Description of the project and its significance
Race, Community and Memory: Digitizing African American Oral History in Florida

Project Statement
The Samuel Proctor Oral History Program (SPOHP), in conjunction with the George A. Smathers Libraries of the University of Florida, proposes a digital humanities project to improve the preservation, usability, and accessibility of 1100 oral history interviews regarding African Americans in Florida. These interviews include unique narratives on themes such as: racial violence, including the 1923 Rosewood Massacre; the Great Migration; community upbuilding during the Jim Crow era; Civil Rights activism; the integration of public schools and institutions of higher learning; and a wealth of other topics.

Humanities Significance
The interviews collections that we propose to digitize span from 1973 through the present, and feature oral traditions that stretch back to the Reconstruction era and earlier. This project will help to answer three central research questions:
1) What were the origins of the modern civil rights movement in Florida and how did earlier generations of struggles (Second Seminole War, Reconstruction, Jim Crow, and racial terror) affect the trajectory of the black freedom struggle in Florida?
2) How did black Floridians draw upon as well as contribute to national and international ideas and practices of emancipation, social justice & citizenship? How did events such as the Cuban Revolution and processes such as immigration from the Caribbean and Latin America impact the trajectory of the freedom movement?
3) How do black Floridians define the “unfinished agenda items” of the civil rights movement, and what are their thoughts on what some scholars refer to as the “re-segregation” of schools and other institutions in the US?

Proposed Activities and Anticipated Results
Full text-searchable transcripts and digital audio from each interview will be publicly available through the open access digital resources of the UF Digital Collections (UFDC), and SPOHP will collaborate with the Libraries to improve access and usability via a research portal and finding aid on UFDC that will articulate a database of SPOHP’s African American collections with the Libraries Special Collections. Upon completion of the proposed work, SPOHP would house one of the largest collections of fully transcribed and searchable African American oral history interviews in the country. To achieve this goal, we propose to undertake the following activities:
1) Digitize and transcribe 200 interviews from older analog collections collected between 1973 and 2005. Some of these interviews were transcribed years ago, and the transcripts fall far short of current professional standards (Appendix B).
2) Transcribe and process 400 interviews from born-digital collections beginning in 2009.
3) Oversee final editing procedures and furnish each interview with metadata on the UFDC to facilitate use by scholars. This includes the 600 interviews described directly above, plus 500 interviews that will already be transcribed and available for final editing.

SPOHP combines the work to provide access to oral histories with rich and dynamic teaching, research, service, and outreach activities. These activities include the teaching of university-based oral history seminars as well as community-based oral history workshops, annual public events, the creation of a high-quality podcast series, and the development of finding aids to improve searchability for researchers. SPOHP will utilize existing processes to create a three-pronged approach of digitization, outreach, and acquisition for ongoing additions of oral histories to the online collections. These efforts will promote access to collections that change the way that humanities scholars talk about Florida’s role in African American history and the history of the U.S. South.
# Table of Contents

## I. Narrative

1. Significance ......................................................... 2
2. History, Scope, and Duration ...................................... 7
   The State of SPOHP’s Oral History Collections ................. 7
3. Methodology and Standards ....................................... 8
   Born-Digital Workflow ........................................... 8
   Digitization Workflow (Analog Audio) .......................... 8
   Digitizing Supplemental Documents and Photographs .......... 9
   Metadata Standards .............................................. 9
   OHMS (Oral History Metadata Synchronizer) ................... 10
4. Sustainability of Project Outcomes and Digital Content .... 10
5. Dissemination ..................................................... 11
6. Work Plan ........................................................ 12
7. Staff Responsibilities ........................................... 12
8. Staff .............................................................. 14
9. Advisory Board .................................................. 14
10. Project Staff .................................................... 14

## II. History of Grants .................................................. 16

## III. Project Deliverables .............................................. 17

## IV. List of Participants .............................................. 18

## V. Budget ........................................................... 19

## VI. Appendices

A. Bibliography (Sources Cited in Narrative)
B. Press Releases and Flyers From Events and Exhibits Featuring SPOHP Materials
C. Table of Existing Collections
D. Examples of Older Transcripts Demonstrating Need for Retranscription
E. Examples Demonstrating SPOHP’s Capacity to Successfully Execute This Project
F. Selected Bibliography of Works That Have Used SPOHP’s Collections
G. Advisory Board Members’ Vitae
H. UF Faculty and Staff Vitae
I. Letters of Commitment and Support
J. Job Descriptions and Qualifications
K. Documents Demonstrating SPOHP Interview Standards
   Interview guide
   Deed of Gift form
   SPOHP Style Guide
Race, Community and Memory: Digitizing African American Oral History in Florida

The Samuel Proctor Oral History Program (SPOHP) at the University of Florida (UF), in partnership with the George A. Smathers Libraries (Libraries) at UF, requests $349,900 over three years for the preservation and improved access and searchability of 1100 oral histories related to African American history in Florida. The primary goal of this proposal is to bridge the quality and accessibility of analog materials collected from 1973-2005 with born-digital materials collected since 2009 (Appendix C). Improving access to these oral histories is imperative if scholars are to write a more comprehensive history of the black freedom struggle in the US South.

These stories and content offer a wealth of African American memories and perspectives on topics of national significance such as the 2nd Seminole War (1835-42), slavery, racial terror, Emancipation Day traditions, Jim Crow, the Civil Rights Movement, and the struggle to integrate higher education. The uniqueness and narrative power of these collections were dramatized earlier this year in the original play *Gator Tales*. Written by Kevin Marshall of the UF Theatre of Arts and staged by the UF School of Theatre & Dance, this play draws exclusively from SPOHP oral histories to tell first-person sagas of the embattled integration of the University of Florida from the 1950s to the election of Barack Obama. *Gator Tales* was highly reviewed and drew several sold out audiences in February 2015. The play was performed at the International Collegiate Theatre Festival in Edinburgh, Scotland in August 2015, prior to a reprise performance that October 2015 the Oral History Association meeting in Tampa, Florida (Appendix B), the latter being funded through a Florida Humanities Council grant.

SPOHP is one of the premier university-based oral history programs in the country. Founded in 1967 with the intention of gathering, preserving, and promoting history with people from all walks of life, its award-winning collections include more than 7,000 oral history interviews touching on themes of regional, national, and international significance. In 2013, SPOHP was awarded the Stetson Kennedy Vox Populi (“Voice of the People”) Award for achievements in using oral histories as a means of furthering social justice. Highlighting the collection’s interviews with civil rights workers, community organizers, and labor union members, the committee cited SPOHP’s partnerships with the Libraries as well as with local community-based, social justice organizations in explaining its decision. In 2015 alone, SPOHP received three national awards: the Society of American Archivists Diversity Award for outstanding work in advancing diversity in the archival record; the Oral History Association Elizabeth B. Mason Small Projects Award for the success of the Mississippi Freedom Project—a successful joint collaboration between SPOHP and the Libraries; and a $10,000 grant from the National Endowment for Humanities and the American Library Association’s “Latino Americans: 500 Years of History” programming initiative to build its collections and to offer public programming in Latina/o studies (Appendix B). All of these awards are the result of close collaboration between SPOHP and the Libraries sustained through our staff members and volunteers who regularly hold simultaneous positions in both entities.

Demand for SPOHP’s collections are increasing as witnessed by the Museum of Florida History’s “Civil Rights in the Sunshine State,” exhibit which ran in the State Capitol between November 7, 2014 to April 5, 2015. The exhibit was the first of its kind in Florida, and was so well received that it continues touring throughout the state. Curators from the museum—which is operated by the Florida Department of State—consulted closely with SPOHP staff on historical content. Director Ortiz gave a public lecture at the
museum preparatory to the exhibit’s opening and Michelle Hearn, senior curator, noted that our oral history interviews and archival materials were integral to the success of the exhibit (Appendices B & I).

The proposed initiative will bring these collections to life through digital curation and digitization in accordance with current standards for collection organization, audio file processing, transcription, digital conversion, and metadata to better serve researchers, students, and the general public in discovering these historical treasures. In keeping with standard practice of all SPOHP activities, this project will provide access to oral histories supported by rich and dynamic teaching, research, service, and public programs.

From the inception of SPOHP’s African American History Project (AAHP) in 2009, the UF Office of the Provost has provided critical support to this initiative. AAHP received an initial grant of $150,000 between 2009 and 2012, renewed annually thereafter, and has currently been guaranteed $75,000 per year for 2016-17 and 2017-18. These renewals have been based on meeting Office of the Provost performance benchmarks such as interviews conducted, classes taught, public programs, contributions to graduate and undergraduate curriculum as well as helping UF fulfill its teaching, research and service missions in the broader region. All told, AAHP has received $440,000 in support from the UF Office of Provost. These funds have been used to finance fieldwork, pay staff salaries, purchase digital recording equipment, process oral history materials, and conduct an award-winning public program series. Currently, AAHP is staffed by five graduate coordinators, as well as several undergraduate assistants and volunteers. Since its inception, AAHP has collected over 450 interviews throughout Florida African American communities.

**Significance**

This project will help to answer three central research questions that will change the way that we think about African American history from Reconstruction to the present.  
1) What were the origins of the modern civil rights movement in Florida and how did earlier generations of struggles (Second Seminole War, Reconstruction, Jim Crow, and racial terror) affect the trajectory of the black freedom struggle in Florida?  
2) How did black Floridians draw upon as well as contribute to national and international ideas and practices of emancipation, social justice & citizenship? How did events such as the Cuban Revolution and processes such as immigration from the Caribbean and Latin America impact the trajectory of the freedom movement?  
3) How do black Floridians define the “unfinished agenda items” of the civil rights movement, and what are their thoughts on what some scholars refer to as the “re-segregation” of schools and other institutions in the US?

Florida is the third most populous state in the nation. However, until very recently, African American history of Florida has been poorly understood in comparison to other areas of the U.S. South. This is particularly true in the Jim Crow and Civil Rights eras. Very few students of American history know that Florida suffered the highest per capita lynching rates in the nation between the 1880s and World War II. Instead, mainstream narratives promote what scholars have called, “Florida Exceptionalism”: the idea that Florida avoided the worst aspects of race relations in the Jim Crow South (Winsboro 2009). To the contrary, recent authors have demonstrated that in Florida, life expectancy, educational outlays by race, juvenile incarceration rates, and many other social indicators were identical or worse than those experienced by black southerners in other states. T.D. Allman’s *Finding Florida: The True History of the*
Sunshine State, a finalist for the 2014 National Book Award, criticized the boosterish, “Disneyesque” quality of much of Florida historiography on race relations—prompting the New York Times to remark that “Florida is arguably a harbinger of what many other states will soon begin to look like.” In this context, an archival focus on the Sunshine State is long overdue.

The newest scholarship on slavery acknowledges that one vital pathway of the Underground Railroad to freedom ran directly through Florida to the British West Indies, the broader Caribbean, and Latin America. At the same time that formerly-enslaved African Americans joined Seminole Indians to fight the imposition of slavery in Florida, an unknown number of former slaves followed the “Saltwater Railroad” to freedom (Rivers 2013). After the Civil War, African Americans in Florida built on these traditions of emancipatory internationalism, defining freedom in expansive terms (Ortiz forthcoming). For example, Florida Congressman Josiah Walls (Alachua County) was a leader of the Cuban Anti-Slavery Society, a national organization created during Reconstruction to build solidarity for the Cuban insurgency against Spanish imperialism during the Ten Years War (Winsboro and Knetsch 2013).

Much of the new literature previously mentioned is based upon archival research. As scholars are actively rewriting Florida history and creating important interventions in southern historiography, improved searchability and accessibility of AAHP’s oral histories is uniquely situated to provide scholars with a rich repertoire of additional primary and secondary source material.

African American leaders who toiled in post-Reconstruction Florida continued defining freedom and democracy expansively, even during the long period of Jim Crow (Ortiz 2005). Florida’s black communities nurtured and sustained luminaries like Mary McLeod Bethune, A. Phillip Randolph, James Weldon Johnson, Howard Thurman, and Harry T. Moore. However, what about the communities who sustained such remarkable individuals? This project documents the deep and diverse origins and pathways of the black freedom struggle in Florida, particularly in the vein of what Charles Payne (2007: 364) has called the “organizing tradition.” The oral histories in the SPOHP collections help us to understand what it is about black communities in Florida that fostered and empowered these remarkable figures.

Oral history has proven to be a crucial resource for creating intimate and detailed portraits of the social and cultural dynamics of African American life (Chafe et al. 2001, Brown and Valk 2010). The value of this project is not only in the remarkable events that many interview participants have described, but also in the fine-grained ethnographic and sociological details of community life that contextualize those events to a degree that would be impossible without these personal narratives. For example, the Rosewood Massacre of 1923 has sustained international attention from historians and the general public. The following interview excerpts from our collection illustrate that the Rosewood Massacre not only shaped neighboring African American communities but also gestured toward a larger campaign of racial terror during Reconstruction in Florida.

**AAHP 361 Joe Eddie Scott**

“Lot of people got killed on the road… [P]eople was coming to Ellzey, out of town, didn’t know Ellzey from Rosewood. So, Momma and them had to be guarded. You see, the boss man guarded them because he needed them to work. So that’s why he’d protect them, see?… So Momma and them had to stay in [the commissary]… But, then, this thing went on for about a week, you know. And I had a sister, a little sister got smothered out there. She was a baby. And Momma didn’t never, she didn’t have no name.
Momma hadn’t named her. But she got smothered out there, because they was all, there was so many of them in that area. It was hot, you know? And they wouldn’t let them out. And all them was laying in there, trying to survive, and this baby being like that… you know?”

AAHP 017A, B, and C Laura Scott Reaves

“Now, you didn’t know it was a Civil War, did you? In [19]23. Now in [19]23, most of our people was leaving at night. My Uncle Will and my Aunt Silone—they sold everything they had and got on that train and got out of Perry [Florida]. A lot of them. My grandmother left. My Daddy’s mother left too. Yeah, the war was pretty rough here. We had a mill, the Burnham and Swartz mill. When that company moved in here, they brought their engineers. You get it? You can figure it out from there. When they brought their engineers in here, the white man wanted them black men farming. He didn’t want them to work in the office. And those men had all the major jobs—even one of them, Willy Hood, had the job of going downtown collecting the mail. And they didn’t like that. And so, the company told them that we have our engineers with us. Well, the mill was losing so many of its people who was so afraid, and they run—they were running north. Some went to Chicago; some went to Philadelphia. And whoever had already gone up there was sending them and getting them. And so, the thing happened is, it was losing them so bad, and they couldn’t handle the white people who was killing them. The whites burned down the Bay Spring Hill Church. Sit ‘round at night and do it. They didn’t care. It was a Civil War because they was fighting in the county where they lived, everybody lived in there was fighting. Some was running, and some was fighting!”

Joe Eddie Scott recounts living in Ellzey, a small turpentine camp near Rosewood. His statement that Ellzey was not distinguishable from Rosewood implies that blacks in neighboring communities were equally susceptible to the violence that residents of Rosewood suffered from whites. And while the “boss man” sought to protect the African American Ellzey laborers by forcing them to stay in the commissary, the conditions of the commissary proved fatal as well. Thus, Scott’s account of Ellzey illustrates that the Rosewood Massacre haunted neighboring African American communities and fundamentally reshaped their social relationships.

The Perry incident that Laura Scott Reaves recalls happened one month before and 70 miles outside of the Rosewood Massacre. Reaves’ recollection further illustrates African American communities’ susceptibility to violence. More specifically, by putting Rosewood in conversation with Scott and Reaves’ oral histories, it becomes clear that Rosewood was neither the only, nor the first, major instance of violent, racial terror against African American communities. On the contrary, Rosewood was merely one theatre of a campaign of racial violence that deeply and fundamentally shaped the social and economic politics of African American and white communities as well as the South at large. The following selection attests to the vibrancy of African American communities even in the face of such terror.

BTV 024 Harrietta Jefferson

“20th of May, Emancipation. There was Momma and another lady that always, ever since I was little girl, they used to have this big picnic on the 20th of May. And my daddy and all the community would get together, and they’d make this great big barrel of lemonade. And they set it up to say speeches. We would all say speeches. We would march and dance behind the drummer. Daddy had some drums and I reckon all my brothers grew up beating the drums. They could really beat them drums!... [Momma would] have a maypole wrapping with all red, white, and blue strings on the pole. And we’d practice, but we’d start practicing about April… And [my daddy] would always whitewash his trees. All the trees in this picnic place in the picnic ground where we'd have the picnic on the 20th of May… And then my brothers would always say the Emancipation and why we having the 20th of May. We was always taught
that from a kid. That is from the day that [black] people was freed… We never paid that much attention to the Fourth of July; the only thing we would really celebrate would be the 20th of May….white people would let you off, if you was a maid, or sitting, or things like that. They'd let the men off—all the men off—on that day.”

Echoing the spirit of Frederick Douglass’ (1852) famous speech, “What to the Slave is the Fourth of July?,” Jefferson’s interview illustrates how many early twentieth century black communities failed to identify with the narrative of patriotism, freedom and equality that the Fourth of July symbolized for most Americans. However, Jefferson’s recollection does not denote overwhelming despair as a result of that alienation; her memories demonstrate how African American communities created traditions that commemorated their survival of slavery as well as their own unique approaches to citizenship. To commemorate the 150th anniversary of Emancipation Day in Florida, AAHP, through a grant from the UF Center for the Humanities and the Public Sphere, collaborated with the Cone Park Library in Gainesville to host an Emancipation Day program for K-5 children (Appendix B). AAHP compiled archival material and interviews like Jefferson’s into a two-disc set, entitled “Freedom in Florida: Emancipation, Tradition and Community,” which includes an interactive film and audio CD. “Freedom in Florida” is designed to introduce K-5 students to the history of Emancipation Day celebrations in Northern and Central Florida. The interactive film is available on SPOHP’s Youtube page. Other interviews in the collections describe personalized narratives of more well-known African American leaders and freedom fighters, such as the following excerpt from one of two SPOHP interviews with Rev. Jefferson Rogers.

**AAHP 280B Jefferson Rogers**

“[Howard] Thurman was about five-six, and he did more preaching, he probably did more college preaching than anyone you ever heard. And he was in Nebraska for the week of prayer. And he would walk slowly. When he stood up to get behind the pulpit, there were a couple thousand students—this was a white school. He walked slowly to the pulpit. And they looked at him, somebody giggled. Thurman looked at them, only, he walked behind the pulpit, and there was a huge picture of Jesus. And after they laughed, everyone looked at him, and he turned around, and faced the picture of Jesus. He had a conversation with Jesus, with his back turned to the audience, for half an hour. Then he sat down. You know what the president did? The president asked Thurman, could he manage to stay at the school for another two days for conferences… Thurman could change your life. Alay and I talk about another man who speaks differently from Thurman, but who could do the same thing to you. You ever hear of Benjamin Elijah Mays? Howard Thurman, Benjamin Mays… you’ve not heard of Mordecai Johnson… But Mordecai Johnson was the greatest preacher I’ve ever heard in my whole life. When we dropped the bomb on Japan—I was at Howard University then—Mordecai Johnson was president of Howard University, which was a school owned by the United States…Mordecai called together the entire student body and the faculty. This was the day after they’d dropped the bomb on Japan. Do you know what Mordecai did? He justified the Japanese dropping the bomb on America. I sat there. Your head could have been blown off for that! He talked an hour and a half, and we came out of the chapel, and we just stood there and looked at each other. If you’d heard the sermon, you would not have had any choice than to justify what he said, apart from the nerve of the man who could make a speech like that with no other expectation than getting your brains blown out. All of which is to say, when you have the luck of being exposed to men like Dr. Thurman, and Mordecai Johnson, and Benjamin Mays, and Martin Luther King, that kind of a moment can change your whole life… But that, in my judgment, is part of the stuff of the kind of change we’ve seen in a moment of life that both you and I have lived through…”

Jefferson Rogers was personally recruited by Mays to come to Howard University when he was a teenager living in Quincy, Florida. This narrative is a unique and invaluable reflection on the character of...
nationally-recognized African American leaders, based on intimate personal knowledge and experience. Moreover, it offers a glimpse into the clear interchanges between little-known areas of rural Florida and acknowledged arenas of national significance in African American, and broader American, history. Other interviews to be processed through this project include a wealth of Floridian African American memories and oral traditions. Many of these interviews discuss the lives of enslaved ancestors both before and after emancipation, as well as family histories during the Reconstruction period, when many interview participants’ great-grandparents worked to build lives for their families and communities—often, only to see those efforts co-opted or destroyed through white supremacist violence.

Many interviews relate to the civil rights activities in St. Augustine, Florida, which garnered national attention in 1964 when Martin Luther King Jr. and other national figures called for an end to segregation in “America’s oldest city” just prior to the city’s 1965 quadricentennial. These interviews were conducted from the 1970s through the present, and include interviews with rabbis who participated in the marches and were accordingly part of the largest mass arrest of rabbis in American history. SPOHP co-sponsored and filmed a 2014 event in St. Augustine commemorating their efforts; the video is on the SPOHP Youtube channel (Justice Justice). This year, SPOHP was awarded a $20,000 grant in collaboration with the local African American Lincolnville Museum to collect 50 interviews related to early black history in St. Augustine and the wider St. Johns County. A growing number of interviews also discuss the civil rights movement in Tallahassee, Quincy, Gainesville, and Ocala, as well as many Floridians’ participation in Movement activities in Tennessee, Mississippi, the Carolinas, Alabama, and Washington, D.C. Our interviews are quickly expanding through the entirety of the state with upcoming interviews on issues like the 1951 Groveland Four case and interviews with African American fishermen in Lee County.

