen shot shows all texts presented bilingually with extensive annotations about them in English:

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3. Marcelin (1950a) in Hebblethwaite (2011)

A la iwa maché nan dio,        Look how the iwa walks on water.1,
Se Danbala!                   Oh it is Danbala!1
A la iwa maché nan dio,        Look how the iwa walks on water,
Se Danbala!                   Oh it is Danbala!
Papa Danbala se tét dio!       Papa Danbala is the water’s spring!
Papa Danbala se tét dio! Abobo! Papa Danbala is the water’s spring! Abobo!2

1 Water. An important metaphor in Vodou. The Iwa and ancestors such as Danbala and Sumbu live arba dio (under the water). Many Vodou pilgrimages are to places where water flows (e.g., Sodo and Basen Bie). Water is a metaphor for spirituality, mysticism, renewal, and purity. Water also refers to insight into mysticism. Some Vodou priests with impressive healing powers are said to have lived for a period of seven years under water or in the sea. Enormous oumag and famous political figures are said to spend lengthy periods under water, where they receive directions from Iwa.3

2 Danbala. The serpent Iwa, Danbala Wédo, along with Ayuda Wédo, were the first Iwa created by God. Danbala is associated with the Kongò, Nago, Petwo, and Rada rites. He and his partner, Ayuda Wédo, represent conception, birth, life, family, love, sexuality, fertility, inspiration, good fortune, movement, continuity, harmony, wisdom, and destiny.4 He is married to Ayuda Wédo but loves Enzi and other females. Some say that Danbala is the father and Ayuda Wédo is the mother of all other Iwa.5 Danbala likes things to be pure and clean; he avoids illness.6 Danbala and Ayuda are represented as two snakes in their vèvè. They wind up their bodies under the water to support the weight of the earth.7 When possessed, servants of Danbala manifest snake-like movements, climb trees, and do not speak but hiss and dart their tongues in and out. A basin with water is found in oumag dedicated to this couple.8 Danbala dwells in freshwater springs and is associated with large snakes. Danbala encircles the globe and is a wise and successful man.9 He is represented as Sant Patrick, who is pictured in chromolithographs driving snakes out of Ireland. His color is white; his offerings include syrup, eggs, milk, flour, rice, and beans, and all of these must be white.10

2 Abobo. A ritual Vodou praise acclamation of the Rada rite.11 Vodouisants shout ‘Abobo’ between songs. The acclamation is sometimes accompanied by the smacking of the mouth with the fingers.
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2. This screen shot shows the homepage of the Vodou Archive:
3. This screen shot presents the view inside of the Vodou Archive with the filter menu for narrowing results on the left hand side of the screen:

![Vodou Archive screenshot](image)

F. Bibliography


The University of Florida and Duke University: The Vodou Archive: Curating and sharing the sources of Vodou religion and culture


**G. Discography**
H. Résumés

BENJAMIN HEBBLETHWAITE (Project Director)
Assistant Professor in Haitian Creole, Haitian and Francophone Studies
Department of Languages, Literatures and Cultures
University of Florida
301 Pugh Hall
PO Box 115565
Gainesville, FL 32611-5565
Tel.: 352.273.3762 | Fax: 352.392.1443

EDUCATION
- 1999. MA in French Literature, Purdue University.
- 1993. BA in Religious Studies, English minor, University of Missouri-Columbia.

TEACHING APPOINTMENTS

PEER-REVIEWED BOOKS

PEER-REVIEWED PUBLISHED & FORTHCOMING ARTICLES

PEER-REVIEWED BOOK CHAPTERS

PEER-REVIEWED COLLECTIVE PUBLICATIONS

OTHER PUBLICATIONS

PH.D. DISSERTATION

AWARDED GRANTS
• 4/2009. Center for the Humanities and the Public Sphere, $1774.73 granted to the Smathers Latin American Studies Library to purchase Haitian Creole materials.
• 1/2009. *Vodou Songs and Texts in Haitian Creole and English*, UF’s Center for Latin American Studies Course Development grant, $3,500 awarded.
• 2/2008. Internationalizing the Curriculum, $3,000 awarded for travel to Guadeloupe.

PENDING GRANT PROPOSALS
• ACLS Collaborative Fellowship Grant (with Laurent Dubois, co-P.I.), *The Vodou Archive: Curating and sharing the sources of Vodou religion and culture*.