A wealth of other interviews discuss various community-building efforts such as the founding of black-owned businesses, support organizations, and educational institutions. In particular, dozens of interviews describe black high schools founded under Jim Crow, including perspectives from teachers, administrators, and alumni. Recent scholarship in education is reclaiming the pedagogical philosophies and practices of black high schools such as these, as they prefigured many current theories centered on reforming current American educational practices (Siddle Walker 1996, 2005; Houchen forthcoming). Black high schools were integral community centers throughout the South, and their significance was far from delimited by the field of education. These interviews create intimate and dynamic portraits of black excellence and upbuilding (sensu DuBois 1912, Brown 2008) under Jim Crow, and help to clarify what many African Americans feel was lost during integration.

The interviews subject to this proposal can be divided into two categories: born-digital interviews in need of transcription and analog interviews in need of both digitization and transcription. As mentioned above, AAHP has created over 450 born-digital interviews since 2009, and anticipates breaking 500 before the May 2017 grant start date. Some of the public impact of these interviews can be seen in Appendix B. AAHP anticipates reaching a total of 800 interviews by the close of the grant period in May 2020. This project will ensure that these interviews are fully transcribed, edited, and made publicly available online.

SPOHP has identified 9 analog collections as relevant to this project (Appendix C). While some of the older interviews have been transcribed and are available through the University of Florida Digital Collections (UFDC), many of the transcripts remain in draft form, covered with pencil markings or
editorial annotations. The transcription standards employed for these past collections do not meet current professional expectations as per the Oral History Association’s Evaluation Guidelines (see examples in Appendix D). As a consequence, even in the UFDC’s open access online environment, these interviews with African Americans are difficult to locate and use. These older collections need to be edited, or in some cases re-transcribed, to meet the same standards as the born-digital AAHP interviews. The impact of each of these interviews will be vastly increased by improving the usability of all of them.

History, Scope, and Duration

The project encompasses three major components set to begin May 1, 2017 and completed by April 30, 2020: 1) digitization and transcription of older analog interviews, 2) transcription of born-digital interviews, and 3) promotion of public access to interview collections through public programming, finding aids, and podcasts. SPOHP and the Libraries are working to make these collections fully text-searchable and publicly accessible. This project will result in the transcription of 400 born-digital interviews, the transcription and digitization of 200 analog interviews, and the uploading of an additional 500 interviews to the UFDC that will enter into the final stages of processing by May 2017. Additionally, SPOHP proposes converting 10 video and 10 audio interviews to the OHMS system (see below) to develop a workflow by Summer 2018 for converting all 1100 interviews thereafter. Each interview entered into OHMS requires a complete transcript and thorough metadata and keywords.

The overarching goal of this proposal is to standardize all of SPOHP’s 1100 African American interviews for digital upload to UFDC. For each interview, SPOHP will include:

1. Complete digital audio (MP3 format) for public use
2. Full text-searchable transcripts (PDF format)
3. Complete metadata, standardized across collections for increased usability and discovery
4. Preservation of audio files in WAV format in redundant and “dark” archives as necessary

Since 2008, SPOHP has successfully executed projects similar in design to the one currently proposed. The Poarch Creek Project (2012-13) consisted of four staff members re-transcribing over 70 sub-standard older transcripts originally recorded in 1971 with collaboration and funding from the Poarch Band of Creek Indians. The tribe is currently using these interviews to educate local youth through their regular “Evening with the Elders” program. Similarly, the Mississippi Freedom Summer Oral History and Library Curation Mini-Grant (2013-14) consisted of two staff members taking 110 born-digital interviews –conducted over an eight-year period by SPOHP students and staff–through the complete workflow specified in this proposal, beginning with transcription and ending with final edits and the inclusion of metadata and upload to the UFDC. More complete accounts of these past projects are available in Appendix E.
The State of SPOHP’s Oral History Collections: This proposal will integrate 18 oral history collections, nine analog and nine born-digital, to increase public access and locatability. The analog interviews were conducted using cassette recorders and are preserved in SPOHP’s temperature-controlled archival room. Transcripts of interviews within these collections are presently available in UFDC through typewritten transcripts provided from scanned copies of drafts with editors’ marks noted in pen. The redactions provide not only a barrier to searchability, but also endanger the accuracy of the transcript, as large portions of text were edited in accordance with outdated oral history standards (Appendix D).

Methodology and Standards
The born-digital interviews are conducted using Marantz PMD661 MKII audio recorders. Most of the born-digital interviews are only accessible by appointment through the SPOHP archives. The audio files are available in MP3 and WAV formats and transcripts, where applicable, are available as PDF and DOCX files. Interviewees have conveyed non-exclusive rights to SPOHP through a Deed of Gift form approved by the UF Institutional Review Board (Appendix K). All SPOHP interviews are subject to this process, and for those exceptional instances where Deed of Gift clearance is lacking or unclear, SPOHP staff will be organizing a concerted effort to obtain necessary permissions prior to May 2016. Interviews that are lacking a Deed of Gift or are restricted for any reason will not be processed as part of this project.

Born-digital Workflow: SPOHP has developed a streamlined, time-estimated workflow for processing born-digital interviews. Immediately after an interview is conducted, the audio recorder is returned to the lab and the audio file is uploaded to SPOHP’s internal server as a WAV file. Digital Humanities Production Specialist Deborah Hendrix assesses the audio file and manually adjusts the file’s quality to improve pitch and speed using TwistedWave and Levelator before saving a polished MP3 file. These files are then placed in a queue to be transcribed, audit-edited, and final edited. Once the transcription draft is complete, interview transcripts are scrutinized more closely alongside the audio to verify names, dates and decipher other inaudible language during the audit-edit process by the Born-digital and Digitization Coordinators with knowledge of colloquial language and local figures and place names. A final edit by the Finalization/Dissemination Coordinators ensures that the document is properly formatted, after which metadata is added and the interviews are uploaded to the UFDC.

Digitization Workflow (Analog Audio): With the analog interview collections, the first objective is to assess the audio cassette to ensure that it is in full functioning order. If the cassette is damaged, tape is used to splice broken tape ends and blank tapes are used to replace damaged cassette carriers. Next, the cassettes are digitized by connecting the cassette player to a Marantz PMD 661 digital recorder with at least a 16bit 48k sampling ability in WAV file. Each tape is played to the end on both sides. During the recording process, the audio is played in real time at normal speed while staff monitors the audio for problems such as broken tapes, damaged tape carriers, and poor recording.

Digital recordings are preserved in three formats: the original, untouched recording; the optimized full resolution WAV file; and an MP3 work file. The WAV and MP3 are then manually adjusted by Hendrix to improve pitch and speed using TwistedWave audio editor, including reduction of inherent tape hiss and normalizing audio to proper levels of 12–6 db using the Sound Soap plug-in. This process of adjusting the pitch and weeding out particular environmental conditions can take up to several hours. In archiving, the resulting interview files are copied and saved to a hard drive, repository, and optical media (CD or DVD).
Toast (Roxio) is used to burn audio to data discs or audio CDs. The original “raw” file is not public, but maintained in a “dark archive” and saved for future manipulation when better recovery software methods are available. Once the analog interview is fully digitized, it is ready for transcription, audit-edit, and final edit. From past experience SPOHP has found that it is much more efficient to re-transcribe interviews rather than engage in editing older print transcripts. As with the standard transcription workflow, once the final transcript edits are complete, metadata is added and the interview audio (MP3) and transcript (PDF) are uploaded to the UFDC.

Digitizing Supplemental Documents and Photographs: Many interviews are accompanied by supplementary photographs and documents collected by SPOHP interviewers in the field. When available, documents and images are digitized using similar care for preservation and quality. The Panasonic KV-S2046C feed-scanner is the UFDC standard, while more sensitive documents are scanned using the Microtek ScanMaker 9800XL and the Epson Expression 10000XL. The master files are uncompressed TIFF (ITU T.6) images, scaled to 100% of source document dimensions at bit-depth of 24-bit color or 8-bit gray scale; dpi is 400 at a minimum. Color space is sRGB with scanning software calibrated to a standard RGB palette. We create derivative jpg2000 zoomable images and jpg files for web serving. All images are processed according to the standards outlined in Digital Images: The Guidelines for Master TIFF Image Files.

Metadata Standards: The Libraries host locally created digital resources through the SobekCM Open Source Repository Software, which supports METS/MODS metadata as a primary standard for all materials. Citation information for each digital object is automatically transformed by SobekCM software into various metadata formats for optimal access and interoperability. Records are distributed through library networks and search engine optimization to ensure broad public access to all online materials. SobekCM ensures compliance with individual standards and interoperability across different standards. First, all items in the UFDC are associated upon submission with a Metadata Encoding and Transmission Standard (METS) file that describes descriptive, administrative, and structural information relevant to its display and long-term preservation. UF’s SobekCM also currently utilizes its own METS extension profile. The preferred descriptive metadata standard for the METS is the MARC-based Metadata Object Description Schema (MODS). The initial submission creates a METS/MODS record, and SobekCM automatically creates additional metadata files to support interoperability and access, including MARCXML, Simple and Qualified Dublin Core, and schema.org microdata. SobekCM supports distributing records widely by sharing the Dublin Core records following the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH), automatically adds MARCXML records for all items and adds them to a MARCXML feed to allow all records to be easily imported into library catalogs in the native format for those systems, and supporting a JSON Application Programming Interface (API) for system-level access and application development and integration. Additionally, SobekCM supports best practices for search engine optimization with sitemaps, schema.org microdata, and optimized citation pages for all items. These pages are easily read and indexed by commercial search engines, ensuring that materials are easily stumbled across in regular web searching. Once uploaded to the UFDC, all records are open and fully available for download and use under the terms of Creative Commons CC0.
OHMS (Oral History Metadata Synchronizer): SPOHP is currently adapting its workflows to incorporate the web-based OHMS (Oral History Metadata Synchronizer) system, an open-source framework that efficiently and inexpensively enhances access to oral histories online. Developed at the University of Kentucky by Dr. Doug Boyd, OHMS sets the national standard for cutting-edge research dissemination among programs seeking to improve discoverability of oral history resources. By providing users word-level search capability and an indexed interview with a time-correlated transcript, textual search terms are connected to the corresponding moment in the recorded interview online, where audio, video and transcript are available in a single viewing window. The viewer is revolutionary in its expansion of accessibility for viewers, and its installation into SPOHP's program structure is timely.

In 2014, SPOHP invited Boyd to discuss the technology with representatives of UF Libraries Special Collections and Digital Resources, administrators from the College of Liberal Arts and Sciences, and faculty in the Department of History. Boyd also provided SPOHP with an assessment of its archival-level needs, including storage, collection management, and workflow planning to successfully bring UF's OHMS viewer online. Based on these assessments, AAHP coordinators will select 10 video interviews and 10 audio interviews from the AAHP collection to make them OHMS accessible by Spring 2018. These 10 video and 10 audio interviews will provide a template for transitioning all of SPOHP’s African American history interviews to the OHMS system, and by the end of July 2018 project staff will devise a detailed plan to that effect.

Sustainability of Project Outcomes and Digital Content
The UF Office of the Provost has continued to demonstrate a strong commitment to the collection and preservation of African American oral histories through SPOHP. Since 2009, the Office of the Provost has provided a total of $440,000 to support acquisition, transcription, online distribution, and public programming for AAHP. Furthermore, UF recently approved an undergraduate degree program in African American Studies and increased course offerings in African American history, politics, and culture. Additionally, UF’s Department of History approved its inaugural “4-and-1” program, offering a master’s degree in Oral History, thus providing a stream of graduate students committed to conducting, preserving and using oral history narratives for research purposes. To supplement the work conducted by SPOHP’s paid staff, each semester the program hosts approximately 12 volunteers and 15 undergraduate interns who conduct and transcribe interviews for course credit. UF leadership continues to praise SPOHP’s institutional ties to the local community and local institutions.

Moreover, the Libraries are committed to long-term digital preservation of all materials in the UFDC and UF-supported collaborative projects, as exemplified by the Digital Library of the Caribbean (dLOC). Redundant digital archives, adherence to proven standards, and rigorous quality control methods protect digital objects. The UFDC provides a comprehensive approach to digital preservation, including technical support, reference services for both online and offline archived files, and support services by providing training and consultation on digitization standards. The Libraries maintain redundant servers with copies of all online files, with an additional tape backup as a ready-access archive. In practice consistent for all UFDC files, separate redundant digital archives are maintained by the Florida Digital Archive (FDA). The FDA preparation process creates the Submission Ingest Package (SIP) file with the metadata and in the format for submission to FDA, including: MD5 checksum numbers, file format and version information, and administrative and bibliographic metadata. Information about the archival processing for all digital
Race, Community and Memory: Digitizing African American Oral History in Florida
University of Florida

objects, both online and offline or “dark archived” objects, is tracked and maintained within the SobekCM Management and Reporting Tool (SMaRT) and the SobekCM online system under "Work History." SobekCM "Work History" tracking includes the "History" which lists the workflow name (for the name of the archive and the process; e.g.; FDA ingest), date the workflow occurred, and location/notes (e.g.; the FDA IEID). Under "Work History" is another field titled "Archives" which lists all of the archived files including filename, size, last write date, and archived date.

SPOHP also houses redundant copies of all digital and paper material. Audio cassettes and paper documents, such as old typewritten transcript drafts, field notes, and images are stored in SPOHP’s secure, temperature-controlled archive room in Pugh Hall. Digital files posted to UFDC are backed up on external hard drives and servers at the College of Liberal Arts and Sciences (CLAS).

Dissemination
From its inception, dissemination and collaboration have been central features of AAHP. To encompass the needs of the various communities served, SPOHP’s outreach endeavors are threefold: producing online multimedia, administering oral history training workshops, and facilitating public programs and exhibitions in collaboration with local museums.

First, AAHP produces audio podcasts for SPOHP’s iTunes channel. These podcasts feature some of the most hard-hitting and thought-provoking sections of interviews from the AAHP collection and have been used for educational purposes. SPOHP also maintains an active social media presence through the SPOHP website, YouTube channel and an RSS feed for new items in the SPOHP Digital Collections. AAHP maintains Twitter, Facebook, and Instagram accounts to disseminate information about upcoming events and updates to the community. Additional web-based information is disseminated through SPOHP’s curated email listserv of 1200 contacts and a mailing list with more than 800 friends of SPOHP. Results of these efforts from 2006 to 2015 produced 1,700,345 total view counts in the UFDC collections and 33,921 unique visitors who accessed 227,776 interviews over the nine-year recordkeeping span.

Second, AAHP regularly partners with churches and other local organizations throughout Florida, facilitating oral history workshops and presentations on African American history. SPOHP also teaches a university-based oral history seminar every semester, including summer, and this seminar plays an integral role in the ability to simultaneously teach interviewing and digital humanities skills while giving students hands-on experience in interviewing, transcribing, and processing the collection writ large. Amateur and professional researchers continue to use AAHP’s oral history collections as primary source material for manuscripts, academic articles, and masters and doctoral research (Appendix F). Furthermore, AAHP has submitted a formal book proposal to Oxford University Press to highlight powerful narratives from the collections. Intended to be scholarly but with wide public appeal, the book is loosely modeled after SPOHP Director Ortiz’s work on Remembering Jim Crow (Appendix F). Following the success of Gator Tales, SPOHP hopes to leverage its partnership with other UF departments to explore new and innovative ways of using AAHP’s rich oral history collection as well.

Third, SPOHP holds public events and panel discussions on the UF campus that are free and open to the public, consistently drawing over 100 community members, researchers, and students. One hallmark event, “An Evening with the Dues,” was the last recorded public presentation with Florida civil rights
icon Dr. Patricia Stephens Due. This presentation played an important role in the Florida Museum’s 2014-15 *Civil Rights in the Sunshine State* exhibit (Appendix B). Replicating this success, we are collaborating with the African American Lincolnville Museum in St. Augustine who have agreed to serve as a regional repository for our oral history collection and will use interview clips in their exhibits. Each Spring SPOHP will host public events promoting the proposed work. The 2018 program will commemorate the integration of the Tallahassee public transit system following the Tallahassee Bus Boycott, the 2019 event will feature reflections on Jim Crow segregation in Florida, and the 2020 event will discuss the teaching of African American history in Florida.

**Work Plan**

Paul Ortiz and Jana Ronan will supervise the proposed work plan. One Born-digital Coordinator will supervise the transcription of born-digital interviews, while another Digitization Coordinator will supervise the digitization and transcription of the older audio cassette interviews. Two additional Finalization/Dissemination Coordinators will be in charge of finalizing digital projects and dissemination. Over the course of three years SPOHP intends to fully transcribe and upload 600 interviews to UFDC (400 born-digital and 200 analog). Distributed evenly amongst SPOHP staff, each of the six transcriptionists will complete an average of 33 interview transcripts per academic year, 11 each semester, or three transcripts each month. The coordinators will upload an additional 500 interviews that will be finalized before the start of the May 2017 grant period. In total, 1100 interviews will be uploaded to the UFDC by the end of the proposed project in May 2020.

**Staff Responsibilities**

The project team requests NEH funding totaling $349,900. Of that amount, $233,267 is allocated for direct costs of temporary student and OPS personnel and indirect costs of $116,633. UF’s contributed cost share totaling $356,686 includes documented effort as listed below in the *Project Staff* section of this proposal, plus contributed forgone indirect costs. During the academic year, four student assistant transcriptionists will be hired at $13.50/hour for 10 hours/week (Appendix J). The Born-digital Coordinator, Digitization Coordinator, and Finalization/Dissemination Coordinators will be hired as year-round Graduate Research Assistant staff at .5 FTE at $7553/semester, $22,659 for the year plus benefits. The UF College of Liberal Arts and Sciences has agreed to provide tuition waivers to each coordinator for the duration of the project period.

SPOHP’s project goal is to transcribe 50 born-digital interviews and transcribe and digitize 25 analog, audio cassette interviews each semester. Digital Humanities Production Specialist, Hendrix, will oversee
digitization, Ronan will oversee library operations and Ortiz will oversee project management. Ortiz and Ronan will meet with the project team at the end of each semester to ensure that the goals for the upcoming academic semester are clearly outlined.

The Born-digital Coordinator will supervise two student assistants whose sole task will be to transcribe born-digital interviews. The coordinator will audit-edit the interviews to ensure quality control and forward them to the Finalization/Dissemination Coordinator. The Digitization Coordinator will supervise two transcriptionists who are in charge of transcribing analog interviews, and likewise audit-edit their transcription drafts. Once transcripts are audit-edited, and the necessary audio is digitized, the Finalization/Dissemination Coordinator will conduct a final edit and add metadata to the interview. Ronan will then upload the interview audio and final transcripts to the UFDC website. All three coordinators will collaborate with Ortiz to organize and enact the final dissemination plans, and throughout each academic year the team will produce a podcast series detailing hard-hitting stories or major themes which will be uploaded to the SPOHP podcast channel on iTunes.

Once digitized, SPOHP will increase public and academic engagement with these collections through its Dissemination section of this proposal. By Spring 2020, SPOHP and the Libraries will create an online Finding Aid with information on the interview collections, as well as relevant archival collections and published literature accessible through the Libraries.

<table>
<thead>
<tr>
<th>Individual Events</th>
<th>Recurring Events</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Training</strong></td>
<td>Meetings</td>
</tr>
<tr>
<td>Training</td>
<td>PrincipalInvestigators will meet with entire project team at the close of each semester to discuss progress, troubleshoot, and plan ahead for next semester</td>
</tr>
<tr>
<td>Metadata</td>
<td>All goals described pertain to a May 2020 final deadline</td>
</tr>
<tr>
<td>OHMS</td>
<td>Born-digital</td>
</tr>
<tr>
<td>Full synchronization of 10 audio interviews and transcripts</td>
<td>Transcribe 400 interviews at rate of 50/semester</td>
</tr>
<tr>
<td>Full synchronization of 10 video interviews and transcripts</td>
<td>Analog</td>
</tr>
<tr>
<td>Detailed estimate of rate for OHMS synchronization for remainder of SPOHP African American history interviews</td>
<td>Transcribe 200 interviews at a rate of 25/semester</td>
</tr>
<tr>
<td>Dissemination Plan</td>
<td>Additional</td>
</tr>
<tr>
<td>Detailed outline for public programs, promotional materials covering the duration of the grant period</td>
<td>500 transcripts ready for final processing before inception of project in May 2017</td>
</tr>
<tr>
<td></td>
<td>UFDC Upload</td>
</tr>
<tr>
<td></td>
<td>1100 edited transcripts, audio, and metadata uploaded at rate of 122/semester</td>
</tr>
<tr>
<td></td>
<td>Podcasting</td>
</tr>
<tr>
<td></td>
<td>Create and disseminate at least 40 high-quality podcasts at rate of 5/semester</td>
</tr>
<tr>
<td></td>
<td>Apply metadata and keywords to podcasts in consistent manner with interviews</td>
</tr>
<tr>
<td></td>
<td>Public programs</td>
</tr>
<tr>
<td></td>
<td>Tallahassee Bus Boycott</td>
</tr>
<tr>
<td></td>
<td>Jim Crow in Florida</td>
</tr>
</tbody>
</table>
Contested Legacies Spring 2020 public program critically examining the legacy of the civil rights movement and integration

Research Portal

| Database | Publish online database of institutional repositories holding Florida African American oral histories by Dec 2018 |
| User portal | Publish online user portal for entirety of SPOHP’s African American history interviews by Dec 2019 |
| Finding aid | Post comprehensive finding aid on UFDC to link SPOHP African American history interviews with Libraries Special Collections resources by Dec 2020 |

Staff

Within the organization, SPOHP’s successive directors and advisory board have created a strong infrastructure from which SPOHP has been able to build its African American oral history collection. SPOHP and the Libraries’ staff, coordinators, students and partners span the disciplinary breadth with advanced degrees in History, Education, Library Science, Digital Humanities and Anthropology.