RESEARCH APPOINTMENTS
• 6/1999-5/2003. Research Assistant at the Indiana University Creole Institute lexicography project. Conducted fieldwork in Haiti (summers of 1999 and 2000) and worked as a Research Assistant lexicographer at IU.
LAURENT DUBOIS (Project Co-Director)
Marcello Lotti Professor of Romance Studies and History
213 Language Center, Box 90257
Duke University, Durham, NC 27708-0257
www.duboisl.wordpress.com

EDUCATION

University of Michigan
Ph.D. in Anthropology and History

Princeton University
B.A. in Anthropology and English
Graduated *summa cum laude*

POSITIONS

Marcello Lotti Professor of Romance Studies and History, Duke University
2010-present

Departments of History and Romance Studies, Duke University, Full Professor
2007-2010

Department of History, Michigan State University, Associate Professor
2003-2007

Department of History, Michigan State University, Assistant Professor
1998-2003

Department of Afro-American Studies, Harvard University, Visiting Assistant Professor
Spring 1999

SELECTED FELLOWSHIPS, GRANTS AND AWARDS

National Humanities Center Fellowship
2008-09

Guggenheim Fellowship
2008-09

Research Grant, French Ministère d’Outre-Mer
2005-06

Fintz Excellence in Teaching Award
2004

M.S.U. Teacher-Scholar Award
2002

Ford Africanist Fellow, W.E.B DuBois Institute for Afro-American Research, Harvard University
1998-99

Fulbright Advanced Student Grant (France)
1996-97

PUBLICATIONS

Books Published

Awards: *Frederick Douglass Prize, Gilder-Lehrman Center* (For the best book on Slavery, Resistance and Emancipation)

*Atlantic History Prize, American Historical Association*

*John H. Fagg Prize, American Historical Association* (For the best book on Spain, Portugal and Latin America)

*David Pickney Prize, Society for French Historical Studies* (For the best book in French History)

Awards: *Selected as one of the Best Books of 2004, Non-Fiction, Los Angeles Times
   *Selected as one of the Notable Books of 2004, Christian Science Monitor
   *First Runner-Up, Best Book, Adult Non-Fiction, Society of Midland Authors, 2004-2005


Edited Books Published


Books Published in Translation
2. Les esclaves de la République: l’histoire oubliée de la première émancipation, 1789-1794 (Paris: Calmann- Lévy, 1998). (This was a translation of a portion of my doctoral dissertation.)

Books in Preparation

Selected Articles, Book Chapters and Reviews
DEBORAH JENSON
CURRICULUM VITAE

205 Language Center, Box 90257
Duke University
Durham, NC 27708
(Office) 919 660-3122, (Cell) 919 381-8059
Email: Deborah.jenson@duke.edu

EMPLOYMENT, DUKE UNIVERSITY
Professor of French and Romance Studies (2008-); Duke Global Health Institute faculty affiliate (2010-)
Director, Center for the Humanities, University of Wisconsin-Madison, 2007-2008
Professor, Department of French and Italian, University of Wisconsin-Madison, 2008

EDUCATION
Ph.D. Harvard University, Romance Languages and Literatures, 1994
Maîtrise Université de Paris VIII, French and English Literature, 1985
Mention très bien
B.A. Bowdoin College, Romance Languages and Literatures, 1983
Cum laude, summa cum laude in French

BOOKS
Beyond the Slave Narrative: Politics, Sex, and Manuscripts in the Haitian Revolution (Liverpool, UK: Liverpool University Press and the University of Chicago, 2011), 322 pp. [French translation forthcoming with Editions Hérard Jadotte, Port-au-Prince, Haiti]
“Coming to Writing” and Other Essays by Hélène Cixous; editor; translation with Sarah Cornell, Ann Liddle, and Susan Sellers (Cambridge, Massachusetts: Harvard University Press, 1991) 214 pp.

ARTICLES AND BOOK CHAPTERS
“Literary Bio-Mimesis: Mirror Neurons and the Ontological Priority of Representation” (with Marco Iacoboni), California Italian Studies, 2011
“Cholera in Haiti and Other Caribbean Regions, 19th Century,” with Victoria Szabo and the Haiti Lab Student Research Team, Emerging Infectious Diseases, Centers for Disease Control and Prevention (CDC), Vol. 17, n.11 (Nov. 2011). http://dx.doi.org/10.3201/eid1711.110958
Curriculum Vitae

Holly Ackerman, Ph.D.
2120 Pershing Street
Durham, N.C. 27705

PERSONAL
Home Phone: 305 467 8454 Office Phone: 919 660 5845 E-mail: holly.ackerman@duke.edu

HIGHER EDUCATION
Graduate School of International Studies, University of Miami, Coral Gables, FL

Graduate School of Social Work, Columbia University, NYC, NY
MS, Social Work, Major Field: Community Organization, Planning and Administration. 1969.

College of Liberal Arts, Howard University, Washington, D.C.
BA, Sociology, Magna Cum Laude, 1967.

EXPERIENCE

University of Miami, Richter Library, Assistant Professor, Social Sciences and Area Studies Librarian, 2001-2006. Bibliographer for Sociology, Latin American, Caribbean, Africana, European, Middle Eastern and International Studies.

Tulane University, Center for Latin American & Caribbean Studies and Graduate School of Social Work, Tulane University, New Orleans, LA, Assistant Professor, 1997-2000.

SELECTED PUBLICATIONS


Ackerman, Holly in Hispanic American Biographies. Danbury, CN: Grolier Publishers, 2006. I advised the publisher on selection of Cuban-Americans for inclusion in the encyclopedia which is aimed at high school and undergraduate students. I authored eleven biographies.
Lois E. Wilcken, Ph.D.
Ethnomusicologist / Teaching Artist / Arts Administrator
621 Rutland Rd Apt 4C, Brooklyn NY 11203-1716
718-953-6638 / makandal@earthlink.net

Professional Experience
1971 - Present  Editor, Writer, and Researcher
1984 - Present  Executive Director and Director of Development, La Troupe Makandal
1989 - 1998    Assistant Professor, Hunter College CUNY
1989 - 1994    Research Consultant, New York City Board of Education
1994 - Present  Administrative Manager, City Lore
2003 – Present  Teaching Artist, La Troupe Makandal

Education
Columbia University, New York, Ph.D., Music, 1991
Columbia University, New York, M.Phil., Music, 1988
Hunter College, New York, M.A., Music, 1986
Hunter College, New York, B.A., Music, 1971

Publications
Books

Articles

Essays
Ferdinand Lewis, PhD
Curriculum Vitae

Education
2008 PhD in Policy, Planning & Development University of Southern California, School of Policy, Planning and Development
   MAJOR: Urban Design and Policy
   MINOR: Qualitative Evaluation
1988 Master of Fine Arts, California Institute of the Arts
1986 Bachelor of Fine Arts, California Institute of the Arts

Faculty Appointments
Current, Lecturer, University of Florida, College of Design, Construction and Planning, School of Landscape Architecture and Planning
2008-2010 Visiting Assistant Professor, The University at Buffalo, The State University of New York, Department of Urban and Regional Planning

Publications (Urban & Regional Planning)
Book review, “The Urban Revolution,” by Henri Lefebvre; Regional Studies, Vol. 40, No. 4, June 2006, pp. 429-436

Publications (Arts)
• Book (Editor) Ensemble Works: An Anthology (2005), Theater Communications Group Publishers
• Book The Cornerstone Community Collaboration Handbook (2003), Cornerstone Theater Company
• Book Touch Graphics: The Power of Tactile Design (2002); Rockport Publishers
• Research Reports Cornerstone Theater and Los Angeles Poverty Department, for the Community Arts Network “Performing Communities” Project. www.communityarts.net

Consulting and Research
• 2011 Principal Investigator, University of Florida funded studio/practicum, planning for digital community participation in Hillsborough County, Florida
• 2008-present Los Angeles County Music Center/Active Arts Program – Planning and development of three forums, “Envisioning a New City”
• 2009 City of Amherst, NY/Williamsville School District – Safe Routes to School curriculum development.
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EDUCATION

Kent State University, Kent, Ohio
- Master of Arts in Teaching English as Second Language (TESL) 2006-2008
- Master of Arts in French/English translation 2005-2007

Indiana University, Creole Institute, Bloomington, Indiana
- Certified Lexicographer 2003-2005

State University of Haiti, Port-au-Prince, Haiti

EMPLOYMENT

- Visiting Lecturer in French and Creole Studies, Duke University, 2010- Present
- Visiting Lecturer in Haitian Creole and Culture, Florida International University, 2009-2010
- Director of the Haitian Summer Institute, Florida International Summer 2007, 2008, 2009 & 2010
- University Assistant Haitian Creole instructor, Florida International University Haitian Summer Institute, 2005 & 2006

PUBLICATIONS

- Pye bwa Frenn nan (Translation of the le Fraisne by Marie De France) 2001, co-author with Benjamin Hebblethwaite, Edisson Klasik, Bloomington, Indiana.
- Poem Silencio, published in Chiricú, Fall 2003, Chicano Riqueño Studies, Indiana University
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Interim Director, Digital Library Center  
University of Florida Libraries

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EDUCATION:

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<td>B.A.</td>
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GRANTS
- Caribbean Newspaper Digital Library (Department of Education; 2009-2014)
- Florida Aerial Photographs / From the Air: the Photographic Record of Florida's Lands, Phase III (Library Services and Technology Act, 2009-2010)
- America's Swamp: the Historical Everglades (National Historic Publications and Records Commissions, 2009-2011)

PUBLICATIONS

Selected Refereed Publications

Mark Vincent Sullivan, marsull@uflib.ufl.edu
Application engineer and solutions developer