Advisory Board

The advisory board of directors includes acclaimed international scholars in oral history, race and ethnic studies, and community organizations. The advisory board guides SPOHP in current and future research projects and provides expert advice on recent intellectual trends. They will provide guidance and academic support on the dissemination projects, particularly in regards to content of the public programs and podcasting. Through the board of directors, SPOHP has access to top scholars in the fields of African American Studies, History, and Ethnic Studies. The current advisory board includes (Appendix G):

- Akinyele Umoja, Ph.D., Georgia State University
- William H. Chafe, Ph.D., Duke University
- Michael Honey, Ph.D., U of Washington, Tacoma
- Benjamin Houston, Ph.D., Newcastle University
- Hasan Jeffries, Ph.D., Ohio State University
- William Loren Katz, M.A., Author and Consultant
- Gaye Theresa Johnson, Ph.D., UC Santa Barbara
- Carlos Muñoz, Ph.D., UC Berkeley
- Solymar Solá Negrón, Proyecto Algarabía
- Vicke Ruiz, Ph.D., University of California, Irvine
- Caroline Vickers, J.D., Howard University Law

Project Staff

Paul Ortiz, Ph.D., Project Director. Director of the SPOHP and Associate Professor of History at UF (Cost share: 10% FTE for three years totals $44,412) Ortiz is a nationally-recognized scholar of American history. He is the recipient of numerous book awards and is a co-editor of Remembering Jim Crow: African Americans Tell About Life in the Jim Crow South, a book that grew out of the NEH-sponsored “Behind the Veil: African American Life in the Jim Crow South,” oral history project that Ortiz worked on as a graduate student at Duke University. His book Emancipation Betrayed is considered the definitive text on the making of segregation in Florida. Ortiz served as president of the Oral History Association in 2014. Project Role: Ortiz’s responsibilities include overseeing technical aspects of interview processing, meeting with Smathers Libraries’ staff, and budget management.

Jana Ronan, Co-P.I. (Cost share: 10% FTE for three years totals $40,868) Ronan serves as the subject specialist for African American Studies at the George A. Smathers Library as well as Chair of Library West, the Humanities and Social Sciences Library at the University of Florida. She most recently
successfully partnered with SPOHP to transcribe 100 Mississippi Freedom Summer civil rights oral histories and post them online on the UFDC. These transcripts have received nearly 5,000 visits to date since being made available in Spring 2014. **Project Role:** As Co-P.I. and subject specialist, Ronan will supervise work at the library, including uploading audio, transcripts, and document/image files to the UFDC, and advising on metadata.

**Shelley Arlen,** Associate University Librarian (Cost share: 5% FTE for three years totals $16,020) Arlen has worked in multiple capacities, including management, in research libraries at the University of Oklahoma and UF for over 35 years. Arlen is now U.S. and British History Librarian in the Humanities & Social Sciences Department of the UF Libraries. Arlen has developed digital tutorials/histories using primary sources. **Project Role:** Arlen will support dissemination efforts, including panel discussions and public programs, as well as the development and promotion of library subject guides.

**Sophia Acord,** Acting Director of Center for the Humanities and the Public Sphere and Lecturer in Sociology and Criminology & Law will contribute 0.02% FTE, or 30 hours per year. Acord has worked as a Specialist Researcher at the UC Berkeley Center for Studies in Higher Education, and the Mellon-funded Future of Scholarly Communication Project. Dr. Acord has also provided consultancy services in the areas of digital libraries, graduate student training, online learning, and humanities research centers. **Project Role:** Collaborating with project team to build useful ancillary materials around newly-digitized transcripts, build research portal to provide access to transcripts and ancillary materials, and devise strategies to introduce materials into UF curriculum.

**Deborah Hendrix,** Digital Humanities Production Specialist (Cost share: 20% FTE for three years totals $26,162) Hendrix is SPOHP’s technology coordinator, archivist and videographer, and has worked with the program since 2000. Hendrix has produced several documentaries and short films and supervised all editing and management of audio and video material at SPOHP. **Project Role:** Hendrix will oversee digitization and archiving, and train staff in digitization methods and industry standards.

**Laurie Taylor, PhD,** Digital Humanities Librarian (Cost share: 5% FTE for three years totals $16,486) Taylor is the Technical Director for the Digital Library of the Caribbean (dLOC), co-chair of the campus-wide Data Management/Curation Task Force, co-convener of the Digital Humanities Working Group, and liaison team member for data curation and digital scholarship projects with UF Libraries. **Project Role:** Taylor will disseminate project activities and products with constituents at UF and through the nascent Florida Digital Humanities Consortium and dLOC, as well as liaise with full project team and scholars for future expansions and shared scholarly cyber infrastructure for processing and promoting oral histories.
### History of grants

#### Internal UF Grants Funded

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Period</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>George A. Smathers Libraries</td>
<td>August 2013–May 2014</td>
<td>$5000</td>
</tr>
<tr>
<td>Freedom Summer Oral History and Library Curation Mini-Grant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Center for the Humanities and the Public Sphere</td>
<td>Spring 2015</td>
<td>$2610</td>
</tr>
<tr>
<td>Emancipation Day exhibit and K-5 event at Cone Park Library</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UF St. Augustine Historic Preservation</td>
<td>Summer 2016</td>
<td>$20,000</td>
</tr>
<tr>
<td>Saint Augustine African American History project (SAAH)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Office of the Provost</td>
<td>2010 through 2018</td>
<td>$440,000</td>
</tr>
<tr>
<td>Alachua County African American History Project (AAHP)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Outside Transcription Grants Funded

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Period</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Park Service</td>
<td>May 2012–March 2013</td>
<td>$21,650</td>
</tr>
<tr>
<td>Underground Railroad Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poarch Band of Creek Indians</td>
<td>Spring 2012–Spring 2013</td>
<td>$53,850</td>
</tr>
<tr>
<td>Poarch Creek Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panama Canal Museum</td>
<td>November 2009–October 2013</td>
<td>$19,100</td>
</tr>
<tr>
<td>Panama Canal Museum Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Bankruptcy Court</td>
<td>August 2010–December 2015</td>
<td>$36,000</td>
</tr>
<tr>
<td>Federal Judges Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Florida Humanities Council</td>
<td>October 2015</td>
<td>$3100</td>
</tr>
<tr>
<td><em>Gator Tales</em> to Oral History Association annual meetings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Endowment for the Humanities/American Library Association</td>
<td>2015-2016</td>
<td>$10,000</td>
</tr>
<tr>
<td>Programming grant, <em>Latino Americans: 500 Years of History</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poarch Band of Creek Indians</td>
<td>Spring 2016–Fall 2017</td>
<td>$156,584</td>
</tr>
<tr>
<td>Hugh Rozelle Project</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Project Deliverables

I. Interview Transcription and Upload
A total of 1100 oral history interviews from 18 different SPOHP collections will be uploaded to the UFDC in accordance with its open-access policies. Each uploaded interview will include both full text-searchable transcript and digital audio, and each will be furnished with metadata according to professional standards and best practices.

SPOHP anticipates 500 interviews being ready for the final stages of processing by May 2017, the inception of the proposed project. Of the remaining 600 interviews, 400 are born-digital, while 200 will be digitized from older, analog collections. By May 2020, all 1060 interviews will be uploaded to UFDC. These 1100 interviews account for upwards of 800 hours of audio and/or video which will be fully digitized and uploaded onto UFDC alongside the transcripts. Having both transcripts and digital audio/video is a necessary precursor to importation into the OHMS system devised by the Nunn Center at the University of Kentucky (see Narrative).

II. Dissemination
There are three basic deliverables relating to dissemination, besides the metadata and open access searchability described above.

1) SPOHP and the Libraries will collaborate on producing a research portal and detailed finding aid to facilitate use by researchers, students, and the general public. The research portal will offer background history on African American history in Florida, a user-friendly system for navigating the 1100 interview transcripts and audio uploaded through this project, and information on the metadata and keywords used in cataloging the collections. The finding aid will help to articulate SPOHP’s collections with the extensive holdings in the UF Libraries Special Collections.

2) SPOHP will hold annual public programs promoting the contents of the collections, building on a successful history of such efforts (Appendix B). The 2018 program will explore the Tallahassee Bus Boycott, the 2019 event will focus on the Jim Crow era throughout Florida, and the 2020 event will discuss the curricular and pedagogical challenges of teaching African American history in Florida.

3) SPOHP will generate a podcast series featuring a minimum of 40 high-quality podcasts highlighting significant themes from the collections, as well as examining significant events and institutions described in the collections. These podcasts will be posted on SPOHP’s iTunes channel, and promoted via the finding aid and research portal, as well as SPOHP’s extensive social media network.
**List of Grant Participants**

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acord, Sophia</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Arlen, Shelley</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Chafe, William H.</td>
<td>Duke University</td>
</tr>
<tr>
<td>Effros, Bonnie</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Farver, Janine</td>
<td>Florida Humanities Council</td>
</tr>
<tr>
<td>Hendrix, Deborah</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Hearn, Michelle</td>
<td>Florida Museum</td>
</tr>
<tr>
<td>Honey, Michael</td>
<td>University of Washington, Tacoma</td>
</tr>
<tr>
<td>Houston, Benjamin</td>
<td>Newcastle University</td>
</tr>
<tr>
<td>Jeffries, Hasan</td>
<td>Ohio State University</td>
</tr>
<tr>
<td>Jenkins, Tamarra</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Johnson, Gaye T</td>
<td>University of California, Santa Barbara</td>
</tr>
<tr>
<td>Marshall, Kevin</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Muñoz, Carlos</td>
<td>University of California, Berkeley</td>
</tr>
<tr>
<td>Negrón, Solymar S.</td>
<td>Proyecto Algarabia</td>
</tr>
<tr>
<td>Ortiz, Paul</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Reakes, Patrick</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Ronan, Jana</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Ruiz, Vicki</td>
<td>University of California, Irvine</td>
</tr>
<tr>
<td>Smith, Ann</td>
<td>Matheson Museum</td>
</tr>
<tr>
<td>Taylor, Laurie</td>
<td>University of Florida</td>
</tr>
<tr>
<td>Umoja, Akinyele</td>
<td>Georgia State University</td>
</tr>
<tr>
<td>Vickers, Caroline</td>
<td>Howard University Law</td>
</tr>
</tbody>
</table>
# Budget Form

Applicant Institution: *University of Florida*

Project Director: *Paul Ortiz*

Project Grant Period: *May 01, 2017 - April 30, 2020*

## 1. Salaries & Wages

<table>
<thead>
<tr>
<th>Details/Notes</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Project Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Born-Digital Coordinator (GRA)</strong></td>
<td>$21.788/hr x 40 hr/pp x 26.1</td>
<td>$22,660</td>
<td>$22,660</td>
<td>$22,660</td>
</tr>
<tr>
<td><strong>Digitization Coordinator (GRA)</strong></td>
<td>$21.788/hr x 40 hr/pp x 26.1</td>
<td>$22,660</td>
<td>$22,660</td>
<td>$22,660</td>
</tr>
<tr>
<td><strong>Student Transcriptionist (3)</strong></td>
<td>$13.50/hr x 20 hr/pp x 26.1 x 3</td>
<td>$21,141</td>
<td>$21,141</td>
<td>$21,141</td>
</tr>
</tbody>
</table>

## 2. Fringe Benefits

<table>
<thead>
<tr>
<th>Details/Notes</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Project Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Graduate Assistant (2)</strong></td>
<td>20.40% per GA / annual 3% increase</td>
<td>$9,245</td>
<td>$10,650</td>
<td>$12,236</td>
</tr>
<tr>
<td><strong>Student Transcriptionist (3)</strong></td>
<td>2.5% per STAS / annual 0.3% increase</td>
<td>$529</td>
<td>$592</td>
<td>$634</td>
</tr>
</tbody>
</table>

## 3. Consultant Fees

$0

## 4. Travel

$0
<table>
<thead>
<tr>
<th>5. Supplies &amp; Materials</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>$0</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$0</td>
</tr>
<tr>
<td>7. Other Costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$0</td>
</tr>
<tr>
<td>8. Total Direct Costs</td>
<td>Per Year</td>
<td>$76,234</td>
<td>$77,702</td>
<td>$79,331</td>
<td>$233,267</td>
</tr>
<tr>
<td>9. Total Indirect Costs</td>
<td>50.00%</td>
<td>Per Year</td>
<td>$38,117</td>
<td>$38,851</td>
<td>$39,665</td>
</tr>
<tr>
<td>10. Total Project Costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(Direct and Indirect costs for entire project)</td>
</tr>
<tr>
<td>11. Project Funding</td>
<td></td>
<td>a. Requested from NEH</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Federal Matching Funds:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>TOTAL REQUESTED FROM NEH:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Cost Sharing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Applicant's Contributions:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Third-Party Contributions:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Project Income:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Other Federal Agencies:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>TOTAL COST SHARING:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Total Project Funding</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Project Costs must be equal to Total Project Funding ----> ( $349,900 = $706,586 ?)
Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds ----> ( $0 ≥ $0 ?)
Bibliography

Afro-American

Allman, T.D.

Atlanta Constitution
Dec 9, 1922, “Negro in Florida Burned at Stake,” p. 9
Dec 10, 1922, “Town in Florida Reported Quiet After Lynching,” p. 14

Brown, Leslie

Brown, Leslie, and Annie Valk

Chafe, William,

DuBois, W.E.B.
1912 “The Upbuilding of Black Durham: The Success of the Negroes and Their Value to a Tolerant and Helpful Southern City.” World’s Work 23: 334-38.

Douglass, Frederick

Houchen, Diedre

Martinez

Ortiz, Paul

Siddle Walker, Vanessa

Winsboro, Irvin D. S., ed.

Winsboro, Irvin D. S., and Joe Knetsch
FOR IMMEDIATE RELEASE
June 2015

Contact: Anne Hartman
312.606.0722 or ahartman@archivists.org

The Samuel Proctor Oral History Program Receives Diversity Award from the Society of American Archivists

CHICAGO—The Samuel Proctor Oral History Program (SPOHP) at the University of Florida is a 2015 recipient of the Diversity Award given by the Society of American Archivists (SAA). The award will be presented at a ceremony during the SAA Annual Meeting in Cleveland, August 16–22. The award recognizes an individual, group, or institution for outstanding contributions in advancing diversity within the archives profession, SAA, or the archival record.

SPOHP teaches students, independent scholars, and community organizations how to bring history to life through oral history interviews. SPOHP teaches the craft and intellectual traditions of oral history through university seminars and community-based workshops. Since its founding in 1967, SPOHP has conducted more than seven thousand interviews and transcribed more than 150,000 pages of material from the interviews. Its current roster of projects, including the Alachua County African American History Project, the Mississippi Freedom Project, the Veterans History Project, the Native American History Project, and the Latina/o Diaspora in the Americas Project, represent the breadth of the program’s impact on diversifying the archival record.

One supporter wrote that SPOHP’s “relentless pursuit of community knowledge, local voices, and academic transformation has created a monumental program that has impacted the lives of countless people in Florida and across the nation.”

SPOHP joins the Evanston, Illinois, nonprofit Shorefront as the 2015 recipients of the Diversity Award.

-30-

Founded in 1936, the Society of American Archivists is North America’s oldest and largest national archives professional association. SAA’s mission is to serve the educational and informational needs of more than 6,000 individual and institutional members and to provide leadership to ensure the identification, preservation, and use of records of historical value. For more information, visit www.archivists.org.
The Office of Archives and Records Management at the Poarch Band of Creek Indians invites you to an Evening with the Elders Featuring our Tribal Council

Tuesday, June 23, 2015 at 6:00 p.m.

Old Family Services Auditorium, Building 500

Join us to hear our Tribal Council and the voices of their family members who were interviewed by Dr. J. Anthony Paredes in 1972. You will also hear clips about tribal history by former Tribal Attorney Mr. Hugh Rozelle whose voice was digitized by the University of Florida.

Everyone is invited. Dinner will be served.

Questions? Call Ms. Ellen O’Barr at 446-4941 or Dr. Deidra Suwanee Dees at 446-4940
JOIN US FOR A SPECIAL EMANCIPATION DAY PROGRAM AT CONE PARK LIBRARY!

WEDNESDAY, MAY 20, 2015 2:30 PM

- Learn the history of Emancipation Day celebrations in Florida
- Craft your own miniature maypoles, a standard tradition in Floridian Emancipation Day celebrations.
- March in a mini-parade on the Cone Park Library lawn to commemorate Emancipation Day.
- Light refreshments will be served.

This event is sponsored by the Center for Humanities and the Public Sphere with support from the Rothman Endowment and the following partners:

- Cone Park Library Resource Center
- One Community. Many Voices.
- Samuel Proctor Oral History Program
- AFRICAN AMERICAN HISTORY PROJECT
- Alachua County Library District
Exhibit Shows Florida as a Battleground in the Nation’s Civil Rights Movement

Published on Feb 27, 2015
When people think about the Civil Rights movement in the United States, the first things that typically come to mind are events such as the Montgomery bus boycott, the March on Washington, or the race riots in Detroit and Newark. At the same time these events were occurring, however, there were many Civil Rights demonstrations and protests in Florida.

In Tallahassee, the Museum of Florida History is displaying an exhibit called “Civil Rights in the Sunshine State.” It showcases Florida events and the individuals who contributed to the advancement of the Civil Rights movement in Florida and in the nation as a whole. The exhibit includes a variety of information and photographs as well as artifacts and archival video material focusing on the events that led up to the passage of the Civil Rights Act of 1964 and the subsequent efforts to fully implement the act.

The exhibit’s span of history begins in the post-Civil War Reconstruction era and continues through the 20th Century efforts to desegregate schools and businesses, secure voting rights for minorities, and combat longstanding racial prejudice and hate groups, including many active chapters of the KKK. Many of the leaders associated with the Civil Rights movement were involved in events in Florida. In June of 1964, for instance, Dr. Martin Luther King Jr. and his aides were arrested while attempting to desegregate the Monson Motor Lodge in St. Augustine. Among the video clips in the exhibit are several that cover the 1964 demonstrations in St. Augustine, including one of Dr. King encouraging activists in the city. There are also various film clips including Dr. King speaking at Bethel A. M. E. Church in Miami.

Some of the earliest protests in Florida centered on the lack of access to adequate beach facilities. This led to “wade-in” demonstrations throughout the state. During most of the Twentieth Century, under the Jim Crow laws of that era, virtually all of the public beaches in the state were designated for whites only.

A few affluent African Americans, including Frank Butler (Butler Beach in St. Augustine) and Abraham Lincoln Lewis (American Beach on Amelia Island near Jacksonville) purchased land in order to allow other African Americans to use the beach. The Amelia Island beach was the setting for director John Sayles’s 2002 movie, “Sunshine State,” which dealt with racial issues as well as issues related to development and the environment.

In Fort Lauderdale, the only beach available to African-American residents was owned by Arthur T. Galt. In 1953, when this beach was sold to investors who wanted to develop luxury hotels on what was to become known as the Galt Ocean Mile, black residents were going to lose the only beach to which they then had access. Broward County finally purchased land for a “black beach” (http://www.broward.k12.fl.us/olddillardmuseum/WhatsNew/Separated%20Waters%20Promo.html) in 1954, but it lacked good facilities and didn't even have an access road. Would-be beachgoers had to take a ferry in order to reach it. Dr. Von Mizell and Eula Johnson, President of the Fort Lauderdale chapter of the NAACP, led a series of “wade-ins” during the summer of 1961 in order to demand beach access. The City of Fort Lauderdale went as far as to sue the NAACP, but in court the NAACP won a victory that led to desegregation of the beaches in Fort Lauderdale.

St. Augustine had similar wade-ins, both at local beaches and swimming pools. On June 18, 1964, a few days
After Dr. Martin Luther King Jr. and his colleagues were arrested and denied access to the Monson Motor Lodge, a group of black and white demonstrators protested by swimming in the pool. Manager Jimmy Brock resorted to pouring acid into the pool to get them out. This event is considered significant in leading to the passage of the Civil Rights Act of 1964 as TV coverage of Brock's hateful act caused a widespread backlash.

Meanwhile, beaches weren't the only venue for protests. Lunch counter sit-ins were occurring in cities throughout the United States, including Miami, Tallahassee, and Jacksonville. The Museum of Florida History's exhibit includes a stool from a Woolworth’s store in Jacksonville, where an August 13, 1960, sit-in was primarily led by junior and senior high school students. Rather than serve the students, Woolworth's and many other Jacksonville lunch counters shut down for about two weeks. A Florida State University student, Richard Parker, was the only white student to participate in the Jacksonville sit-in.

In the state's capital city, a major activist was Florida A&M University (FAMU) student Patricia Stephens Due. Due was involved with the Congress Of Racial Equality (CORE), which described itself as a “national organization with affiliated local groups working to erase the color line through direct, nonviolent action.” That's according to a replica of a CORE pamphlet, which can be procured at the museum.

Patricia Due and her sister, Priscilla, established a student chapter of CORE on the FAMU campus. CORE later organized many sit-ins in Tallahassee. When participants were arrested, the students chose “jail over bail” in order to protest segregation. In fact, Ms. Due was arrested throughout Florida so many times that in one of the video clips, a reporter actually asks her, “How do the jail cells compare in North and South Florida?” Due and many other students from Florida's historically black colleges and universities (HBCUs) were instrumental in advancing civil rights in Florida.

The “Civil Rights in the Sunshine State” (http://www.museumoffloridahistory.com/exhibits/coming.cfm) exhibit is on display at the Museum of Florida History in Tallahassee until April 5, 2015.