Digital Library Center, University of Florida, P.O Box 117003, Gainesville, FL 32611 USA

Summary of Qualifications and Skills
- Excellent independent problem solver, requirements analyzer, and project planner
- Strong background in object-oriented design and programming
- Strong background in database design, query optimization, and database-driven application development
- Experience presenting technical data to both customers and coworkers
- Excellent documentation skills including in-line remarks and maintenance of external documentation
- Experience with the following:
  - C#
  - Java / Javascript
  - Visual Basic
  - C++
  - ASP.net
  - AJAX
  - C
  - MS SQL
  - HTML
  - XHTML
  - Multi-Threading
  - IIS Configuration
  - XML
  - XML Schemas
  - UML
  - NDOC/Sandcastle
  - Solr/Lucene
  - Tomcat Apache

Professional Experience
March, 2005 – Current Information Technology, UF Libraries Gainesville, FL

IT Expert
- Primary architect for the University of Florida Digital Collections database and ASP.net web presence which contains over 7 million pages and is projected to receive 30 million human hits this year.
- Created thorough documentation for this digital asset management system.
- Primary architect of widely-adopted open-source SobekCM METS Editor software to assist libraries with creation of metadata files for inclusion in digital repositories.
- Continued to maintain and create workflow applications and databases in .NET, C#, MS SQL.
- Developed and delivered presentations to internal groups and other institutions throughout Florida.
- In support of international collaborative Digital Library of the Caribbean, created stand-alone digitization toolkit, co-authored training tools, and conducted numerous training sessions throughout the Caribbean.
- Worked as team lead for the occasional programmer assisting with similar work.
- Support library faculty and researchers on ad hoc projects, such as creation of the human resource recruitment study web presence.

Systems Programmer– Ephemeral Cities Project
- Implementation and design of software and database for the Ephemeral Cities Project, a grant to create geographic interfaces to browse through maps, documents, museum objects, and photographs for three Florida cities from 1884-1903.
- Managed a small staff of students to assist in the collection of data for current projects.
- Designed, created, and maintained workflow applications and databases in .NET, C#, MS SQL.
Vita of:  RICHARD F. PHILLIPS  

As of: Nov 22, 2011

University of Florida Libraries:
Head / Bibliographer - UF Latin American Collection

rank: Associate University Librarian (tenured 1996)

Work Experience

University of Florida Libraries: Head / Bibliographer of Latin American Collection.
1993-

University of Colorado Libraries: Head of Cataloging.

Princeton University Libraries: Team Leader, Romance Languages Cataloging Team.

University of Florida Libraries: Latin American Cataloger.

Savannah Public Libraries (Georgia): Business / Reference Librarian.

Catholic Relief Services (Guatemala): Program Assistant.

Peace Corps (Brazil): Volunteer.

Education

MA in Latin American Studies  University of Florida  1981

MA in Library Science  Florida State University  1976

BS in Business Admin.  Marquette University  1970

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KAREN E. RICHMAN, Ph.D.

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Present Position
Director, Academic Programs and Migration and Border Studies, University of Notre Dame,
Concurrent Faculty, Department of Anthropology, Fellow, Helen Kellogg Institute for
International Studies

Recent Awards, Fellowships and Grants
Heizer Award for the Best Article in Field of Ethnohistory in 2008 for “Innocent Imitations?

Selected Publications

Book

Journal Articles
Religion at the Epicenter: Religious Agency and Affiliation in Léogâne After the Earthquake.

The Somatics of Syncretism: Tying Body and Soul in Haitian Religion. Terry Rey and Karen

http://www.socialtextjournal.org/periscope/ayiti-kraze-haiti-in-fragments/


A More Powerful Sorcerer: Conversion and Capital in the Haitian Diaspora. New West

Are They Mad? Nation and Narration in Tous les hommes sont fous. Marlene Daut and Karen

2008.
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Department of History  
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Employment  
2006-  
Assistant Professor, Department of History, University of Miami.

Education  
2002  
Ph.D., Department of Anthropology, Columbia University.

Publications  
Book  
2011  

Selected Journal Articles and Book Chapters  
2005  

2004  

2002  

2000  

Selected Fellowships and Grants  
2007  
Franklin Research Grant, American Philosophical Society.

2004  
Short-Term Research Fellowship, Department of Anthropology, National Museum of Natural History, Smithsonian Institution. Fall.

2003-2004  
Mellon Postdoctoral Fellowship, Penn Humanities Forum, University of Pennsylvania, “Belief.”

2002-2003  
Postdoctoral Fellowship, Center for Religion and American Life, Yale University.
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Lives and Works in Miami, Fl

Education
Academie de la Grande Chaumiere
Instruction under Architect Alain Farel, Professor of Art History
Ecole Superieure d’Architecture de la Ville de Paris.
Lycee Racine 81’ Paris, France.

Selected Exhibitions
2011-12 Possession, Yeelen Art Gallery, Miami, Florida
2011 Ayiti Kriye, Yeelen Art Gallery, Miami, Florida
2010 Ayiti Kriye, Art For a Better World, Wynwood, Florida
2009 Kanzo, Yeelen Art Gallery, Miami, Florida
2009 Around Jenin’s, Yeelen Art Gallery, Miami, Florida
2008 Midtown: Miami B-Side, Yeelen Art Gallery Miami, Florida
2007 Tropics, Jerome Soimaud Studios, Miami, Florida
2006 Recent Works, Jerome Soimaud Studios, Miami, Florida
1997 Art Show Bruxelles, Bruxelles, Belgium
1996-97 Bastille Art Show, Paris, France

Selected Publications

Awards/Grants
John and James L. Knight Foundation, Knight Art Challenge Finalist 2009

Collections
Public Collections, Pepsi Co.
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EDUCATION
Maria van Daalen holds an MA [1983] in Dutch Literature and Linguistics, from the
Vrije Universiteit Amsterdam, with a teaching permit. She also studied Musicology,
Codicology and Paleography at the Radboud University of Nijmegen [1980].

EXPERIENCE
• Maria van Daalen has taught Creative Writing and Mediaeval Dutch Literature at the
  University of Groningen, and Poetry at the School for Creative Writing, Amsterdam.
• Maria van Daalen is the only Manbo Asogwe in Haitian Vodou in The
  Netherlands (since 2007). Non vanyan: Fouye Racine Bon Manbo.

LITERARY PUBLICATIONS

POETRY
• Raveslag – Querido (Amsterdam, 1989)
• Onder het hart – Querido (Amsterdam, 1992)
• Het Hotel – Querido (Amsterdam, 1994)
• Het geschenk // De maker – Querido (Amsterdam, 1996)
• Elektron, muon, tau – Querido (Amsterdam, 2000)
• Yo! de liefde – Querido (Amsterdam, 2003)
• De wet van behoud van energie – Querido (Amsterdam, 2007)
• My Love, You Have The World Cupped In Your Hands (Philip Elchers, 2010) < Eng. anthology>

PROSE
• De zwarte engel – Kleine Uil (Groningen 2005)
• VODOU Spiegel van Mysteriën (Le miroir des mystères) – Querido (Amsterdam, forthcoming)

TRANSLATIONS
• U vese di menziurne / Il bacio di mezzogiorno / De kus van het middaguur. Anthology with poems by
that Tursitan poet Albino Pierro, ed. Silvia Terribili, Italians transl. by Antonio Petrocelli (2007)

RESEARCH in MUSICOLOGY
Daalen, Maria van -. Der Utrechter Lasso-Codex aus der Bayerischen Hofkapelle in München.
Daalen, Maria van -, and Harrison, Frank -. Two Keyboard Intabulations of the Late Fourteenth
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EDUCATION
Department of Latin American Studies, Tulane University  
Ph.D. candidate (September, 2006)  
Master of Arts in Latin American Studies (May, 2003)
Department of Spanish, National Autonomous University of Mexico, Mexico City  
Bachelor of Arts Degree (May 2000)

PROFESSIONAL EXPERIENCE
September 2011-  
Caribbean Basin Librarian, Latin American Collection, Department of  
Special and Area Studies Collections, George A. Smathers  
Libraries, University of Florida, Gainesville.

January 2009-July 2010  
Instructor, Social Sciences Department, Marymount School, Cuernavaca,  
Cuernavaca, Mexico. World History and Latin American  
Studies.

August 2003-May 2005  
Instructor, Department of Latin American Studies, Tulane University.  
LAST 101 Introduction to Latin American Studies.

PUBLICATIONS
Vargas Betancourt, Margarita, “Santiago Tlatelolco y el sistema hidráulico de la ciudad de México (1523-  
1610)” in Los indios y las ciudades de la Nueva España, edited by Felipe Castro Gutiérrez,  
Mexico City: Universidad Nacional Autónoma de México, Instituto de Investigaciones Históricas.
Vargas Betancourt, Margarita, “Legend of the Tepozteco: Popol Vuh and Catholic Mythology” in Human  
Mosaic 35(1), 2004, pp. 41-49.
Vargas Betancourt, Margarita, “Caciques tlatelolcas y tenencia de la tierra en el siglo XVI”, Nuevo  
Mundo Mundo Nuevos, Debates, 2011, [Online], Put online on January 31, 2011. URL :  

AWARDS, FELLOWSHIPS, GRANTS
2009  
Teixidor Grant, Instituto de Investigaciones Históricas de la Universidad Nacional  
Autónoma de México, partial funding for dissertation research in Mexico City  
($3000.00).