Related Posts

(http://floridaverve.org/photo-of-the-week-fisherman/)
(http://floridaverve.org/a-college-miracle-how-some-bright/)
(http://floridaverve.org/photo-of-the-week-fourth-of-july/)
(http://floridaverve.org/book-review-paul-ahos-surfing-florida/)
UF School of Theatre and Dance Presents *Gator Tales*

Gainesville, FL— From February 13 to 22, 2015, the UF School of Theatre and Dance will perform a new drama entitled *Gator Tales*, an original play devised and directed by Professor Kevin Marshall in conjunction with the UF Samuel Proctor Oral History Program (SPOHP). This is the first time that interviews from the SPOHP collection have been adapted to a full-length theatrical production. Inspired by the unique experiences of African American students at the University of Florida, from the first students who attended more than 50 years ago to members of the current student body, *Gator Tales* dramatizes honored stories from SPOHP’s African American History Project archive. This live theatre performance brings vividly to life the voices of local people who struggled for civil rights and the generations that followed. Featured voices include:

- Joel Buchanan
- Ron Coleman
- Bernard Hicks
- Thomas Holland Fay
- Joseph McCloud
- Maime Lee Meath
- Evelyn Moore Mickle
- Stephan Mickle
- Leitha Nichols
- David Padgett
- Laura Scott Reaves
- Samuel Taylor
- Gladys Thompson
- Albert White

*Gator Tales* will premiere on Friday, February 13, 2015 at 7:30 pm in the Blackbox Theatre at McGuire Pavilion (1800 McCarty Drive). Performances will follow on February 14 and 17-21 at 7:30 pm and on February 15 and 22 at 2:00 pm. Tickets are $17 for the general public and $13 for seniors and UF students, faculty, and staff. Parking is available in the Reitz Union parking garage and the parking lot at Center Drive and Museum Road.

To purchase tickets visit the University Box Office website at [http://oconnellcenter.ufl.edu/BoxOffice/University_Box_Office.aspx](http://oconnellcenter.ufl.edu/BoxOffice/University_Box_Office.aspx).

For more information about the UF School of Theatre and Dance, visit [http://www.arts.ufl.edu/welcome/td/](http://www.arts.ufl.edu/welcome/td/)

For more information about the Samuel Proctor Oral History Program, visit [http://oral.history.ufl.edu/](http://oral.history.ufl.edu/) or call 352-392-7168
**Professor Kevin Marshall’s synopsis of Gator Tales:**

*Gator Tales* will open February 13, 2015 for a two week run through February 22nd as part of the School of Theatre and Dance mainstage season. *Gator Tales* is a highly provocative drama that raises questions and spotlights a very uncomfortable part of Florida history that needs to be shared with a large audience.

One of the major projects of the Samuel Proctor Oral History Program is the African American collection. *Gator Tales* centers on Gator Pioneers: Celebrating the Firsts and the unique history of the first African Americans who studied and worked here at the once all white University of Florida. Bringing to life their fascinating stories has been a journey filled with drama, some comedy and tales of opportunity, disappointment, humanity and achievement. *Gator Tales* examines Jim Crow era Florida through the Civil Rights era up to recent local history. The production will showcase media and visual representations of the period using photographs, newspaper clippings, film footage and other media that can provide a historic visual context for this devised theatrical piece. Material from the UF archives and other public media archives will create an immersive environment to enhance understanding and emotional impact for the audience.
Devised & Directed by Kevin Marshall

50+ YEARS OF INTEGRATION AT THE UNIVERSITY OF FLORIDA

FEBRUARY 13 - 22
BLACK BOX THEATRE, NADINE MCGUIRE PAVILION

University Box Office: (352) 392-1653 or www.ticketmaster.com

Photo courtesy of University Archives Photograph Collection, Special and Area Studies Collections, George A. Smathers Libraries

Based on interviews from the Samuel Proctor Oral History Program
Appendix C: Description of Selected Interview Collections

<table>
<thead>
<tr>
<th>Born-Digital Collection</th>
<th>Selected interviews</th>
<th>In need of transcription</th>
<th>Ready for finalization by May 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAHP &amp; URR</td>
<td>800 (projected)</td>
<td>426</td>
<td>354</td>
</tr>
<tr>
<td>SACR &amp; SAAH</td>
<td>59</td>
<td>50</td>
<td>9</td>
</tr>
<tr>
<td>SA &amp; VIDS</td>
<td>5</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>FAF, UFF, &amp; WAF</td>
<td>29</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td><strong>Totals:</strong></td>
<td><strong>893</strong></td>
<td><strong>483</strong></td>
<td><strong>390</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Collection to be Digitized</th>
<th>Selected interviews</th>
<th>In need of (re/)transcription</th>
<th>Ready for finalization by May 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>BTV</td>
<td>58</td>
<td>44</td>
<td>14</td>
</tr>
<tr>
<td>AL</td>
<td>16</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>CRG</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>CRSTA</td>
<td>14</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>FAB</td>
<td>59</td>
<td>59</td>
<td>0</td>
</tr>
<tr>
<td>FB</td>
<td>117</td>
<td>117</td>
<td>0</td>
</tr>
<tr>
<td>OVTN</td>
<td>59</td>
<td>0</td>
<td>59</td>
</tr>
<tr>
<td>UF</td>
<td>36</td>
<td>0</td>
<td>36</td>
</tr>
<tr>
<td>Matheson</td>
<td>12</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td><strong>Totals:</strong></td>
<td><strong>373</strong></td>
<td><strong>255</strong></td>
<td><strong>118</strong></td>
</tr>
</tbody>
</table>

| **Grand total:**          | **1266**            | **738**                     | **508**                          |

The above tables illustrate three things:

1) The number of interviews selected from each collection as being relevant this project

2) The number of each in need of being transcribed or retranscribed

3) The number of each that will be ready, by the inception of NEH support in May 2017, for the finalization procedures outlined in the project narrative

In total, there are 1266 potential interviews relevant to the project. Of these, SPOHP will transcribe 600 (400 born-digital interviews plus 200 digitized from analog interviews). However, 500 additional interviews will be ready by May 2016 for the finalization stages outlined in this grant, and will be included in processing so as to maximize the standardization of metadata and intertextual usability. By the conclusion of the proposed project in May 2020, 1100 interviews will be uploaded to UFDC with searchable complete transcripts, digitized audio, and complete metadata.
Appendix C: Description of Selected Interview Collections

BORN-DIGITAL COLLECTIONS

AAHP
The Alachua County African American History Project (AAHP) includes more than 450 born-digital interviews with African Americans throughout the state of Florida. Since 2009, researchers and students have been collecting interviews with UF alumni, former teachers and alumni of historically black high schools, community elders, political leaders, survivors of massacres, Black Seminoles, members of the Gullah Nation and Civil Rights activists. These interviews speak to a wide variety of perspectives on African American life in Florida, and some narratives include family histories stretching to the early 19th century, including Black Seminoles, and descendants of enslaved Floridian African Americans. We anticipate AAHP growing to include 800 interviews by the end of the grant period in May 2020.

FAF
The Farmworker Association of Florida (FAF) collection is born-digital, and includes interviews conducted in 2012 related to agriculture and farming. The 24 selected interviews were conducted with African American farmers and farmworkers.

SA
The Sound Archives (SA) collection includes miscellaneous archived audio, some of which is relevant to this project—in this instance, a recording of literature conference on the UF campus where James Baldwin and Chinua Achebe met for the first time.

SAAH
The St. Augustine African American History (SAAH) collection began in summer 2016 through a University of Florida Historic St. Augustine grant. SAAH builds on the success of AAHP and SACR, and will contain 50 interviews by May 2017.

SACR
The St. Augustine Civil Rights (SACR) collection began in 2005 with a master’s thesis project on the legacy of the Civil Rights Movement. In 2011, we added an interview with a leading Civil Rights Movement activist. In June 2014, we added four additional interviews with rabbis who were involved in the 1964 mass demonstrations in St. Augustine in solidarity with Dr. Martin Luther King, Jr.

UFF
The United Faculty of Florida (UFF) oral history collection is sponsored by the UF Faculty Union and consists of born-digital interviews with current and former faculty members. One of these interviews is with a UF faculty member who was instrumental in Civil Rights protests in St. Augustine.

VIDS
The Videos (VIDS) collection contains videos SPOHP has recorded of public events and other matters. Several of these public events are highly relevant to this project.

WAF
Women Activists Feminists (WAF) collection includes born-digital interviews with feminists and activists that deal with gender related issues. Four interviewees speak about their involvement in the modern Civil Rights movement.
Appendix C: Description of Selected Interview Collections

COLLECTIONS IN NEED OF DIGITIZATION

AL
The Alachua County (AL) collection features interviews with community leaders and longtime residents of Alachua County. Of the more than 100 interviews in the collection, we have identified 16 that specifically address African American history in Florida.

BTV
The Behind the Veil Project (BTV) collection was supported by an NEH grant through Duke University as an attempt to collect narratives of African American life throughout the country during the Jim Crow Era. These 58 interviews were conducted throughout Florida with Civil Rights activists, farmers and farmworkers, respective veterans of World Wars I and II, educators, and many other individuals.

CRG
The two interviews in the Civil Rights in Groveland (CRG) outline the Groveland Case of 1948 where 4 African American men were accused of raping a 17-year-old girl. The case caught national attention when NAACP Attorney Franklin Williams (one of the interviewees in the collection) and Thurgood Marshall had the case overturned by the Supreme Court. The national attention surrounding these events had powerful influence on the rise of the modern Civil Rights Movement.

CRSTA
The Civil Rights in St. Augustine (CRSTA) collection documents civil rights in St. Augustine, FL in the 1960s with community leaders and local educators. Interviewees describe segregation, violence associated with the Klu Klux Klan, police brutality, and overt and covert actions taken against African Americans who were involved in picketing. In there are 14 interviews conducted between 1977 and 1978.

FAB
Between 1982 and 1996 Mr. Joel Buchanan, a longtime employee of the Smathers Library who was raised in the local African American community, conducted some of the first interviews with African Americans in Gainesville for the Fifth Avenue Blacks collection (FAB). The participants were prominent members of Gainesville's African American community, and the interviews focus on community organizations and institutions, education, folklore and traditional medicine, racism, and civil rights.

FB
The Florida Black (FB) collection consists of 117 interviews with prominent African Americans throughout the state of Florida, on topics ranging from voting practices, Civil Rights, and the role and unique culture of African American churches. The interviews were conducted from 1971 to 1984.

OVTN
The Overtown (OVTN) collection consists of 59 interviews on the historically African American Overtown community in the heart of Miami, Florida. In addition to basic family histories, these interviews touch on access to transportation, community resources, housing, and migration.

UF
The UF collection has a number of interviews with alumni, 36 of which are highly relevant to African American life in relation to UF—including work staff during the Jim Crow era, as well as various African American students and faculty.

Matheson
The Matheson Museum has 12 interviews with African American educators, doctors, businessmen, and leaders in Gainesville, Florida. The interviews were conducted between 2002 and 2006 and cover a range of topics of education, healthcare, and African American life in Florida throughout the entire 20th century.
Appendix D: Examples of Older Transcripts Demonstrating Need for Retranscription

We have included excerpts of four interview transcripts from our older collections that need to be retranscribed in accordance with current professional standards. This page identifies and contextualizes each example.

AL 003 – Mattie Malone, 1973 (Alachua County Collection)
This interview, dating back to 1973, is one of the oldest African American oral histories in the SPOHP collections. No context is given for the interview, nor is it furnished with metadata, so the reader has to simply pick up on cues that show that Mrs. Malone is African American. The transcript is not searchable, making it nearly impossible to find unless the reader knows about its existence beforehand. The transcript also features a perplexing use of superscript that makes it challenging to quote or even understand.

FAB 001 – Louise Buchanan, 1981 (Fifth Avenue Blacks Collection)
We have retranscribed a one-page excerpt from this interview, in which the interviewer’s grandmother describes the “Lynch Hammock Massacre,” a well-known, but scantily documented, incident in which five African Americans were killed in 1916. The red type has been inserted to indicate passages that were either stricken entirely from the final transcript currently available on UFDC, or were subject to alterations of Mrs. Buchanan’s grammar in an attempt to gloss her statements in standard English. Both practices are anathema to current oral history standards. Half or more of her statement about this historic event was excised via editorial whim.

FAB 002 – Gaston Cook, 1983 (Fifth Avenue Blacks Collection)
These scans are edited drafts Gaston Cook was interviewed on three separate occasions, and the transcripts were doctored to make it appear that there had simply been one continuous interview. One can see an example on the third page of FAB 002 included below, as an entire page of introduction is crossed out and replaced with a fictitious sentence seguing from the end of the last interview to the beginning of the new one. Considerable portions of the transcript are also crossed out, and were removed from the version currently available through UFDC.

FB 116 – Elizabeth Bostick, 1984 (Florida Blacks Collection)
We downloaded two pages from this interview directly from the UFDC. The draft on UFDC is the best available version of this transcript, as is the case for many other FB interviews.
Appendix D: Examples of Older Transcripts Demonstrating Need for Transcription

Pages numbered for inclusion in unknown Master's thesis

ALA - 3

SIDE ONE OF ALA 3

Testing one, two, three.

M: Did they take your pictures yet?

M: No, sir.

- When are they taking the pictures?

M: Well, one day this week, I think.

- I know President Wright is coming over to do the pictures.

M: Yeuh.

-: I bet you're glad to hear that.

M: I sure is. ha!

-: You know, Mattie, I was home this week, letting my mother read the story,

and she said, "You get Mattie's chicken and dumpling recipe.

Do you just remember it all?

Well,
M: Yes, sir.

those dumplings
-: Well, tell me how to make and I'll just write it down for us.

M: You take chicken on biscuit when just about done and mix your dumpling

nine or four inches and roll them out and drop them, you know, like you

would a pie crust.

-: Straightening it out for you?
M: Making it out for you." In other words, that's the way you're

filling dumplings after it's still cold.
Appendix D: Examples of Older Transcripts Demonstrating Need for Transcription

ALA - 3

M: After I make the solution, I mix it and let it be cold.

just

=: Then, drop it

M: Then, you go out there and drop it in there.

=: So the recipe is really not that different, but you have to use

- What are

M: Well, it's little, not too. It won't be fluffy as it would if you

just roll it out

with milk and I sort of try to make it a little fluff, you know,

put a little fluff in it, but you still have shortening. It won't

be fluffy without the shortening.

=: And these are the ones with white flakes on it?

M: Yes, sir.

a friend the other day about this About

=: You know I was telling, a story. You were talking

about Governor Ferris Bryant coming down and staying in the mansion.

M: Yes, sir.

=: And I said, now, they came over and and said,

Mattie's right- Ferris Bryant ha! ha! ha! heh!

he'd could have been having a parade

in Key West and be down there for it.

M: That's right. He loved his

: ha! ha! ha! Mattie, something that I didn't get for the story and that is
Appendix D: Examples of Older Transcripts Demonstrating Need for Transcription

ALA - 3

the campus looked when _came here and how it _was even different from it is now. Did you say Tigert Hall wasn't__here?

M: Right.

__: Tell me about it.

M: Tigert wasn't there and Matherly wasn't there and engineering and East library wasn't there. Generally, it was a small place.

Engineer right down the street there from there, he dim. small building.

__: You mean the big engineering building wasn't even there?

M: No, sir. No, sir.

__: It looks older than that.

M: Well, it wasn't there.

__: Well, that surprises me because I thought that was one of the older buildings.

M: And you know it was small. We only had one man in that little screen.

__: In engineering?

M: Yeah. I mean on__campus. One boss man, and he tended to everyone of these buildings them his himself, checked them himself, and didn't have no assistant.

__: He was the head man?
J: Do you remember anything about things that happened back in the days during the hard times? Did you ever see a lynching? [in Jonesville]

L: I didn’t see no lynching but I hear talking.

J: Tell me something about it, if you can.

L: Well, I could tell you what they tell me, but see, it’s hearsay.

J: All right. Now tell me what they told you.

L: It’s hearsay. [Laughter]

J: All right.

L: The baddest part I know, my husband went to Alachua for groceries on Saturday morning. And when he got up there, well, see, of course he didn’t know nothing about this bad Friday night, you know, story. There’s a story out there about three miles above from us. That’s where the lynching was. Well, us had known nothing about that. And when he got up there, the white man told him to go back home and stay in your house. “Don’t let none of your people come out, because we’ll shoot you down quick as they would anybody else.” Because the one that they was looking for, they hadn’t got him. And his name was Boise Long. And, uh, and you keep your family in the house. So he come back and told us that. He came back up to the corner, setting this on the fence, up to the fork of the road. Us was sitting there, so he told us, better come home, better come home. And we come home, that’s what he told us. And us didn’t come out no more. Not that night. See, they had the lynch that Friday night. But they didn’t lynch no one [else] cause they had done, they lynched that Friday night.

J: How did you all find out about this information?

L: Later.

J: Yeah, how did you find about the different information? How did you, did you have the newspaper, or what did people—

L: No, I told you. White man told my husband about the lynching was out there in Jonesville. Then you go home and stay. Don’t want to be out on the street. On the, I say street, but in the road. Regular street because there wasn’t no street out home. And keep your family in the house, in your house, don’t let them get out tonight. They had some terrible lynching out there. I think they lynch least five that night.

J: Really?

L: Mmhmm. They were looking for one more but they couldn’t find him.
Appendix D: Examples of Older Transcripts Demonstrating Need for Transcription

C: say my education all the other, you could just rub out, because, you know, it didn't total anything the first of my planned education started right there at Fessenden Academy.

W: Did you completely start over there, or did you go into the second or third grade, or...

C: They, they put me where they, I...all the information they needed. I think they must have gotten from my mother, you know. They knew, my mother knew them, they knew my mother, and you know, they had been introduced by my aunt in Ocala, and made sure, they had it all planned, everybody knew everybody. Wasn't anything new to them, I'm the only one things were new to, and so he was there two years after I got there. Now whatever work I had done in Union Academy, they must have gotten that, and they grade, or placed me according to my grades there and according to the experience that I had picked up while I was running around, which had been quite considerable, you know.

W: I imagine.

C: So when he was leaving, that's a fact, by itself, I can't tell you that, but anyway, he, his home was in Nashville, Tennessee. That's where Fiske University is.

W: Oh, yes.

C: And his, that was the whole, where all of the J. Lee Wiley lives, they, they came from Tennessee, and he was sent there by the A.M.A., the American Missionary Association, you know, to take care of the, take charge of the school there. And he was a very popular man in Ocala, amongst the educators, and all of a sudden, he just disappeared. I didn't know he had disappeared until we got a
letter from Fiske University, telling us that G. Lee Wiley had made an application for me to enter Fiske University. Uh, and he was, this was in, this was in maybe June or July, and that they were expecting me in September. September the date was there.

W: You didn't even know that your name had been in application?

C: It was all new. That, now that part, they didn't plan, this is something nobody planned except Wiley himself. He, he, they liked the Wiley family. That was a mistake they made. And so that's why they did this. And my mother didn't make it any better or any worse. When the time came, I was on the train going to Nashville.

W: Now, let's see, let me get this straight. What year was this when you got the letter saying that you'd been, you were expected at Fiske? Do you remember how old you were?

C: No, let's see, let me see. Because the way my birthday runs, my birthday runs right along with the years, you know.

W: Are you a New Year's baby?

C: No, October.

W: October.

C: That's the date given, but you see, in '80, I'll be '80. You, you and the beginning of the year, because that's the way they'd been doing it. October was my birthday, but they made it it's all right with me, it didn't bother me, so we'd say nineteen what, must have been about 1914. That had to be somewhere between 1914 and '15. That would put me around about fourteen or fifteen years old.

W: That's when just about when the war was starting, when the war was going on in Europe.
Appendix D: Examples of Older Transcripts Demonstrating Need for Transcription

W: This is Patricia R. Wickman and I'm here this afternoon interviewing Mr. Gaston Troy Cook. We're at the Florida State Museum in Gainesville, Florida, and it's 1:30 in the afternoon on May 8th, 1981, a Friday. Good afternoon, Mr. Cook.

C: Good afternoon.

W: I appreciate your coming back and sitting with me again.

C: Oh, I was looking forward to that (laughter).

W: Well, we have a lot of things to cover this afternoon, don't we?

C: Yes, we do.

W: I hope we can get it all in.

C: Well, let's try anyway (laughter).

W: All right. I'd like to start by going back and talking about some of the things we covered on our earlier tape but I'd like to take a few more minutes and get into them. I understand that you were not born in Gainesville.

C: No, I was born in Ocala.

W: In Ocala.

W: And that was in what year, please sir?

C: That would have to be 1899, according to the figures I got (laughter) and the one official book that they had at that time, that I never saw, however, I saw once, that would be the Bible. You know back there, they used the Bible for their official records, like that, and that Bible was burned. So, I didn't have anything official except what we get from the Census Bureau, you know.

W: This was a Bible that was in your family?

C: In the family. The family Bible, you know.

W: How did it come to be burned? Do you know?

C: The home that it was in at that particular time, that was in Silver Springs - now, Silver Springs is out from Ocala - and at that particular time it was mostly there was mostly Indians there, you know. Yeah.

W: Around Silver Springs?

C: You know, I was born in Silver Springs. At that time mostly Indians lived there.
Appendix D: Examples of Older Transcripts Demonstrating Need for Transcription

C: Uh huh, Silver Springs, and my father was an Indian himself but he didn't belong to the Silver... to the what?... the Florida Indians because they were what? Seminoles?

W: The Seminoles.

C: And anybody see what they didn't... that he... wasn't part of the Seminoles or anything but he just happened... it just happened that he was one but he came from New York up in there. Now, I don't even remember now what tribes were in New York at that particular time.

W: This is your real father?

C: Yeah. My real father, Yeah. Yes.

W: You never really knew your real father though, did you?

C: Yeah.

W: Oh, you didn't get to know him?

C: Oh, sure. He was the only one that I can remember. There were other people but you see, I don't know how old... how I ran away from home once... but that was... but that was the first time—no maybe the second time I ran away... the second time I ran away. I only knew one place to run to and that was Ocala and I knew my father was there and see, my adopted mother had a sister there and all of that. But I knew all of that but I didn't get a chance to be... you know, these were the things I knew but... just... these were the things I knew... but this was one time I'd have a chance to find out.

W: You told me once before that you had run away from school several times and I wanted... and I wanted to ask you a little bit about that.