2007  
Louisiana Board of Regents Special Incentives Program, partial funding for dissertation  
research in Mexico City ($700.00).

2001-2007  
Graduate School Fellowship, Tulane University ($60,000.00)

2001-2007  
Graduate School Tuition Scholarship, Tulane University ($130,000.00)

2001-2007  
Fellowship for Mexican Researchers, National Council of Science and Technology,  
Mexico ($86,400.00)
ANDREW TARTER  
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Education

2014 (expected) Ph.D, Cultural Anthropology, University of Florida.
2004 BA, Interdisciplinary Environmental Studies, University of Washington, Seattle.

Areas of Interest
Haiti, Haitians, Haitian Creole, Vodou, the Caribbean, Latin America, NGOs, Anthropology of Development, Ecological Anthropology, Environmental Anthropology, Political Ecology, agriculture, farmers, forestry, deforestation, reforestation, trees.

Grants and Fellowships
2009-2010 US Department of Education Foreign Language and Area Studies (FLAS) in Haitian Creole.
2010-2013 National Science Foundation Graduate Research Fellowship

Research Consultancies / Consultancies
2011 Haiti Regeneration Initiative (Columbia University/UNEP/Earth Institute)
2010-2011 Hands that Feed (Forthcoming documentary about Food Security in Haiti)
2009-2010 Bound By Haiti (Award-winning documentary film about Haiti earthquake)

Book Chapters, Reviews, and Editorial Contributions

- Contributor: Hebblethwaite, Benjamin, Quinn Hanson, and Andrew Tarter. Glosè Kreyòl Ayisyen (Haitian Creole Glossary). University of Florida.

References: Dr. Gerald F. Murray, murray@ufl.edu; Dr. H. Russell Bernard, ufruss@ufl.edu; Dr. Michael Bannister, mikebann@ufl.edu.
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Professional Experience
Chair, Digital Services (Digital Library Center) & Shared Collections, University of Florida, Gainesville, FL, 2011 – present

Education
Graduate Certificate, Digital Information Management, University of Arizona, 2011
Graduate Certificate, Management of Projects and Programs, Rabb Graduate School of Continuing Education, Brandeis University, 2007

Professional Affiliations
American Library Association
American Society for Information Science & Technology (ASIS&T)
Society of American Archivists

Selected Publications

BROOKE WOOLDRIDGE
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EDUCATION
MA, Latin American and Caribbean Studies, Florida International University, Miami, Florida, 2007

EXPERIENCE
Coordinator, Digital Library of the Caribbean, Latin American Caribbean Center, Florida International University: Miami, FL, January 2008-present

PUBLICATIONS

GRANT FUNDED PROJECTS
- Caribbean Newspaper Digital Library
  U.S. Department of Education, TICFIA Program, 2009-2013
  PI: Dr. Cristina Eguizabal, Florida International University
- Digitization of Haitian and Kreyòl Resources
  US Embassy in Haiti, 2009
  Project provided access to equipment and training to Haitian libraries and archives.
- Digital Library of the Caribbean
  PI: Dr. Eduardo Gamarra: Note: Coordinated this project for the final two years of the project.
I. Sample of Translations of Vodou Songs and Annotations Drawn from Benjamin Hebblethwaite’s *Vodou Songs in Haitian Creole and English* (2012)

* * * 


...Si pa te gen Lwa, nou tout nou ta neye!  
If there weren’t Lwa¹, as for us, we’d all drown!  
Si pa te gen Lwa, nou tout nou ta peri o nan peyi letranje.  
If there weren’t Lwa, as for us, oh we’d all perish in foreign countries.  
Nou soti nan Ginèn,  
We come from Ginèn²,  
Men nan men, pye nan pye!  
Hand bound to hand, foot bound to foot!  
Nou prale yon kote, lè n rive n a va posede!  
We’ll go to a place, when we arrive we’ll own it!  
Anba kal negriye, nou prale yon kote,  
All bathed and powdered³ with the Great Lwa,  
Tou benyen, tou poudre ak Gwo Lwa a,  
We’re sailing!

General comments: Slavery became a national industry in Dahomey, in Saint-Domingue (now Haiti), and, financially and managerially, in France (Métraux 1958: 20). The torture of slavery and the spiritual resources needed to survive and overcome it remain a permanent theme in Vodou songs. This song refers to the Middle Passage and the central role of the Vodou lwa in protecting the lives of enslaved Africans. From its point of view in the colony, the song also looks forward to a time when Haiti is independent.