C: I didn't run away from school... I ran away to keep...

W: ...to keep from...

C: ...to keep from going to school. [Laughter]

W: Now I understand.

C: And one... I did all my studies... away while I was at home.

W: I see.

C: In Gainesville.
it because we children don't have a lot of things to do on Saturday afternoons and we would like to come to the church and be doing something,

Right. Right.

It was so nice the way he did thing, let's go back we were talking about it, I don't want to get into the same thing and I don't know if it was you. 

So I kinda wanted to know how it was you, I don't know if it was you, I don't know if it was you, you didn't have the same thing. It was just a lesson. You know God had those editors, like he did back in olden times he spoke to men by the Holy Spirit you know. Well, today he still speaks to them and they write these lessons. They prepare these lessons and they're for us to study and so it really was God's word what I was teaching.

Ah.

It fitted right in there. You see God know what is to come, what we is going to, we don't know but God knows and he still inspire men to write these things and have them ready for us at that time.

Oh, well I was interested in that because what I noticed was that when we come out of there we was a much closer group than when we went in the church that morning.

You see God's Spirit works like that, and these lessons the Christian people takes it in because it is God's word. The main thing about it, why people don't see better in because people fail to hit the point that God is talking about. They just start going off, and try to arrange it in their way. But if we teach what "Thus Saith the Lord God Almighty", well it takes a affect on these that are born again.

It has an affect.

Well, that brings us to prayer and Prayer Band. I wanted to ask you first of all is the prayer band you belong to part of Welcome Stranger Baptist Church?

It is.

So a church can form a Prayer Band?

Right.

Would you tell us about the prayer band? How it was formed and who the officers are, and I'll ask you some other things if you don't cover it.
AH and that...

EB Well sometimes there are problems too; there are other problems and the Prayer Band... (End of side 1)

EB What kinds of problems do people ask you to help them with through prayer?

EB Sometimes it's from weakness of their children, concerning their children, or sometimes problems with the school with their children.

EB Anything, not things like fighting or drinking or things like that?

EB Well for drinking, yes. I have been called to pray not only concerning their personally, let me put it that way, their personal affairs. (Because of course)...

EB OK, that's in the home and in the church you serve... you pray at different services such as I have mentioned.

EB Yes in the church. In the church, well the prayer band is called on to lead devotion in a lot of occasions.

EB OK special occasions. What do the deacons ordinarily do the prayer band does?

EB Right, serving.

EB I mean, Oh, in that service, the deacon serves up and do what you do.

EB Right, well I sometimes in two and sometimes in two and sometimes in three.

EB But still renewal there were about four or five.

EB Well the renewal and prayer band as a whole, as we see in a great number.

EB There are many people in it. So when they call you to the home does everybody go?

EB Not everybody but quite a number.

EB Does the more people involved the more people that are involved in prayer, does that increase the amount of spirit and being directed towards God or do you know what I'm trying to say?

EB No, no it doesn't. You know it depends... It's not a matter of... where there usually sometimes it might be 12 and the spirit be as high as it were if it were 24 and sometimes it could be 12 and the spirit reaches no higher than the regular amount it just depend on the spirit that's dwelling within you.
Appendix E: Evidence of Past Success in Digitization and Transcription

This section offers evidence of SPOHP’s capacity to accomplish the goals that have been set out for this grant.

**Digitization Work Flow:**
The Poarch Creek Project (Summer 2012–Summer 2013) was SPOHP’s first major project focused on digitizing and retranscribing decades-old oral history interviews in accordance with current professional standards and best practices. Over the course of a year, more than 70 original interviews from the 1970s were digitized and re-transcribed through a grant from the Poarch Band of Creek Indians. Four staff members digitized and re-transcribed 25 interviews per semester through the same procedures outlined in the current proposal.

The Poarch Creek interviews are currently housed at SPOHP, as well as in the archives of the Poarch Band of Creek Indians, where they are in use at the Calvin McGhee Cultural Authority for monthly history programs and in exhibits at the Poarch Band’s museum. This project enabled us to establish basic standards and timetables for the digitization and retranscription of older collections.

**Born-Digital Transcription Work Flow:**
Transcription of the Mississippi Freedom Project collection (Summer 2013–Summer 2014) was funded by the University of Florida Smathers Libraries through the “Freedom Summer Oral History and Library Curation Mini-Grant.” It resulted in the transcription and final editing of 110 born-digital interviews conducted between 2008 and 2013 on Civil Rights in Mississippi. Both text-searchable transcripts and audio for these interviews are now available through open access on the UFDC, making them the first African American history collection at SPOHP to be available in accordance with the standards set out in the current proposal. This project enabled us to establish basic standards and timetables for the transcription of born-digital collections.

**Institutional Capacity:**
At its Pugh Hall and Griffin-Floyd Hall offices on the UF campus, SPOHP currently has 18 computers available for interview processing, each of which is equipped with Infinity Foot Control Pedals (IN-USB-2) and Express Scribe and/or Start/Stop software for transcription.
Appendix F: Selected Scholarship Highlighting Use of Collections

Peer-Reviewed Publications


Graduate Students
Several graduate students are actively using our collections for master’s theses or doctoral dissertations. They include:

**Dissertations**
Diedre Houchen (University of Florida)
Natalie Ridgewell (University of Florida)

**Theses**
Kathryn Palmer (Florida State University)
Ayana Flewellyn (University of Texas, Austin)
VITA

William H. Chafe

Education:

1962-1963 Union Theological Seminary, New York City
1965-1971 Columbia University, M.A. 1966; Ph.D., 1971

Employment:

1963-65 Instructor of History and Comparative Religion, Columbia Grammar, New
York City
1970-71 Instructor of History, Vassar College
1971-74 Assistant Professor of History, Duke University
1971- Co-Director, Duke University Oral History Program
1974-78 Associate Professor of History
1979- Professor of History
1988- Alice Mary Baldwin Distinguished Professor of History
1976-81 Co-Director, Center for the Study of Civil Rights and Race Relations
1980 Lecturer, Salzburg Seminar in American Studies
1982-89 Director of Duke-UNC Women=s Studies Research Center
1989- Senior Research Associate, Center for Documentary Studies, Duke University
1990-95 Chair, Duke History Department
1995-04 Dean of the Faculty of Arts and Sciences, Duke University
1997-99 Dean of Trinity College
1999-04 Vice Provost for Undergraduate Education

Institutional Research Grants (P.I., Co-P.I., or primary author)

Rockefeller Foundation Grant to create the Duke Oral History Program, 1972-77 ($250,000)
Mary Reynolds Babcock Foundation Grant, Oral History Program, 1973-75 ($25,000)
National Endowment for the Humanities (NEH) Grant to create the Duke University Center
for the Study of Civil Rights and Race Relations, 1975-78 ($309,000)
NEH Renewal Grant for the Center for the Study of Civil Rights and Race Relations, 1978-
($140,000)
Office of Education Grant for Minority Students, 1978 ($64,000)
Ford Foundation Grant to create the Duke-UNC Women=s Studies Research Center, 1981-84
($225,000)
Rockefeller Foundation Grant to promote curriculum development in women=s studies
among high school and college teachers, 1984-86 ($96,000)
Ford Foundation Curriculum Development Grant in Women=s Studies, 1985-88 ($140,000)
Rockefeller Foundations Humanists-In-Residence Program for Post-Doctoral Fellowships,
Duke-UNC Women=s Studies Research Center, 1986-90. ($175,000)
Z. Smith Reynolds Grant for Pay Equity Project, Duke-UNC Women=s Studies Research
Center ($60,000)
Ford Foundation, Integration of Women of Color in the Curriculum, 1989-91. ($100,000)
Rockefeller Foundation, Humanists in Residence Program, Duke-UNC Center for Research
on Women, 1989-91. ($150,000)
NEH Research Conference Grant, for ABehind the Veil: African American Perspectives on
the Jim Crow South, March 1991, ($34,724)
NEH Summer Institute, ABehind the Veil, Summer 1992 ($170,000)
NEH Collaborative Research Grant, ABehind the Veil, 1992-1995 ($305,000)
NEH Curriculum Development Project, ABehind the Veil, 1993-1994 ($145,270)

Appendices

28
NEH Transcription Grant, 1995-96 ($35,000)

Publications:

I. Books


The Rise and Fall of the American Century, (Oxford University Press, 2009)
Michael K. Honey, Fred and Dorothy Haley Professor of Humanities
Labor, Ethnic and Gender Studies and American History
Interdisciplinary Arts and Sciences Program University of Washington, Tacoma
1900 Commerce Street - Tacoma WA 98402; mhoney@u.washington.edu 253.692.4544

EDUCATION
Northern Illinois University, DeKalb, IL, Ph.D. History, 1988, with honors
Howard University, Washington, D.C., M.A. History, with honors
Oakland University, Rochester, MI, B.A. History, magna cum laude

SCHOLARSHIP : BOOKS AND BOOK AWARDS


Guggenheim Fellow, 2011-12; Simpson Humanities Center, U. of Washington

Editor and introductions, Martin Luther King, Jr., “All Labor Has Dignity” (Boston: Beacon Press, 2011), 224 pp.

  Robert F. Kennedy Book Award, RFK Foundation
  Liberty Legacy Award, Organization of American Historians
  H.L. Mitchell southern labor history award. Southern Historical Association
  University Association of Labor Educator’s national book co-award
  International Labor Research Association best book award

  Lillian Smith Award for human rights, Southern Regional Council
  H.L. Mitchell Award, Southern Historical Association
  Washington Writer's (Governor’s) Award, Seattle Public Library
  Murray Morgan Award, Tacoma Public Library

  Charles Sydnor Prize for southern history, Southern Historical Association
  James A. Rawley Prize for race relations history, Organization of American Historians
  Herbert Gutman Prize for social history, University of Illinois Press

SELECTED SCHOLARLY BOOK CHAPTERS AND JOURNAL ARTICLES (*refereed)


“Race, Labor and the City in the Obama Era: King’s Unfinished Agenda,” in Labor: Studies in Working-Class History of the Americas, Spring 2010: 7, 7-16

Appendices 30
“Memphis Since King: Race and Labor in the City,” Poverty and Race (Washington, D.C.) March/April 2009, 18:2, 8-11, with David Ciscel

“The Memphis Strike: Martin Luther King’s Last Campaign,” Poverty and Race, March/April 2007 (16:2): 1-2, 7-9


AWARDS AND DISTINGUISHED SERVICE

John Simon Guggenheim fellow, 2011-12

Simpson Humanities Center fellow, University of Washington, 2011-2012

National Endowment for the Humanities fellow, 2004-05, and 1989-90

Rockefeller Foundation fellow, Bellagio, Italy, Conference Center, February 2004

Harry Bridges Endowed Chair of Labor Studies, University of Washington, 2000-2004

Huntington Library research fellow, Pasadena, CA, 2000
Benjamin Houston

School of History, Classics and Archaeology • Armstrong Building • Newcastle University
Newcastle upon Tyne, United Kingdom NE1 7RU • 0191.208.7919 • ben.houston@ncl.ac.uk

Academic Employment

Newcastle University, School of History, Classics and Archaeology.
• Senior Lecturer in 20th Century U.S. History, permanent/open-ended contract (May 2014—present).
• Lecturer (January 2010—present).
Carnegie Mellon University, Department of History, Center for Africanamerican Urban Studies and the Economy (CAUSE).
• Visiting Assistant Professor and Director, Remembering African-American Pittsburgh (RAP) Oral History Project (September 2006—December 2009).

Education

Ph.D. University of Florida, Department of History (May 2006).
M.A. University of Florida, Department of History (April 2001).
B.A. Rhodes College, cum laude with departmental honors in history (May 1999).

Publications

Single-authored monographs

• Winner, Arthur Miller Centre First Book Prize, University of East Anglia & the British Association of American Studies.
• Winner, Tennessee History Book Prize, Tennessee Historical Commission & Tennessee Library Association.

Teaching Textbooks


Peer-reviewed articles


“Voice of the Exploited Majority: Claude Kirk and the 1970 Manatee County Forced Busing
Incident,” *Florida Historical Quarterly* 83 (Winter 2005), 258-286.

**Chapters and essays**


“Campus, Community, and Civil Rights: Remembering Memphis and Southwestern in 1968, A Panel Discussion,” edited and transcribed by Timothy S. Huebner and Benjamin Houston, *Tennessee Historical Quarterly* 58 (Spring 1999), 70-87.

**Published oral histories**

“‘We Kept The Discussion at an Adult Level’: Jack Kershaw and the Tennessee Federation for Constitutional Government,” *Southern Cultures* 20 (Winter 2014)—forthcoming.


**Academic Fellowships & Grants (External)**


Merl E. Reed Fellowship for Research in Southern Labor History, Southern Labor Archives, Georgia State University (2008).


Lynn E. May Jr. Study Grant, Southern Baptist Historical Library and Archives (2003).
HASAN KWAME JEFFRIES, Ph.D.

The Ohio State University 196 Balsam Drive
Department of History Pickerington, Ohio 43147
230 West 17th Avenue Cell: (614) 403-4157
Columbus, Ohio 43210-1367
Office Phone: (614) 688-4120
Email: Jeffries.57@osu.edu

ACADEMIC APPOINTMENTS

Associate Professor (2009- present)
The Ohio State University
Department of History &
Columbus, Ohio

Assistant Professor (2003-09)
The Ohio State University
Department of History &
The Kirwan Institute for the
Study of Race & Ethnicity
Columbus, Ohio

Bankhead Fellow (2002-03)
University of Alabama
Department of History
Tuscaloosa, Alabama

EDUCATION

Ph.D., American History (2002)
Duke University
Durham, North Carolina

M.A., American History (1997)
Duke University
Durham, North Carolina

B.A., History (1994)
Morehouse College
Atlanta, Georgia

Dissertation:
Freedom Politics: Transcending
Civil Rights in Lowndes County,
Alabama, 1965-2000
Primary field of Study:
20th Century African American History
Graduate Certificate:
African and African American Studies

M.A. Thesis:
Extending the Lines: Black Nationalism
and Black Nationalists from the Age of
Booker T. Washington to the Great Depression

Undergraduate Honors:
Suma cum laude;
Phi Beta Kappa; and
Phi Alpha Theta

PUBLICATIONS

MONOGRAPHS
In Progress: Stealing Home: Ebbets Field and Black Working Class Life in Post-Civil Rights New York


PEER-REVIEWED JOURNAL ARTICLES

“Fields of Play: The Mediums through which Black Athletes engaged in Sports in Jim Crow Georgia”
Journal of Negro History Vol. 86, No. 3 (Summer 2001), 264-275.
HASAN KWAME JEFFRIES

BOOK CHAPTERS


Co-Authored Book Chapters


AWARDS FOR PUBLICATIONS


FELLOWSHIPS


NEH Summer Fellow at W.E.B DuBois Institute at Harvard University (2006) Recipient of fellowship to participate in a four week institute to study new and recent civil rights scholarship, and oral histories, memoirs, documentary films, and music on the black freedom struggle with leading scholars, writers, and teachers in the field.

Bankhead Fellow at the University of Alabama (2002-2003) Recipient of one year, fully funded fellowship in the department of history at the University of Alabama to further research agenda and prepare dissertation for publication as a book.

Engendering Africana Studies Summer Institute Fellow at the Africana Studies and Research Center at Cornell University (2002) Recipient of fellowship to participate in a two week institute that focused on the development of literature and research on the experience of women of African descent as integral to the advancement of the discipline of Africana Studies.


Ford Foundation Pre-Doctoral Fellow (1994-1997) Recipient of three-year, nationally competitive, merit based award that covered graduate school tuition and fees and came with an annual stipend.
Carlos Muñoz, Jr., Ph.D.
Office: 536 Barrows
Email: cmjr@berkeley.edu
Phone: (510) 642-9134

Education
Ph.D., Claremont Graduate University
B.A., California State University at Los Angeles
A.A., Los Angeles City College

Research interests
Social and Revolutionary Movements, African Presence in Mexico, U.S. Racial/Ethnic Politics

Courses
Undergraduate (Created and Taught)
ES 41AC - Social Protest Movements of the 1960s
ES 141 - Racial Politics in America
ES 190N - The Multiracial & Multicultural Roots of Mexican Culture (Travel Study)
CS 24 - The Chicano Civil Rights Movement (Freshman Seminar)
CS 70 - Latino/a Politics
CS 101 - Paradigms in Chicano Studies
CS 180 - Spain and Latino Identity (Travel Study)

Undergraduate (Taught, not Created)
CS 159 - Mexican Immigration

Graduate (Created and Taught)
ES 200 - Critical Terms and Issues in Comparative Ethnic Studies
ES 230 - Social Movement Theories

Courses in 2009-2010
Fall: ES 41AC - Social Protest Movements of the 1960s
CS 24 – The Chicano Civil Rights Movement (Freshman Seminar)
Spring: ES 190

Selected publications
(since retirement in 2000)


"Forward" in David Bacon, Communities Without Borders, Cornell University Press, 2006
"Roberto 'Beto' Avila: MLB's First Latino Super Star" in La Prensa del Beisbol Latino, official publication of the Society for American Baseball Research (SABR) 2006


**Honors & Awards**

2007 The Pioneer Visionary Award by the National Black Student Leadership Development Conference

2005 Honored by the Harvard Graduate School of Education for educating others and inspiring them in the pursuit of their goals

2003 Honored as one of 12 civil rights activists who accomplished extraordinary deeds that changed the face of the nation and gave birth to the modern Civil Rights Movement by the Schomburg Center for Research and Black Culture, Community Works, The National Endowment for the Arts, The California Arts Council, and the Friends Foundation of the San Francisco Public Library

2001 Honored by the American Political Science Association for seminal scholarly contributions to the study of Mexican American and Latino Politics

1999 Scholar of the Year Award, National Association of Chicana/Chicano Studies

1996 The Dr. Martin Luther King, Jr., Cesar Chavez, & Rosa Parks Award, University of Michigan, Ann Arbor

1994-95 University of California Humanities Research Fellowship

1990 Outstanding Book Award from the Gustavus Myers Center for the Study of Human Rights in North America for the book *Youth, Identity, Power: The Chicano Movement*
VICKI L. RUIZ  
Curriculum Vita

Distinguished Professor, History and Chicano/Latino Studies

Education:
Florida State University, B.S. (summa cum laude), 1977
Stanford University, A.M. in History, 1978
Stanford University, Ph.D. in History, 1982

Selected Employment:
Professor of History and Chicano/Latino Studies, University of California, Irvine (July 2001-)
Chair, History (August 2006-August 2007), Interim Dean (September 2007-December 2007), Dean (January 2008-August 2012), Chair, Chicano/Latino Studies (July 2013-)

Professor of History, Arizona State University
(joint appointment with Women's Studies July 1995-June 1996; joint appointment with Chicano Studies, July 1997 – June 2001, Chair, Chicano Studies Department, July 1997-June 2001)

Andrew W. Mellon All-Claremont Professor in the Humanities, The Claremont Graduate School (July 1992-June 1995) Chair, Dept. of History and Director, Program in American Studies (1993-1995)

Associate Professor of History, University of California, Davis (July 1987-June 1992) and Director, Mentorships for Undergraduate Researchers in Agriculture, Letters, and Science (MURALS)

Assistant Professor of History, University of California, Davis (July 1985-June 1987)

Selected Publications:


Memories and Migrations: Mapping Boricua and Chicana Histories (Urbana: University of Illinois Press, 2008), co-edited with John R. Chávez


Latina Legacies: Identity, Biography, Community (Oxford, 2005), co-edited with Virginia Sánchez Korrol


Over sixty journal articles and book chapters published, including reprints.

Recent Honors:
Elected Fellow, American Academy of Arts and Sciences (2012)
Stanford University Multicultural Hall of Fame (2009)
Member, Advisory Board, Smithsonian National Museum of American History (2007-)
21 Leaders for the 21st Century (by women’s e-news network, with V. Sánchez Korrol, 2005)
UCI Humanities Associates Faculty Teaching Award (2003)
National Humanities Council (recess appointment by President Clinton, 2001)
ASU Commission on the Status of Women Outstanding Achievement and Contribution Award (2001)
ASU Faculty Women’s Association Distinguished Mentor Award (2001)
Latina of the Year in Education, Latina Magazine (co-honoree with V. Sánchez-Korrol, 2000)
ASU College of Liberal Arts and Sciences Distinguished Faculty Award (2000)

Selected Professional Service:
Past President, American Studies Association (2007-2008)
Past President, Organization of American Historians (2005-2006)
Past President, Berkshire Conference of Women Historians (2002-2005)

Contact Information: Department of History, University of California, Irvine, Irvine, CA 92697
vruiz@uci.edu (949) 923-0558
GAYE THERESA JOHNSON  
Curriculum Vitae

1235 Colina Vista Street     Department of Black Studies  
Ventura, CA, 93003      University of California at Santa Barbara  
email: gtjohnson@blackstudies.ucsb.edu   805-893-3800

EDUCATION

2004   Ph.D. American Studies  
       University of Minnesota
1994   B.A. Ethnic Studies and Sociology  
       University of California, San Diego

EMPLOYMENT HISTORY

2012 -   Associate Professor, Department of Black Studies  
          University of California at Santa Barbara  
          Affiliations in Chicana/o Studies and History
2005-2012  Assistant Professor, Department of Black Studies  
           University of California at Santa Barbara  
           Affiliations in Chicana/o Studies and History
2002 –2005 Assistant Professor, Department of History  
           University of Texas at San Antonio  
           Coordinator, Program in American Studies

FELLOWSHIPS, GRANTS, AND RESIDENCIES

2010   (with Clyde Woods and George Lipsitz) Interdisciplinary Humanities Center Faculty Collaborative Research Grant “Black California Dreamin’: Social Vision and the Crisis of California’s African American Communities.”
       14-22 March.
2008-2009 Research Fellow, Center for the Comparative Study of Race and Ethnicity, Stanford University.
2008-2010 Hellman Family Faculty Fund Award for research on second book project: “Sobre Las Olas: A Mexican Genesis in Borderlands Jazz”
2009   Consultant and editor on Independent Television Service (ITVS) Grant (Awarded) for Everyday Sunshine, a Documentary Film Project
2008-2009 (with Clyde Woods) Research Grant, University of California Humanities Research Institute. “African American Traditions in California: Establishing a University of
California System-wide Network to Address Research, Curricular, Public Policy, and Archival Needs.”