¹ Lwa  
The lwa are pulsating and vital forces that sustain the universe (Beauvoir 2011). The lwa are immaterial spiritual beings, forces, or spirits. The lwa are spirits created by God; they are also ancestors of great importance who have become the patrons of specific domains. The lwa can be forces of nature, deceased humans who have been made divine, or mysterious spirits with complex characteristics. The lwa are sakre (sacred) and they pale nan tèt (speak in the heads) of their servants.

² Ginèn  
A word with many meanings that can refer to the lwa, the dwelling place of the lwa, the servants of the lwa, and the afterlife paradise where the souls of Vodouists return. It generally refers broadly to Africa. Historically, the term Ginèn is a reference to West Africa’s Guinea region. In this song Ginèn refers to Africa. We retain the Haitian Creole spelling rather than use “Guinea” since Ginèn refers to a much broader vision of Africa than just the modern state of Guinea.

³ powdered  
“To be powdered” refers to the protection provided by the lwa. Poud (powder) in Vodou refers to magic powder. Oungan (Vodou priests) earn money by selling powders that purport to provide success in business or love or protection from malicious forces.

* * * 


Twa Patè, o twa Ave Mariya, nou kwè nan  
Three Paters, oh three Ave Marias¹, we believe in  
Dye a ki ban nou lavi a, men gen Ginèn.  
the God² who gave us life, but there is Ginèn².  
Nan Ginèn, o genyen lwa, genyen lwa o nan Ginèn lafanmi o, an nou met tèt ansanm pou n ka sove peyi a.  
In Ginèn, oh there are lwa, there are lwa, oh,  
Oh the family³ is in Ginèn, let’s put our heads together so we can save the country.

¹ Three Paters, oh three Ave Marias  
This expression of course originates in the Catholic church. Haiti’s religious culture is often described as syncretistic and stratified because many people practice both Vodou and Catholicism but assign them different roles. J.L.’s song, like many Vodou songs, shows a dual alliance and an underlying quest for unity.

³ Oh the family  

God  “God” is the Supreme Being in Vodou. Since Bondye is disconnected from human matters, the lwa are viewed as essential intermediaries. God is too great to dance, like the lwa, “in the heads of earthlings.” In Vodou thought, God is not envious that humans worship the lwa because God has no vices like jealousy and because God is indisputably the greatest power. After the catastrophic earthquake of January 12, 2010, the oungan Max Beauvoir pointed out that God did not cause the earthquake in Haiti because God does not meddle in human affairs. Spatial imagery is common in comparing God to the lwa: God is anwo (above) and lezany (the angels/lwa) are anba (below). God is devan (in front) and lèsen (the saints/lwa) are dèyè (behind).  

but there is Ginen  While all Vodou songs assert the primacy of Bondye, the lwa work lockstep with the Supreme Being. Other songs describe dual alliances: “I serve God, I serve the Charm . . . / I serve God, I serve the Three Marasa bowls.” These lyrics are characteristic: “After God, it’s us [the lwa] who are commanding.”

family  A reference to the community of Vodouists associated with a lakou (family compound) or an ounfo (temple). Lafanmi is expected to uphold the traditions and values of the family compound or community.


Ala iwa mache nan dlo, Look how the lwa walks on water¹,
Se Danbala o! Oh it is Danbala²!
Ala iwa mache nan dlo, Look how the lwa walks on water,
Se Danbala o! Oh it is Danbala!
Papa Danbala se tèt dlo! Papa Danbala is the water’s spring!
Papa Danbala se tèt dlo! Abobo! Papa Danbala is the water’s spring! Abobo!³

¹ Water  An important metaphor in Vodou. The lwa and ancestors such as Danbala and Simbi live anba dlo (under the water). Many Vodou pilgrimages are to places where water flows (e.g., Sodo and Basen Ble). Water is a metaphor for spirituality, mysticism, renewal, and purity. Water also refers to insight into mysticism. Some Vodou priests with impressive healing powers are said to have lived for a period of seven years under water or in the sea. Eminent oungan and famous political figures are said to spend lengthy periods under water, where they receive directions from lwa.

² Danbala  The serpent lwa, Danbala Wèdo, along with Ayida Wèdo, were the first lwa created by God. Danbala is associated with the Kongo, Nago, Petwo, and Rada rites. He and his partner, Ayida Wèdo, represent conception, birth, life, family, love, sexuality, fertility, inspiration, good fortune, movement, continuity, harmony, wisdom, and destiny. He is married to Ayida Wèdo but loves Èzili and other females. Some say that Danbala is the father and Ayida Wèdo the mother of all other lwa. Danbala likes things to be pure and clean; he avoids illness. Danbala and Ayida are represented as two snakes in their vèvè. They wind up their bodies under the water to support the weight of the earth. When possessed, servants of Danbala manifest snake-like movements, climb trees, and do not speak but hiss and dart their tongues in and out. A basin with water is found in ounfo dedicated to this couple. Danbala dwells in freshwater springs and is associated with large snakes. Danbala encircles the globe and is a wise and successful man. He is represented as Saint Patrick, who is pictured in chromolithographs driving snakes out of Ireland. His color is white; his offerings include syrup, eggs, milk, flour, rice, and hens, and all of these must be white.