2007  Research Grant, Interdisciplinary Humanities Center, UC Santa Barbara. Fall Quarter.

2000-2002  UC President’s Postdoctoral Fellowship.  University of California President's Fellowship Program.

1999-2000  Doctoral Dissertation Scholar, Center for Black Studies, University of California at Santa Barbara.


PUBLICATIONS - BOOKS AND EDITED VOLUMES


In progress  Johnson, Gaye Theresa *Women in Hip Hop: A Radical Herstory* (Under contract with Haymarket Press)

In progress  Johnson, Gaye Theresa.  *Sobre Las Olas: Black Liminality in the U.S. Borderlands, 1894-Present*

PUBLICATIONS — ARTICLES AND BOOK CHAPTERS


CURRICULUM VITA

Akinyele K. Umoja
Georgia State University
Department of African-American Studies
P.O. Box 4109
Atlanta, Georgia, 30302-4109
(404) 413-5133
aadaku@gsu.edu

EDUCATION


August 1990: Masters of Arts, Institute of Liberal Arts, Emory University, Atlanta, Georgia.

June 1986: Bachelor of Arts, Afro-American Studies, California State University, Los Angeles, Los Angeles, California.

TEACHING EXPERIENCE

Fall 1996-Present: Associate Professor, Department of African-American Studies
Georgia State University

July 1997: Visiting Professor, Summer Institute, Department of African-American Studies, University of New Mexico
Areas of Instruction: African-American Experience

1995-1996: Lecturer, Department of History, Clark Atlanta University

1991-1995: Instructor (Part-Time), Department of History, Morehouse College, Atlanta, Georgia
Areas of Instruction: World History, United States History, African-American History

1992, 1993: Instructor (Adjunct), Department History, Clark Atlanta University, Atlanta, Georgia
Area of Instruction: African-American History
1986-1991: Instructor, Upward Bound, Atlanta Metropolitan College, Atlanta, Georgia
Area of Instruction: African-American History

1987-1989: Teacher, Social Studies, Secondary, Atlanta Public Schools, Atlanta, Georgia
Areas of Instruction: World History, U.S. History, Black Studies, Political Behavior, Economics

1983-1984: Teacher, Social Studies, Secondary, Mid-City Alternative, Los Angeles Unified Schools, Los Angeles, California
Area of Instruction: Multicultural Studies

SELECTED PUBLICATIONS


SOPHIA KRZYS ACORD, PH.D.
Center for the Humanities and the Public Sphere, University of Florida (UF)
200 Walker Hall · P.O. Box 118030 · Gainesville, FL 32611 · USA
skacord@ufl.edu · @UF_Humanities

FACULTY POSITIONS

2015-2016  Acting Director, Center for the Humanities and the Public Sphere, UF
            Oversee grantmaking portfolio, Center administration, grantsmanship instructor and convener.

2010-2016  Lecturer, Department of Sociology and Criminology & Law, UF
            Present Instruction in: science & technology studies, research methods, theory, sociology of the arts.

2010-2015  Associate Director, Center for the Humanities and the Public Sphere, UF
            Program development and evaluation, grantsmanship instructor and convener, working group convener.

2007-2010  Postdoctoral Researcher, Center for Studies in Higher Education, University of California, Berkeley
            Project Manager, the Future of Scholarly Communication and Meaning and Locus of Peer Review for Publication, both funded by The Andrew W. Mellon Foundation.

EDUCATION

2009  Ph.D., Sociology, University of Exeter, UK
      Dissertation: "Beyond the Code: Unpacking Tacit Knowledge and Embodied Cognition in Curating Contemporary Art", 2010 American Sociological Association Dissertation Award (honorable mention)

2005  M.Res. (M. of Research Methodology), Sociology, University of Exeter, UK

2003  B.A., Sociology & Anthropology (Minor, Interpretation Theory), Swarthmore College
      Thesis: "Ethnography of the Parisian Artistic Squat Movement", High Honors, Phi Beta Kappa

GRANTS & AWARDS (SELECTED OUT OF 26)

2015/16 Summer Seminar Grant, Florida Humanities Council, $40,000, PI
2015  "Impact of Materials on Society Online Course", Department of Defense, $699,918, co-PI
2014  "Impact of Materials on Society” Workshop Award, National Science Foundation, $25,232, co-PI
2014  "Public Humanities Collaborations”, SEC Visiting Faculty Travel Grant, $2,500, PI
2012  "Panama Canal”, Leadership Grant, Institute of Museum and Library Services, $477,312, evaluator

REPRESENTATIVE PUBLICATIONS (SELECTED OUT OF 16 PEER REVIEWED AND 16 NON-PEER REVIEWED)


INVITED PRESENTATIONS (SELECTED OUT OF 20)

"Understanding Graduate Research Production in the Digital Age." Center for Humanities & Digital Research, University of Central Florida, 26 February 2015.


"Scholarly publishing and the Internet". SAGE Podcast. 7 July 2013: www.newmediaandsociety.com


"Understanding Digital Natives” web seminar, 4 May 2010. Presented by the Society for Scholarly Publishing (SSP) in collaboration with the Association for American University Presses (AAUP).

SERVICE AND SKILLS (SELECTED)


Founding Editor: Music and Arts in Action, 2008-2014, referred OA journal: www.musicandartsinaction.net

OTHER RESEARCH/EVALUATION EXPERIENCE (selected)

2003-7 Research Associate, Center for Mobile Communication Studies, Rutgers University
Conducted literature reviews and data analysis on mobile communications and virtual communities.

2005 Research Assistant, School of Education and Lifelong Learning, University of Exeter
Conducted literature review on evidence-based practice in education for Professor Gert Biesta.

2003-2004 Evaluator, Department of Drama, University of Exeter
Action research of On the Edge, a drama about first-episode psychosis, which won the Department of Health’s 2005 Health and Social Care Award for Mental Health in the Southern UK region.

1999-2000 Advisory Board Member, Arizona Alliance for Art’s Education, Phoenix, AZ
Designed an online-art-course to provide instruction and certification in the fine arts to rural and disadvantaged students. Co-responsible for the creation of a state-wide database assessing arts education.
Vita of: Shelley Arlen
U.S. and British History Librarian
Associate University Librarian
Humanities & Social Sciences Library
George A. Smathers Libraries
University of Florida

Professional Experience:

July 2010 – present: U.S. and British History Librarian, Associate University Librarian, Library West Humanities & Social Sciences, George A. Smathers Libraries, University of Florida.

July 2008 – June 2010: Chair, Library West Humanities & Social Sciences, Associate University Librarian, George A. Smathers Libraries, University of Florida.

Oct. 2007 – June 2008: Interim Assistant Director for Public Services Division, Associate University Librarian, George A. Smathers Libraries, University of Florida.

Jan. 2007– Mar. 2007: Interim Assistant Director for Collections Services Division, Associate University Librarian, George A. Smathers Libraries, University of Florida.


2002-2007: Chair, Collection Management Department, Associate University Librarian, George A. Smathers Libraries, University of Florida.


Education:

MA in English, University of Oklahoma, 1987
MA in Anthropology, University of Oklahoma, 1979
MLS (Library Science) University of Oklahoma, 1977
BA in Anthropology, Barnard College, 1973, magna cum laude

Publications:

Refereed articles, chapters

“Gilbert Murray and the Twentieth Century Reception of The Trojan Women.”
In progress.

“Presenting Primary Documents to Undergraduates.” In progress.


**Books**


Cited in *The Oxford Dictionary of National Biography Online* in the Sources Section for each scholar and also in the thematic section, “Cambridge Ritualists.”

**Non-refereed articles, monographs**


**Digital Humanities Projects and Exhibits:**

“Zone Life.” Panama Canal Centennial online exhibit. Selections from the full exhibit.  [http://exhibits.uflib.ufl.edu/canal100/zone-life.html](http://exhibits.uflib.ufl.edu/canal100/zone-life.html)  
Deborah Hendrix  
3113 NE CR 234  
Gainesville, FL 32641  
Email: weluvmitte@yahoo.com  
Cell phone: 912-638-2270  
Home phone: 352 372-7073

Brief Summary
I am originally from St. Simons Island, Georgia. I started with a focus in Marine biology in college. I moved to Houston in 1985 where I worked for a private medical clinic as a laboratory technician. Upon moving to Gainesville in 1987, I worked at Shands Teaching Hospital in the laboratory as a Medical Laboratory Assistant Lead from 1987 to 2001. During this time I returned to school at Santa Fe College in 1997, completing an Associate degree in Graphic Design in 1999, and completing credits for an Associate of Arts in 2000 so I could enter the University of Florida to complete a four-year degree program. I earned a Bachelor of Arts in History with a minor in Anthropology in May of 2006. From 2000 to present I have volunteered and presently work as a paid employee in the Samuel Proctor Oral History Program at the University of Florida in a technical capacity. Additionally I conduct oral histories, transcribe, archive, and edit transcripts, and assist students in their research. My primary expertise is audio/visual, such as creating movies and podcasting, and archiving.

Education

Brunswick, Georgia
High School Glynn Academy, Brunswick Georgia
Brunswick Jr. College [Now Georgia Coastal College] 1972-1974 Associate of Science Marine Biology
Brunswick Jr. College [Now Georgia Coastal College] 1982-1984 Associate of Science in Medical Technology

Gainesville, Florida
Santa Fe Community College [Now Santa Fe College] 1997-1999 Associate of Science in Graphic Design, also in 2000 Associate of Arts
University of Florida
2002-2006 Bachelor of Arts in History with minor in Anthropology

Work History

Brunswick, Georgia
1982-1984 Brunswick Hospital. Worked in hospital laboratory, primary duties were phlebotomy, laboratory clerking, and laboratory courier.

Houston Texas
1984-1986 Hillcroft Medical Clinic, Houston, Texas. Worked as Medical Laboratory Technician in this clinic, primary duties phlebotomy, operating blood testing machines

Gainesville, Florida
1987-2001 Shands Teaching Hospital, Main Medical Laboratory. Primary duties phlebotomy, specimen accessioning, problem resolution, shift scheduling.
2000-present. University of Florida, Samuel Proctor Oral History Program. Primary duties are archiving digital media including videotaping/recording interviews, outputting to DVD and other iterations, managing audio and video equipment, purchasing of equipment, assisting professors with media needs, and teaching students the basics of shooting and editing video.
St. Simons Island, Georgia
2001 to 2014. Managed parent’s estate, including property management, executrix duties, archiving estate artwork and art school documents, and also including design and development of a small subdivision (Hendrix Walk), and its land sales.

Selected Short Projects

http://www.youtube.com/watch?v=8qcUVUPhDiQ
2009. Video Tour of St Simons Island created for selling lots

http://www.youtube.com/watch?v=Xbmf-alOw_Y
2008. Unplanned video short with Happy Snappy and then edited in Final Cut

http://www.youtube.com/watch?v=kGFaVdkrotQ
mini-doc for a painting that I digitized and posted to be available for the artist.

http://www.youtube.com/watch?v=w9O03SpvWqA
Done for a friend to document her family history and property.

http://www.youtube.com/watch?v=EZ95eRdmXQ
Alumni Basketball game, I filmed and edited.

http://www.youtube.com/watch?v=un0DZ1N-xdY
Peace Poetry Contest, I filmed and edited.

http://www.youtube.com/watch?v=w5I7kKnKAjE
Worked with students at the University of Florida to produce this documentary. I taught the students how to film, I edited their segments together and did the final polishing to produce this video.

http://www.youtube.com/playlist?list=PLzMFflzfI0ETHgGO6B-ETn3NSdcWUX5ke
Series of iMovie 10 tutorials for students.

http://www.youtube.com/playlist?list=PLzMFflzfI0ESbrzX1qSVKbeLqK_St4CGD
Various events and documentaries.

http://www.youtube.com/playlist?list=PLwc14rj4tpmSvPEL-2nEzilHVbpcCCE7K
Family 8-mm films archived and converted to videos with narrative.
PAUL ANDREW ORTIZ

Director, Samuel Proctor Oral History Program
Associate Professor, Department of History
University of Florida
P.O. Box 117320
University of Florida
Gainesville, Florida, 32611
352-392-7168
http://www.history.ufl.edu/oral/
portiz@ufl.edu

Affiliated Faculty Member: Latin American Studies, African American Studies, Women’s Studies, Art & Art History

EDUCATION:

FORMER ACADEMIC POSITIONS/AFFILIATIONS

- Founding Faculty Member, UCSC Social Documentation Graduate Program, 2005-2008
- Associate Professor of Community Studies, University of California, Santa Cruz, 2005-2008

Participating Faculty Member, Latin American and Latino Studies; Affiliated Faculty Member, Department of History.

- Assistant Professor of Community Studies, University of California, Santa Cruz, 2001-2005.
- Visiting Assistant Professor in History and Documentary Studies, Duke University, 2000-2001.

- Visiting Instructor, African American Political Struggles and the Emergence of Segregation in the U.S. South, Grinnell College, Spring, 1999. (Short Course.)

SELECTED GRANTS, FELLOWSHIPS, AWARDS

- University of Florida Office of the Provost renewal grant to Samuel Proctor Oral History Program. $50,000 to conduct oral history project of African American life during segregation and civil rights eras. Primary investigator. (2013-2014).

- University of Florida Center for the Humanities and the Public Sphere, $5,000 to organize a public history speakers’ series on historical memory and social change. P.I. (2013-2014)

- University of Florida Office of the Provost renewal grant to Samuel Proctor Oral History Program. $50,000 to conduct oral history project of African American life during segregation and civil rights eras. P.I. (2012-2013).


- University of Florida Historic St. Augustine, Inc. $10,800 to conduct oral history interviews on historical architecture and archeology in St. Augustine. P.I. (2012-2013).
- Panama Canal Society Foundation, $15,000 to conduct oral history interviews on the history of the Panama Canal. P.I. (2009-2013)
- United States District Court for the Middle District of Florida. $15,000 to conduct oral history interviews with U.S. Federal Judges. P.I. (2010-2012)
- University of Florida Office of the Provost grant to Samuel Proctor Oral History Program. $150,000 to conduct oral history project of African American life during segregation and civil rights eras. Primary investigator. (2010-2013).
- University of Florida Office of the Provost grant to Samuel Proctor Oral History Program. $6,000 to conduct oral histories with retired UF administrators. P.I. (2009-2012).

**PUBLICATIONS:**

**Books:**


**Books in Progress:**


*Our Separate Struggles Are Really One: African American and Latina/o Histories* *(Boston: Beacon Press, manuscript under contract)*

*Dissident at Large: The Memoirs of Stetson Kennedy* (With Sandra Parks)

**University Courses Taught:**

African American History (Graduate Seminar) Oral History (Graduate Seminar); Theories of Social Documentary (Graduate Seminar). African American and Latino Histories and Communities; African Diaspora in the Americas; African American History From the Civil War to the Great Depression; C.L.R. James; Documentary and Social Change; Oral History; Preparation for Field Study; Theory and Practice of Resistance and Social Movements; United States History Since 1865; Culture and Work; African American History Since 1865; African American History to 1865; Farm Workers in North Carolina: Roots of Poverty, Roots of Change; African American Political Struggles and the Emergence of Segregation in the U.S. South
Vita

Date: March 2016
Vita of: Jana Smith Ronan
Chair, Library West
University Librarian

Work Experience:

University of Florida, Gainesville July 2008 – present
Library West, Reference Librarian, Coordinator for Research Services. African American Studies Librarian. Associate Chair, Library West.
Provide reference services to users in person, and online via e-mail and chat. Coordinates reference services, including the research assistance desk, the information desk and online services. Assists in management of Library West services and operations, supervises 7 librarians and 2 support staff.

Humanities & Social Sciences Reference Department, Reference Librarian, Interactive Reference Coordinator.
Provided reference services to users in person, and online via e-mail and chat. Managed services for undergraduates, including instructional opportunities. Managed library wide chat reference services including scheduling, staffing, training. Coordinated departmental Web site. Supervised three librarians.

Indiana University Libraries, Bloomington, IN June 1992-October 1994
Electronic Systems Coordinator, Undergraduate Library Services
Manage electronic information services and computers. Provide reference services and instruction. Novell workgroup manager.

Rend Lake College, Ina, IL August 1985-August 1990
Reference & Technical Services Librarian, Learning Resource Center
Managed and provided reference, instructional services, interlibrary loan, acquisitions, cataloging and other technical services.

Education:

BS in Education, Southern Illinois University, Carbondale, May 1983
MS in Curriculum & Instruction, Southern Illinois University, Carbondale, May 1987
MLS in Library and Information Science, Indiana University, Bloomington, December 1991

Honors:

Graduate fellowship, SIU-C 1983/84
University Highest Honors, SIU-C

Selected Publications:

Books

Refereed


**Other articles:**


**Papers, Speeches, Presentations:**

**Invited**


“The Reference Interview: Connecting in Person and in Cyberspace.” RUSA President’s Program. American Library Association 2002, Atlanta, GA.


**Exhibits and Creative Works**


*Values in Action: 75 Years of the Visionaires.* Special Collections Reading Room, February 2013. Curator.

*Blackface: Representation or Degradation?* Library West, February 2013. Curator.

**National Organizations:**


LAURIE N. TAYLOR
Digital Scholarship Librarian, Scholarly Resources & Services
George A. Smathers Libraries, University of Florida

ADDRESS:    George A. Smathers Libraries
P.O. Box 117000
University of Florida
Gainesville, FL 32611-7000

EDUCATION:
Ph.D. 2006 University of Florida, English/Digital Humanities

RECENT POSITIONS HELD
2015 –    Affiliate Faculty, Center for Latin American Studies, University of Florida
2014 –    Digital Scholarship Librarian, Scholarly Resources & Services, George A. Smathers Libraries, University of Florida
2011 - 2013 Digital Humanities Librarian, Scholarly Resources & Research Services (Digital Library Center, 2011-2012), George A. Smathers Libraries, University of Florida
2008 – 2011 Interim Director, Digital Library Center, George A. Smathers Libraries, University of Florida

PROFESSIONAL AFFILIATIONS
Digital Scholarship Director, Digital Library of the Caribbean (dLOC, www.dLOC.com)
Contributing Editor, Archive Journal (http://archivejournal.net/)
Member, Modern Language Association

RECENT AWARDS, FELLOWSHIPS, AND GRANTS
• ‘Librarian on a Boat’ or Digital Scholarship, Caribbean Studies, and dLOC (UF; 2016)
• Books about Florida & the Caribbean: from The Florida Press (Mellon; 2015)
• MassMine: Collecting & Archiving Big Data for Humanities Researchers (NEH; 2015)
• “Developing Librarian” Digital Humanities Pilot Training Project (UF; 2014)
• Florida and Puerto Rico Newspaper Project (NEH; 2013, 2015)
• Archive of Haitian Religion and Culture (National Endowment for the Humanities; 2012)
• Digital Humanities Collaboration (UF Faculty Enhancement Opportunity Grant; 2012)
• Association of Research Libraries (ARL) Position Description Bank (ARL; 2012)

PUBLICATIONS
Selected Refereed Publications


SELECTED PRESENTATIONS


• “Why there is No Such Thing as a Dead Archive.” Invited speaker for the Munroe Center for Social Inquiry Speaker Series, Pitzer College, Claremont, CA: Nov. 17, 2015.


Short Curriculum Vitae, March 2016; full: http://laurientaylor.org/curriculum-vitae-cv/
18 July 2016

National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

To the National Endowment for the Humanities:

As the Dean of the College of Liberal Arts and Sciences (CLAS) at the University of Florida (UF), I submit this letter of commitment and support for the proposed project, “Race, Community, and Memory: Digitizing African American Oral History in Florida.”

This project will make 1100 oral history transcripts dealing with African American life in Florida available to scholars and wider publics nationally and worldwide, making it one of the largest collections of fully transcribed and full-text searchable African American oral history interviews in the country. Many of these narratives reveal powerful stories that would otherwise remain unrecorded, and these stories will become available to anyone with an internet connection; moreover, the transcripts will offer a rich trove of qualitative data which will enable innovations in content, method, and theory for interdisciplinary researchers.

CLAS’s faculty and staff are pleased to commit to provide the following support for the project:

- Commitment of portions of faculty and staff FTE toward the work of the project
- Tuition support for graduate assistant coordinators funded through NEH, and continued support of an existing graduate assistant position
- Funding for a fourth student assistant position dedicated to transcription
- Support, assistance, and participation in “Race, Community, and Memory” programs and outreach efforts

This project has CLAS’s strongest endorsement, and we look forward to contributing to its success.