³ Abobo  A ritual Vodou praise acclamation of the Rada rite. Vodouists shout Abobo! between songs. The acclamation is sometimes accompanied by the smacking of the mouth with the fingers.

Papa Legba nan ounfò mwen! 
Atibon Legba nan ounfò mwen! 
Alegba Papa nan ounfò mwen! 
Ou menm ki pote drapo nan Ginen! 
Ou menm ki pote chapo nan Ginen! 
Se ou menm k a pare solèy pou lwa yo. 
Papa Legba is in my temple!
Atibon Legba is in my temple!
Alegba Papa is in my temple!
You bear the flag in Ginen!
You wear the hat in Ginen!
It’s you who will shade the sun for the lwa.

1 Atibon Legba The lwa who rules crossroads and paths, as well as the guardian of all entries. Atibon Legba is also known as Alegba. Legba is served in the Danwonmen, Kongo, Nago, Petwo, Zandò, and, in particular, Rada rites. Although Legba was originally a Nigerian Nago lwa, in Haiti he is mostly associated with the Rada rite of Dahomey, probably because Legba was well established in the Dahomey region before the slave trade. Legba is the barrier between the living and the dead and between the natural and supernatural. Legba is an old and sexually frigid man who can no longer walk without crutches; his followers are obliged to assist him. Legba’s bones have so little consistency that they are virtually nonexistent. Legba is portrayed as a hunched-over elderly man who wears a broad-brimmed straw hat and leans on a crutch and a cane; however, he is extremely strong. He smokes a long terracotta pipe and carries a makout (woven straw bag). His broad hat protects the other lwa from the sun. Like all lwa, Atibon Legba is invisible. He supervises roads, paths, gardens, courts, dwellings, and crossroads. He sees all that is done and hears all that is said. Legba believes that the world envies him because he is a king. As a result, he easily utters threats. Legba rarely appears in the services; when he possesses his chwal (horse), the person shows aspects of the lwa’s old age.

2 Temple A Vodou temple complex or compound under the authority of an oungan or a manbo. Lasosyete ounfò (temple society) refers to the members of a given temple. In the Fon language, the term hunxò refers to a Vodou hut and hunxwé to the house of a vodun (lwa) or a Vodou convent.

3 It’s you who will shade the sun for the lwa In any service, Legba has priority over all other lwa. All milokan (a single vèvè for several lwa) include Legba. The first three songs and dances are obligatorily dedicated to him. Legba is one of the most important lwa of Vodou mythology because he allows humankind to communicate with God and all other lwa.

References
1 Jil and Jil 2009: 53, 72, 323.
ii Beauvoir 2008b: 313.
iii Ibid., 257.
iv Jil and Jil 2009: 71.
v Ibid., 372.
vi Allen 2010; Jil and Jil 2009: 75.
viii Ibid., 153.
ix Beauvoir 2008b: 279.
x Ibid., 220.
xii Beauvoir 2008b: 234.
xiii Ibid., 1950b: 123.
xv Soimaud, personal correspondence, 2010.
xvi Murrell 2010: 79.
xvii Jil and Jil 2009: 86.
Bibliography for the Sample Translations of Vodou Songs and Annotations


Statement of history of grants

The Digital Library of the Caribbean has been awarded numerous grants:

- Florida International University (FIU) Libraries, FIU Technology Fee Grant (2011-2013)
- Caribbean Newspaper Digital Library (TICFIA, 2009-2013)
- Digitization of Haitian and Kreyòl Resources (US Embassy in Haiti, 2009)
- Digital Library of the Caribbean: Crossing Borders (TICFIA, 2005-9)
- Sea of faces : peoples and cultures of the Caribbean, 1400-200, an exhibition at the Historical Museum of Southern Florida (collaborative agreement, 2006)
- Caribbean Newspaper Imaging Project (CNIP) Converting and distributing indexed and abstracted digital images of microfilmed Caribbean newspapers (Mellon, 1994)

The Haiti Laboratory at Duke University, created in the fall of 2010, has received one internal grant:

- Problem Focused International Research Team Grant for research on post-earthquake trauma in Haiti (2011-2012)

Benjamin Hebblethwaite has received one internal grant for preliminary research on the Vodou Archive (summer, 2012)

- The Humanities Scholarship Enhancement Fund, $11,408 (click here to read the proposal)