Sincerely,

David E. Richardson
Dean
# CLAS COST SHARE

## FACULTY

<table>
<thead>
<tr>
<th></th>
<th>Paul- 10%</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>11,492.60</td>
<td>11,664.98</td>
<td>11,839.96</td>
</tr>
<tr>
<td><strong>FBP- 26.9%</strong></td>
<td>3,091.51</td>
<td>3,137.88</td>
<td>3,184.95</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>14,584.11</td>
<td>14,802.86</td>
<td>15,024.91</td>
</tr>
</tbody>
</table>

## EXEMPT

<table>
<thead>
<tr>
<th></th>
<th>Deborah- 20%</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6,275.44</td>
<td>6,369.57</td>
<td>6,465.12</td>
</tr>
<tr>
<td><strong>FBP- 36.9%</strong></td>
<td>2,315.64</td>
<td>2,350.37</td>
<td>2,385.63</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>8,591.08</td>
<td>8,719.94</td>
<td>8,850.75</td>
</tr>
</tbody>
</table>

## Graduate Coordinators

<table>
<thead>
<tr>
<th></th>
<th>20.4%, 23.5%, 27%</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GA- 3</strong></td>
<td>22,659.60</td>
<td>22,659.60</td>
<td>22,659.60</td>
</tr>
<tr>
<td><strong>FBP-</strong></td>
<td>4,622.56</td>
<td>5,325.01</td>
<td>6,118.09</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>27,282.16</td>
<td>27,984.61</td>
<td>28,777.69</td>
</tr>
</tbody>
</table>

## Student Assistants

<table>
<thead>
<tr>
<th></th>
<th>2.5%, 2.8%, 3%</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7,047.00</td>
<td>7,047.00</td>
<td>7,047.00</td>
</tr>
<tr>
<td><strong>FBP-</strong></td>
<td>176.18</td>
<td>197.32</td>
<td>211.41</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>7,223.18</td>
<td>7,244.32</td>
<td>7,258.41</td>
</tr>
</tbody>
</table>

## Tuition

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GA- 1 incl Summer</strong></td>
<td>11,310.00</td>
<td>11,876.00</td>
<td>12,470.00</td>
</tr>
<tr>
<td><strong>GA- 2 incl Summer</strong></td>
<td>11,310.00</td>
<td>11,876.00</td>
<td>12,470.00</td>
</tr>
<tr>
<td><strong>GA- 3 incl Summer</strong></td>
<td>11,310.00</td>
<td>11,876.00</td>
<td>12,470.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>33,930.00</td>
<td>35,628.00</td>
<td>37,410.00</td>
</tr>
</tbody>
</table>

## TOTAL CLAS

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>91,610.52</strong></td>
<td><strong>94,379.72</strong></td>
<td><strong>97,321.76</strong></td>
<td><strong>283,312.01</strong></td>
</tr>
</tbody>
</table>
July 13, 2016

Dr. Paul Ortiz Director
Samuel Proctor Oral History Program
University of Florida
Gainesville, FL 32611

Dear Paul,

Please accept this letter of commitment and support of the proposed project titled, Race, Community and Memory: Digitizing African American Oral History in Florida. The George A. Smathers Libraries at the University of Florida has had a long-standing partnership with Samuel Proctor Oral History Program (SPOHP) including providing members to the Advisory Board, increasing the number of acquired oral histories and written transcripts, creating and supporting the digital presence of SPOHP’s collections, and in facilitating new relationships with potential partners and contributors.

Race, Community and Memory is important to the work of the Libraries as it will provide the means for increasing digital access to resources sought after by researchers locally and nationally. Researchers will be able to use these interviews to study the changing dynamics of race relations in Florida from segregation through the era of civil rights, to understand how African American institutions have developed and paved the way for future organizing, and to place Florida at the center of several systems of race relations combining African American narratives with Native American as well as British, Spanish and Caribbean history in the state. With the completion of this proposed project, SPOHP and the University of Florida will house one of the largest collections of fully transcribed and full-text searchable African American oral histories in the country.

The Libraries' faculty and staff are pleased to commit to provide the following support for the project:

- Permanent digital preservation in the UF Digital Collections (UFDC)
- Metadata development to make the oral histories discoverable in web scale discovery tools such as Summon, and in search engines such as Google and the Libraries catalog
- Creation of the database of African American history institutional repositories
- Support, assistance and participation in Race, Community and Memory programs and outreach efforts

This project has the Libraries' strongest endorsement and we look forward to contributing to its successful completion.

Sincerely,

Judith C. Russell
Dean of University Libraries
UF Libraries cost share

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ronan, Jana</td>
<td>13,222</td>
<td>13,619</td>
<td>14,027</td>
<td>40,868</td>
</tr>
<tr>
<td>Arlen, Shelley</td>
<td>5,183</td>
<td>5,338</td>
<td>5,499</td>
<td>16,020</td>
</tr>
<tr>
<td>Taylor, Laurie</td>
<td>5,334</td>
<td>5,494</td>
<td>5,659</td>
<td>16,486</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TOTAL CASH</strong></td>
<td>23,739</td>
<td>24,451</td>
<td>25,184</td>
<td>73,374</td>
</tr>
</tbody>
</table>
15 July 2016

National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

To the National Endowment for the Humanities:

As the Acting Director of the Center for the Humanities and the Public Sphere at the University of Florida (UF), I write this letter to commit .02 FTE of my time, as well as the Center’s very enthusiastic support, to the NEH Humanities Collections and Reference Resources grant proposal by co-PIs Paul Ortiz and Janet Ronan. With their project “Race, Community and Memory: Digitizing African American Oral History in Florida”, they will use the resources of the digital age to reveal and animate the rich African American holdings of the widely respected Samuel Proctor Oral History Program (SPOHP). With the partnership and expertise of the librarians of the University of Florida’s George A. Smathers Libraries, as well as other student, staff, and faculty colleagues deeply engaged in digital and public humanities work, these materials will be made available to a much broader public of researchers, community members, and civil rights activists than was possible in their current and unevenly preserved state. Although I write this letter in her stead, the Humanities Center’s Rothman Chair Professor Bonnie Effros (on leave this year) supports the commitments in this letter.

As Associate Director of the Center for the Humanities and the Public Sphere since 2010, I can testify to the significant impact the SPOHP has had on the lives of faculty and students at the University of Florida, and members of the broader public throughout our state and southeastern region. The students who study, use the primary source materials of, or intern at the Oral History program, gain hands-on experience in collecting data, preparing it for dissemination, and interacting with the public. Many have been inspired by this experience to continue their education in graduate school as archivists, curators, and historians and become more active in their local communities. But, even more important than this impressive outcome, is the long-term and deeply entrenched relationships that SPOHP colleagues have built with the communities whose histories SPOHP preserves. By integrating sustainable oral history projects with regularly-taught courses, and training community members (including youth) in oral history techniques, SPOHP builds not only the products of oral history but its user and advocacy base. As a result, their proposed work to digitize these collections is not simply an example of excellent digital humanities work, but also public humanities work.

My own research, as a sociologist who managed the Andrew W. Mellon-Foundation funded Future of Scholarly Communications Project at UC Berkeley prior to moving to Florida, examines user communities for digital resources and public engagement with scholarly products. In committing 30 hours of my time to this project each year during its duration (.02 FTE), I will work closely with the project team to use my own research findings to advise their work in the following areas: (1) to build...
useful ancillary materials around the newly digitized transcripts (e.g., podcasts, short documentaries, GIS-linked maps, etc.), (2) to build a search and presentation portal to access the transcripts and accompanying materials, and (3) to devise strategies to integrate these products into UF curriculum beyond the most obvious departments of history and African-American Studies. I will also assist in designing evaluation mechanisms to improve the resources under development, and understand their use and impact following. Finally, the Humanities Center, which runs a well-attended public speaker series each year and other community-based events, will work closely with SPOHP to develop the major public programs planned each year of this funded project.

The Humanities Center has worked with SPOHP on a variety of occasions, including sponsoring several times their annual trip to the Mississippi Delta to interview surviving civil rights activists. The Center relied upon their expert assistance and contacts to mount a semester-long lecture series entitled “Humanizing Conversations” at the University of Florida about the legacies of the largely forgotten segregated past at the University of Florida from 1905 to the 1960s. The Center has also sponsored several projects this year in which the SPOHP was involved, including the play “Gator Tales” by Kevin Marshall based on SPOHP archives of African American student experience at the University of Florida, and an Emancipation Day celebration held at a local public library for Gainesville school children. Most recently, SPOHP’s Ryan Morini and the Smathers Libraries’ Diana Dombrowski organized ninety-minute sessions introducing 26 high school students and 21 K-12 educators to oral history as a method and teaching resource. These sessions were part of two one-week residential programs entitled “Humanities and the Sunshine State” sponsored by the Florida Humanities Council with funds from the National Endowment from the Humanities, and offered vital background prior to our visit to Rosewood, site of a racially-motivated massacre in 1923. The closing evaluations of both programs mirror the evaluations of our inaugural high school program in summer 2015, namely: the oral history session and visit to Rosewood emerged as the most impactful event in a week’s worth of activities! Notably, students and teachers (including science teachers) alike were appalled that this major event in Florida history is not taught in schools, and reported feeling a new urgency to take action to address ongoing racial discrimination and injustice across Florida. These experiences demonstrate the way that making African American history in Florida accessible through digitization can have widespread downstream effects, as well as the ready opportunity to use digitized transcripts to create teaching modules and educational resources at a variety of grade levels and subjects.

In conclusion, many communities greatly benefit from the SPOHP, both because of its resources and the way it has integrated itself into the UF and Florida communities. SPOHP’s rich archive of African American history documents an uncomfortable past and very deep fissures in Florida that go back to its founding. In an era in which “Black Lives Matter” reminds us that we do not live in a “post-racial” society, this history deserves to be better understood so as to avert future tragedies like that of Trayvon Martin. The UF Humanities Center extends its support for this project, and looks forward to ensuring the broad impacts of this digitization work to educate about racial disparity.

Sincerely,

Sophia Krzys Acord, Ph.D.
Acting Chair, Center for the Humanities and the Public Sphere
Lecturer, Department of Sociology and Criminology & Law
MUSEUM OF FLORIDA HISTORY

July 14, 2016

National Endowment
For the Humanities
400 7th Street SW
Washington, DC 20506

To whom it may concern:

It is my pleasure to write a letter in support of the proposal “Race, Community, and Memory: Digitizing African American Oral History of Florida,” being submitted to the NEH Humanities Collections and Reference Resources grant by the Samuel Proctor Oral History Program (SPOHP) at the University of Florida.

In 2015, the Museum of Florida History produced the exhibit Civil Rights in the Sunshine State to commemorate the 50th anniversary of the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965. The Samuel Proctor Oral History Program (SPOHP) was an important resource and ally in the development of this exhibit. SPOHP staff members acted as consultants and script reviewers. They also suggested and provided several oral history recordings from civil rights activists. Oral histories are a powerful way to interpret multiple points of view. They are first-hand accounts that create a visceral and emotional connection to the past. The exhibit featured an interactive lunch counter where visitors could sit-down, read a pamphlet on how to conduct direct actions, and listen to audio recordings of civil rights leaders as they discussed their own experiences with segregation and protests.

As a museum curator, being able to bring these voices from the past to life for modern museum visitors is a powerful tool. However, as a researcher, these oral histories become a lot more accessible to me and my audiences by being able to search and review them online. SPOHP is a national resource, and this digitization and online accessibility project will directly affect the quality of civil rights research across the country. SPOHP has done a wonderful job of preserving interviews with World War II veterans. Their work to preserve oral histories from the civil rights movement and broader African American history is even more important. SPOPH is preserving these accounts and providing access at a time when there is great new work being produced on African American history, which greatly enriches the story of America.

In conclusion, I fully support the efforts of the Samuel Proctor Oral History Program as they seek external funding to support a program designed to preserve, digitize, and provide access to African American oral histories. This program will help future citizens understand the history of race and civil rights, which is an important framework for exploring American identity—what is meant by and who is included in concepts like justice and equality. The Museum of Florida History looks forward to using SPOHP’s oral histories in future exhibits to provide visitors with access to first-hand accounts of the past.

Sincerely,

Michelle Hearn
Senior Museum Curator

P. 850-245-6404
Michelle.Hearn@dos.myflorida.com

R. A. Gray Building
500 South Bronough Street
Tallahassee, Florida 32399-0250
850.245.6400
850.245.6433 fax

Rick Scott, Governor
Ken Detzner, Secretary of State
Florida Department of State
Office of External Affairs
July 17, 2016

To the Selection Committee:

My name is Dr. Sharon Austin. I am the Director of the African American Studies Program at the University of Florida. In this letter, I would like to express my support for the Samuel C. Proctor Oral History Program’s “Race, Community and Memory: Digitizing African American Oral History in Florida” grant. Because I have worked with this program for several years and have been very impressed with their oral history collection, I support the grant for the following reasons. First, several African American Studies students have interned for the program and I have also used oral histories in my research. Second, this grant would be useful for the program because several of our undergraduate and graduate students have used them in their research. Third and most importantly, the digitization of these histories is necessary so that scholars can continue to learn from the interviewees in years to come. The African American Studies Program is willing to contribute to cost sharing, assign students to transcribe the interviews, and lend other necessary support to the Oral History Program. We are also willing to develop panel discussions on the subject matter that is covered in the interviews. Please contact me at (352) 273-3060 or polssdw@ufl.edu if you have any questions.

Sincerely,

Dr. Sharon D. Austin
Director of the African American Studies Program and Associate Professor of Political Science
July 15, 2016

National Endowment for the Humanities
Division of Education Programs
400 Seventh Street, SW
Washington, DC 20506

To Whom It May Concern,

I am writing to you as the Director of the European Studies Center at the University of Florida to express my support for the UF Samuel Proctor Oral History Program Center proposal for a digitizing project, “Race, Community and Memory: Digitizing African American Oral History in Florida.” The Center for European Studies is presently working closely with the UF Samuel Proctor Oral History Program in the execution of the NEH grant on the “Dialogues on the Experience of War.” The Director of the SPOHP Paul Ortiz and I will be co-teaching a graduate seminar, “Humanities and War,” for veterans on campus this fall. Paul is doing this without a course off or financial compensation. SPOHP is also working closely with the Telling Project to work with veterans as part of the Dialogues on War program. SPOHP has coordinated a large-scale collection of veterans’ oral histories from the state of Florida, including more than 700 interviews in their digital archives. The interviews of African-American veterans cross over into the other project that has been a central focus of the SPOHP, the lives of African-Americans in the South.

SPOHP’s focus on African-Americans in the South has included a Mississippi Freedom project which worked with high school students. This project coincided with a project the Center for European Studies did for a “Getting to Know Europe” grant from the EU Delegation in Washington, D.C. SPOHP turned that activity into gold. Students received training in interviewing and recording skills (and a host of academic skills—history, writing, research, and listening). These oral histories were so well done the Alachua County School district compiled them into a book. The photographs and video were exhibited for several months in the Thomas Center, a prime city exhibition space. The opening on Mother’s Day was to a standing-room only crowd. Most importantly, residents told their stories and the students learned the histories of the Spanish Civil War, Communism in Eastern Europe, the Bosnian war, and considered migration and immigration from a human perspective.

I have seen some of the transcriptions of African-Americans held in the SPOHP collection. Re-transcribing some of these interviews would be an important asset for historians. One of my work-study jobs as a college student decades ago was to transcribe African-American songs and storyteller’s tales from original recordings. The result was a book Black Culture, Black Consciousness, which argued that through the oral tradition, one could reconstruct a culture that was far different than the “cleaned up” version we had previously known.

The atmosphere at SPOHP is exceptional. The production quality and professionalism of the staff and faculty are high, as is the enthusiasm and commitment of the volunteers and graduate student employees. Whenever we have teamed up with SPOHP, we have been able to count on professionalism with a spark.

In conclusion, I ask that you please consider the proposal submitted by the Samuel Proctor Oral History Project.

Sincerely,

Alice Freifeld
Director of CES
Associate Professor of History

Appendices
65
Appendix I: Letters of Commitment and Support

July 14, 2016

Humanities Collections and Reference Resources
Division of Preservation and Access
National Endowment for the Humanities
400 Seventh Street SW
Washington, DC 20506

Members of the Panel:

Please accept this letter of support from the Florida Humanities Council (FHC) for the University of Florida's Samuel Proctor Oral History Program's (SPOHP) proposed project, "Race, Community and Memory: Digitizing African American Oral History in Florida." This important project will utilize digital technology to substantially enhance public access to hundreds of materials that document the history of race relations in Florida and the South from segregation to the civil rights era.

Through digital curation and digitization, the proposed initiative will make the substantial holdings of SPOHP's existing collections more widely accessible to researchers, students and the general public. These holdings include more than 400 oral history interviews collected since 2009 as part of the African American History Project. These interviews have been complemented by the implementation of public history programs, the creation of teacher resources, audio CDs and podcasts, as well as oral history workshops held in partnership with African American churches. Oral histories from this collection were also used to script the theatrical presentation "Gator Tales" that provides first person narratives of the embattled integration of the University of Florida in the 1960s. FHC awarded grant funding to SPOHP last year to present "Gator Tales" to a large public audience as part of the Oral History Association national conference held in October 2015.

FHC has also frequently called on the support and guidance of SPOHP Director Paul Ortiz and his staff to assist recipients of FHC grants with conducting their own community oral history workshops. With SPOHP's support and guidance, many small community groups have been able to gather, preserve and disseminate information about their unique histories. SPOHP staff has also conducted a hands-on session for a FHC-funded weeklong summer seminar for high school students on how to collect stories and the value of the oral tradition.

With the completion of this proposed project, SPOHP and the University of Florida will house one of the largest collections of fully transcribed and text-searchable African American oral histories in the country. We are confident the SPOHP will successfully implement this new initiative based on their past exemplary work in oral history archiving and public outreach.

If you have any questions about our collaboration with the Samuel Proctor Oral History Program, please do not hesitate to contact me.

Sincerely,

Janine Farver, Executive Director
727/873-2007
jfarver@flahum.org
July 11, 2016

National Endowment
For the Humanities
400 7th Street SW
Washington, DC 20506

To the National Endowment for the Humanities:

I am the President of the Friends of Lincolnville Inc. a 501(c) (3) in San Augustine Florida whose singular mission is the support of the Lincolnville Museum and Cultural Center (LMCC) located in a historical black community in the nation’s oldest city.

This letter is written in support of the National Endowment for the Humanities Collection and Resource grant application submitted by professors Paul Ortiz and Janet Roman as part of the University of Florida Samuel Proctor Oral History Program (SPOHP).

We have recently entered into a working partnership with the SPOHP and Dr. Ortiz. We currently have students who are conducting interviews with Lincolnville and St. Augustine residents to document, transcribe and digitize African-Americans stories for future reference for generations to come. This process will help to guarantee access to more than 400 plus African American oral history interviews as a part of its digital archives conducted between 2008 to present. Additionally interviews are being made available through digital archives at UF and in the future at LMCC. This partnership helps LMCC as a new regional depository of tapes, DVDs and transcripts and home of the St. Augustine African American History Project to further its mission to preserve a peculiar history.

The presence of the SPOHP is exciting for us and the surrounding community. It is opening doors to long-term residents who are sharing their stories of struggle and triumph as well as artifacts that we are able to use to help build greater exhibits of what life in one the nation's oldest African American communities was like through the ages and how it being both preserved and transitioned through gentrification.

The interviews and materials being collected at LMCC and SPOHP are being made available to researchers, community leaders, civil rights activists and the general public.

The students in the project are gaining invaluable experience in their educational pursuits as historians, archeologist, curators, archivists’ and educators.

To the extent that we are not a "post-racial" society, our African American history deserves to be more widely researched and better understood so as to avert future tragedies regarding racial injustice. The LMCC and Friends of Lincolnville sincerely extends its support for this project and trust that the NEH will see fit to provide the resources that will make this important goal a reality.
Floyd Phillips, President

Lincolnville Museum and Cultural Center
July 14, 2016

Dear Grants Selection Committee:

I am very pleased to write this letter in support of the University of Florida’s Samuel Proctor Oral History Program’s NEH Humanities Collections and Reference Resources grant. My understanding is that with this grant, the SPOHP will digitize their older African American history collections, and to and merge their newest collection (which began in 2009) with their older collections (1973-2005). I believe this project will have tremendous Florida Humanities significance, and it will enable them to continue--and intensify--the work that they have been doing here at UF on the African American History Project at SPOHP.

I have been involved with the UF Samuel Proctor Oral History Program and the School of Theatre and Dance project Gator Tales for nearly three years. As Director of the Center for Arts and Public Policy at the University of Florida I was naturally drawn to this project because of my research interest in its impact using the arts for community and civic engagement.

My involvement in the project began almost two years ago when I received a Rothman Humanities Fellowship from the UF Center for Humanities in the Public Sphere to develop and write the script for Gator Tales. Gator Tales is a highly provocative drama that raises questions and spotlights a very uncomfortable part of Florida history that needs to be shared with a large audience. One of the major projects of the UF Samuel Proctor Oral History Program is the African American collection. Gator Tales centers on the unique history of the first African Americans who studied here at the once all white University of Florida. Bringing to life their fascinating stories has been a journey filled with drama, some comedy and tales of opportunity, disappointment, humanity and achievement. Gator Tales examines Jim Crow era Florida through the Civil Rights era up to recent local history. Gator Tales celebrates fifty plus years of integration at the University of Florida. The production showcases media and visual representations of the period using photographs, newspaper clippings, film footage and other media that provides a historic visual context for this devised theatrical piece. Material from the UF archives and other public media archives creates an immersive environment for the audience that enhances understanding and strengthens the emotional impact of our story.

The post performance discussions have been a dramatic and dynamic part of the Gator Tales experience for cast and audience alike.

Gator Tales was performed for four additional performances last summer on campus and was presented last July at the International Collegiate Theatre Festival as part of the Edinburgh Festival Fringe in Edinburgh Scotland. Gator Tales was nominated for a UK Amnesty International Human Rights Award during the Festival.
I fully support the Samuel Proctor Oral History Program’s NEH grant and appreciate your help in making this project a reality,

Sincerely,

Kevin Marshall  
Professor, Director, Center for Arts and Public Policy
July 14, 2016

Director
Humanities Collections and Reference Resources
Division of Preservation and Access
National Endowment for the Humanities, 400 Seventh Street, SW
Washington, DC 20506

Dear Director:

It gives me great pleasure to write this letter of recommendation for the Samuel Proctor Oral History Project (SPOHP) grant proposal to the National Endowment for the Humanities titled “Race, Community, and Memory: Digitizing African American Oral History in Florida.” I have worked with the SPOHP at the University of Florida for almost five years in my capacity as the Director/Tribal Archivist in the Office of Archives and Records Management at the Poarch Band of Creek Indians in Atmore, Alabama. My Office was established by our Tribal Council in 2010 to preserve, manage, acquire, and maintain treasured records related to Creek Tribal history.

We began to consolidate historical records and materials related to Creek history and prepare for the development and grand opening of our Museum called Kerity Cuko (Building of Learning). We selected oral history interviews with Creek elders, originally conducted in the 1970s by Dr. J. Anthony Paredes with SPOHP, as a prominent collection to highlight for its historical content and rare archival value. The original interviews contain precious records with our Tribal leaders, including Chief Eddie Tullis, Tribal Council Secretary Roberta McGhee Sells, Jack Daughtry, Chairman Buford Rolin, and others discussing Tribal history and family traditions, as well as the long work of researching and organizing for federal recognition.

We entered into a partnership with SPOHP in 2012 to initiate a project for the Poarch Band of Creek Indians, involving the digitization of these interviews and their re-transcription up to current standards for best practice, with the intention of using the oral history recordings and transcriptions for our Museum exhibits and ongoing cultural events. From 2012-2013, SPOHP digitized and re-transcribed more than 70 of these interviews in top archival quality. The interviews are currently archived in two locations at the Poarch Band of Creek Indians, including the museum vault overseen by the Calvin McGhee Cultural Authority and the Media Vault overseen by the Office of Archives and Records Management. These digital recordings and transcriptions are being utilized as the cornerstone in our recurring cultural events, including the monthly Evening with the Elders series, where Tribal Members gather to listen to the oral histories and read transcripts together as a community (Evening with the Elders announcement enclosed). We provide transcription booklets and CDs to attendees so they can have access to copies of the interviews and can take them home for their own records. It is very exciting to hear the young ones express, often with teary eyes, “This is the first time I’ve ever heard the voice of my grandmother!”

[Letter to NEH from Dr. Deidra Suwanee Dees in support of SPOHP Grant continued on second page]
Letter to NEH from Dr. Deidra Suwanee Dees in support of SPOHP Grant

We also used the digitized oral history recordings and transcriptions in our August 2014 conference observing the 200th anniversary of the Red Stick War of 1813-14. Our staff and interns researched the transcriptions and isolated segments of our elders addressing the Red Stick War and Removal (also known as the infamous Trail of Tears) which were shared with conference attendees. Because the Red Stick War is such an important and under-researched event in American history, we made the decision to open the conference beyond the Tribal community to include the general public, and to cover all expenses for conference attendees.

We continued our partnership with SPOHP in 2015 to digitize and selectively transcribe several hundred tapes from the records of attorney Hugh Rozelle, with a focus on the federal recognition case for the Poarch Band of Creek Indians. This project is the first stage in a long process of digitization of the Rozelle Collection, a voluminous collection of over 3,000 audiocassette tape recordings.

We believe that SPOHP will have no problem successfully completing this project based on their record of exemplary work in oral history archiving and dedication to humanities education. They completed the digitization project for the Poarch Band of Creek Indians in a highly efficient and timely manner, and we have no doubt they will do the same with "Race, Community, and Memory," which is so important to African American history and the state of Florida, some of which often parallels Creek history.

Because of their track record of professional, high quality work, I recommend SPOHP unreservedly for this important grant. If you need additional information or would like to speak to me, please do not hesitate to call me at (251) 446-4940. You can also e-mail me at ddees@pci-nsn.gov and I will be happy to respond. Mvto.

Heleswv heres,

Deidra Suwanee Dees, Ed.D.
Director/Tribal Archivist
Office of Archives and Records Management

cc: File
Appendix J – Job Descriptions and Qualifications

Job descriptions will be sent to UF’s College of Liberal Arts and College of Journalism program coordinators. Applications will be reviewed and qualified applicants will be interviewed and selected by the Samuel Proctor Oral History Program staff.

**Digitization Coordinator**

*Qualifications:*
- Current UF graduate student
- Strong skills in organizing workflow, ideas, materials, people
- Works well under pressure as part of a team
- Ability to work smoothly in a fast-paced, intense environment
- Proficient in the use of MS Office, Adobe Acrobat, TwistedWave, transcription software, etc.
- Skilled at working with people of diverse backgrounds
- Knowledge of Florida history, African American history
- Knowledge of and experience with oral history

*Responsibilities:*
- Supervise two transcriptionists.
- Digitize the audio of older audio cassette interviews.
- Digitize associated paper documents and images.
- Audit/edit transcribed interviews and add metadata
- Forward interviews as completed to Finalization/Dissemination Coordinator.

*Additional responsibilities may include:*
- Assisting on finalization tasks.
- Assisting on dissemination efforts.

The Digitization Coordinator will supervise two transcriptionists who are in charge of transcribing analog interviews and audit-editing their transcription drafts. In comparison to the Born-digital coordinator, the Digitization Coordinator is responsible for supervising fewer transcriptionists and therefore also expected to digitize the audio of older audio cassette interviews as well as any associated paper documents and images. Completed and edited interviews will be forwarded to the Finalization/Dissemination Coordinators. As necessary, the Digitization Coordinator may also help with finalization and dissemination efforts, including podcasting, public programs, publications, metadata and finding aids, and other activities contributing to the success of the project. This position will be offered as a year-round graduate research assistantship at .5 FTE (20 hours per week), paying $22,659 annually, or about $7553 per semester, and accompanied by benefits and a tuition waiver.

**Born-Digital Coordinator**

*Qualifications:*
- Current UF graduate student
- Strong skills in organizing workflow, ideas, materials, people
- Works well under pressure as part of a team
- Ability to work smoothly in a fast-paced, intense environment
- Proficient in the use of MS Office, Adobe Acrobat, TwistedWave, transcription software, etc.
- Skilled at working with people of diverse backgrounds
- Knowledge of Florida history, African American history
- Knowledge of and experience with oral history

*Responsibilities:*
- Supervise two transcriptionists.
Digitize associated paper documents and images.
Review/edit transcribed interviews and add metadata
Audit/edit transcribed interviews and add metadata
Forward interviews as completed to Finalization/Dissemination Coordinator.

Additional responsibilities may include:
- Working on finalization tasks.
- Working on dissemination efforts.

The Born-digital Coordinator will supervise two transcribers whose sole task will be to transcribe born-digital interviews. The coordinator will audit-edit the interviews to ensure quality control, doing background research to check names, dates, etc., and then forward the edited transcripts to the Finalization/Dissemination Coordinator. As necessary, the Born-Digital Coordinator may also help with finalization and dissemination efforts, including podcasting, public programs, publications, metadata and finding aids, and other activities contributing to the success of the project. This position will be offered as a year-round graduate research assistantship at .5 FTE (20 hours per week), paying $22,659 annually, or about $7553 per semester, and accompanied by benefits and a tuition waiver.

Finalization/Dissemination Coordinator
Qualifications:
- Current UF graduate student
- Strong skills in organizing workflow, ideas, materials, people
- Works well under pressure as part of a team
- Ability to work smoothly in a fast-paced, intense environment
- Proficient in the use of MS Office, Adobe Acrobat, TwistedWave, transcription software, etc.
- Skilled at working with people of diverse backgrounds
- Knowledge of Florida history, African American history
- Knowledge of and experience with oral history and the digital humanities
- Knowledge of Library of Congress metadata standards
- Skilled in organizing public events and creating media campaigns

Responsibilities:
1. Finalization:
   - Conduct a final edit
   - Add and complete metadata
   - Coordinate uploading to the University of Florida Digital Collection (UFDC)
   - Lead the development of the research portal and finding aid in collaboration with other project staff
2. Dissemination:
   - Oversee podcasting efforts
   - Create promotional publications
   - Coordinate with non-project SPOHP staff to develop public programs that promote engagement with the collections, and other activities contributing to the success of the project.

Once transcripts are audit-edited and the necessary audio is digitized, the Finalization/Dissemination Coordinator will conduct a final edit and add metadata to the interview, coordinating upload to the UFDC website with the Libraries, as well as the development of the research portal and finding aid. This coordinator will also work with other AAHP staff not associated with this project to develop public programs that promote engagement with the collections, and other activities contributing to the success of the project. This position will also oversee podcasting efforts—though podcasts themselves will be made by a variety of SPOHP staff, not all of whom will be directly involved in the overall proposed project. This position will be offered as a year-round graduate research assistantship at .5 FTE (20 hours
per week), paying $22,659 annually, or about $7553 per semester, and accompanied by benefits and a tuition waiver.

**Student Assistants (Transcriptionists)**

*Qualifications:*
- Current UF undergraduate or graduate students
- Able to type 40 words a minute
- Ability to communicate ideas effectively and concisely

*Responsibilities:*
- Manage the work flow of interview transcription
- Draft transcripts of interviews (15 per semester)
- Compose abstracts for interviews with suggested keywords
- Assist with metadata
- Aid in audit-edit completion

*May also include:*
- Work on public programs, podcasting, or other activities relevant to the project and its goals

Student Assistant positions will be filled by undergraduate or graduate students from UF. There will be four Student Assistants: two will work under the Digitization Coordinator, and two will work under the Born-Digital Coordinator. In addition to generating draft transcripts of interviews, Student Assistants will compose an abstract of each interview with suggested keywords, manage the work flow of interviews ready for transcription, and aid in audit-edit completion to present a finalized deliverable. Student Assistants may also assist with metadata, public programs, or other activities contributing to the success of the project. SPOHP has had great success in the past in hiring Student Assistants in this fashion. This position will be offered at a rate of $13.50 per hour for 10 hours per week. Three Student Assistants will be paid through NEH funds, and the fourth will be funded as cost sharing by the UF CLAS.
**Current AAHP Interview Guide**

**Demographic Information and Growing Up**

When and where were you born?
- Were you born in a hospital, or at home?
- Was there a midwife present? If so, who was she?

Who were your parents (/grandparents, /great-grandparents, etc.)?
- Where were they born? Where did they grow up?
- What did they do for a living? [specify parents/grandparents/etc.]
- Who are your siblings?

Where did you grow up?
- (note that the neighborhood may have its own name and be worth several follow-up questions—e.g. 5th Ave., Porter’s Quarters, Spring Hill, etc.)
- How were chores/responsibilities divided up in the household?
- Who did the cooking? What kinds of foods did you eat? Did the family keep its own garden? If not, where did you get your food and other supplies?
- Where did your parents do their shopping? How did segregation affect where you could and couldn’t shop?
- Did you ever go downtown? Were there areas that you could not go?
- Were you aware of racism or segregation as a child?
- How often did you interact with whites, and what were those interactions like?
- Where did the kids play in your neighborhood? What sorts of games did they play?

Where did you go to school?
- How did you get to school every day? What was the route you took?
- Who were your teachers?
- What subjects did you learn?
- What was the role of the school in your community?
- Did you hope or expect to go to college?

Did you go to church? [or any other religious/spiritual meetings, as appropriate]
- What was the name of your church, and where was it located?
- Who was the pastor? [or as appropriate]
- What was the role of that church in your community and your family life?

**Local History & Civil Rights**

[Presumes Gainesville; substitute other places/institutions as appropriate]

Did you ever go to 5th Avenue? [Or other ‘landmark areas’ as appropriate]
- What do you remember about the Cotton Club?

What was the role of the University of Florida in your community?
- What do you remember about the University?
- What do you remember about its students? Did you ever run into them?

What do you remember about the Civil Rights Movement here in Gainesville?
- Who do you remember as leaders in Civil Rights?
- Who do you remember as community leaders in general? Did they play a role in promoting civil rights, before, during, or after the “movement”?
- What was segregation like in Gainesville?
- When did you first become aware of segregation and issues of civil rights?
Did you participate in any protests, sit-ins, etc.?

Do you remember any personal experiences with racism?
   Did your family talk much about racism or segregation?
   Do you remember any informal ways that people fought discrimination or exploitation?
   Were you or anyone in your family active in Masonic or other organizations?

Did anyone in your family talk to you about slavery? How was it discussed?
   Did you know of any ancestors who were enslaved?
   [If appropriate] Was Africa discussed by your family? Did anyone from your family ever travel to Africa? [or the Caribbean]

What do you remember about the desegregation of the schools in 1970?
   [Or the earlier efforts to desegregate Gainesville High School]
   What was the community reaction like?
   What were the impacts on the community?
   What do you think was gained/lost in the process?

When did you first vote? What can you tell us about the experience?
   When did your parents first vote? Did they talk about what it meant to them?

What kinds of changes have you seen in Gainesville [or more local neighborhood/area] over the course of your life?
   How has desegregation changed things?
   What are some of the most positive/negative changes you’ve seen?
   Has anything about Gainesville [or neighborhood/area] remained the same?

**Education**

Did you go to college? If so, where?
   What was the experience like?
   Were you one of the first black students at the school?
   Had anyone else in your family gone to college before you? What did higher education mean to your family?

If UF: What were race relations like when you went to UF?
   What sorts of interactions do you remember between students and the wider Gainesville community?
   Did you go to many of the sporting events?
   Did you participate in any clubs or other activities?
   Were you a member of a fraternity/sorority?
   Did you have a mentor while you were here? Who was that person?
   What were your relationships like with the faculty and staff here?
   What were your relationships like with the service and janitorial staff?
   What events do you remember taking place on campus or in Gainesville while you went to UF?

**Black History in the Age of Obama**

What do you remember about the 2008 election?
   What did Obama’s election mean to you? Do you agree with the idea that it represents a “post-racial era”?
   Did you or members of your community organize for the 2008 election?
DEED OF GIFT
Samuel Proctor Oral History Program
University of Florida

I__________________________________________________________(Interviewee/Interviewer)
herein permanently give, convey, and assign my oral history interview to the Samuel Proctor Oral
History Program (hereafter SPOHP), which is currently in possession of my interview. In so doing, I
understand that my interview (or oral memoir) will be made available to researchers and may be quoted
from, published, or broadcast in any medium that the SPOHP shall deem appropriate.

In making this gift I fully understand that I am conveying all legal title and literary property rights which
I have or may be deemed to have in my interview as well as all my rights, title, and interest in any
copyright which may be secured under the laws now or late in force and effect in the United States of
America. My conveyance of copyright encompasses the exclusive rights of: reproduction, distribution,
preparation, and derivative works, public performance, public display as well as all renewals and
extensions.

__________________________________________                   ______________________
Interviewee                                                                                      Date

__________________________________________                      ______________________
Interviewer                        Date

__________________________________________                      ______________________
SPOHP Director, Prof. Paul Ortíz                     Date

Interviewee: Address, City, State, Zip Code

Interviewee: Email and Telephone

Equal Opportunity/Affirmative Action Institution

Appendices
78
STYLE GUIDE:
Guidelines for Transcribing and Editing Oral Histories

Updated Spring 2014

Adapted from “Style Guide: A Quick Reference for Editing Oral Memoirs.”
© 2007 Baylor University Institute for Oral History
# TABLE OF CONTENTS

Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transcripts and Transcript Summary</td>
<td>2</td>
</tr>
<tr>
<td>Formatting Guidelines</td>
<td>3</td>
</tr>
<tr>
<td>Completing a Transcript</td>
<td>4</td>
</tr>
<tr>
<td>Sample Transcript</td>
<td>5-6</td>
</tr>
<tr>
<td>Transcripts 101</td>
<td>7</td>
</tr>
<tr>
<td>Inaudible Spots</td>
<td>7</td>
</tr>
<tr>
<td>Brackets</td>
<td>7</td>
</tr>
<tr>
<td>Common Questions</td>
<td>7</td>
</tr>
<tr>
<td>Improper Grammar</td>
<td>8</td>
</tr>
<tr>
<td>Dashes</td>
<td>8</td>
</tr>
<tr>
<td>Ellipses</td>
<td>8</td>
</tr>
<tr>
<td>False Starts</td>
<td>9</td>
</tr>
<tr>
<td>Feedback Words</td>
<td>9</td>
</tr>
<tr>
<td>Filler Words</td>
<td>9</td>
</tr>
<tr>
<td>Dates</td>
<td>10</td>
</tr>
<tr>
<td>Spelling Guidelines</td>
<td>10</td>
</tr>
<tr>
<td>Proofreading</td>
<td>11</td>
</tr>
<tr>
<td>Abbreviations</td>
<td>11</td>
</tr>
<tr>
<td>Capitalization</td>
<td>12</td>
</tr>
<tr>
<td>Commas</td>
<td>14</td>
</tr>
<tr>
<td>Grades (Scholastic)</td>
<td>14</td>
</tr>
<tr>
<td>Hyphens</td>
<td>14</td>
</tr>
<tr>
<td>Italics</td>
<td>15</td>
</tr>
<tr>
<td>Numbers</td>
<td>16</td>
</tr>
<tr>
<td>Paragraphs</td>
<td>17</td>
</tr>
<tr>
<td>Plurals</td>
<td>17</td>
</tr>
<tr>
<td>Punctuation</td>
<td>18</td>
</tr>
<tr>
<td>Audit-Editing</td>
<td>19</td>
</tr>
<tr>
<td>Work log and Project log</td>
<td>20</td>
</tr>
</tbody>
</table>

Appendices

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix K: Documents Demonstrating SPOHP Interview Standards</td>
<td>80</td>
</tr>
</tbody>
</table>
TRANSCRIPTS
Completing a transcript requires two documents:

1. **The draft transcript**
   - Accessing audio:
     Share ➔ Projects ➔ XYZ Project ➔ XYZ Audio
   - Saving a document:
     Share ➔ Projects ➔ XYZ Project ➔ XYZ Transcripts ➔
     XYZ-001 Name Date dr/ae/final
     ▪ Dr: draft, ae: audit edit, final: final copy

2. **The transcript summary**, detailing significant themes of the interview and including 4-5 keyword for quick searches
   - Saving a document: Share ➔ Projects ➔ XYZ Project ➔
     XYZ Transcripts ➔ XYZ-# Name Date summary
   - Example:
     “Dr. Richard Lee Bucciarelli talks about his work in neonatology and his experience working in the Pediatrics Department at Shands Hospital. He saw the creation of the Children’s Medical Services program which provided care to children in low-income families. Bucciarelli also was heavily involved in advocacy in Washington DC and the Tallahassee. Bucciarelli worked as Chair of the Department of Pediatrics and pushed for a creation of a children’s hospital at Shands, and finally saw the building of the Shands Hospital for Children.

Key Terms: Advocacy, Pediatrics, Shands Hospital for Children, Pedicare”
FORMATTING A TRANSCRIPT

The first page’s header:

Should be on the top left of only the first page and should contain the project code number, the name of the interviewee, the interviewer, and the date of the interview.

It should look like this:

UF-999
Interviewee: Roberta Peacock
Interviewer: Paul Ortiz
Date: July 11, 2006

How to add a header in Microsoft Word
1. on the top left of the toolbar click the “Insert” tab
2. then click “Headers”
3. Select the first item in the drop-down box with the text on the left-hand side.
4. **Make sure you select “different first page” so that when you start adding page numbers on the second page it will not delete your first-page header.**
5. The headers should be in Arial 12 pt. font

When you are finished adding the header, click “close header” on the top right-hand side of the paper so you can begin typing in the body of the document.

The header on every subsequent page should follow this format:

The header on every subsequent page should be on the top right hand side in this format: Project Code Number; Interviewee’s Last Name; Page Number.

It should look like this:

UF-999; Peacock; Page 2

To insert the header and page number on the second page,
1. go back under “insert,” tab
2. then click “Page Number.”
3. Click on “Top of Page,” and select the third item in the drop-down box that displays a number on the right-hand side.
4. within the header, type the project code number; person’s last name; page (the number will automatically be added)
The body of the document

The body should be double-spaced and in Arial 12 pt. font. The paragraph format should be a “hanging” indent.

To select a “hanging” indent
1. Click the "Home" tab
2. Click the small arrow to the right of the “paragraph” section. A dialog box should pop up.
3. In the “indentation” section, click the drop-down box under “special”
4. Change from “none” to “hanging”

Initials

Use the first letter of the speaker's last name to denote who is talking. Follow the letter with a colon, and press “tab” to create a large space for the interview text.

If we apply this format to Roberta Peacock and Paul Ortiz, it would look like this:

O: When were you born?
P: I was born November 12, 1921.

If both people’s last names start with the same letter, use the first letter of the first name also.

SE: When were you born?
FE: I was born January 31, 1953.

If someone has a hyphenated last name, use the first letter of the first word. For example, Jane Tomlinson-Smith would be:

T: I grew up in Athens, Ohio.

Completing a transcript

Complete a transcript by marking [End of interview] and signing the document for the stage that you worked on it. It should look like this:

[End of interview]

Transcribed by: Scott Kraff, August 1, 2012
Audit edited by: Diana Dombrowski, August 2, 2012
Final edited by: Isht Vatsa, August 3, 2012
Here is a sample of what the formatted pages should look like.
Appendix K: Documents Demonstrating SPOHP Interview Standards

M: During the processes of time, was passing by, and Calvin taking up so much time with other people and knowing that his own financial affairs were going down and getting worse. He never once gave thought to a thought that he would have to stop and put more attention to his own stuff. He still, in his mind, had the other person at the table.

P: Did he ever get discouraged with his own people?

M: I don't think he did. I don't believe he was ever discouraged. I want to tell you something here about the holy oath that put him in as one of the only old members and they looked to him as one of the heads of the old man in the bracket that he was in. And they all, whatever Calvin suggested, they all agreed with him. He had a great influence on hiring whose thoughts needed work in the holy oath and they would go along with him in that and he didn't have no exception person in the holy oath. He got some of our Indian people in the holy oath; he helped put some colored people on it and also some white people.

And they at sometimes into the最高peak. Tom Barnes was a man that was over the members of the holy oath and if he was here, he could tell you. He passed away a couple weeks ago, but I want to add, but if he was here he would tell you.

He has spoke to me many times that Calvin was one of the greatest men of friend he had ever known and also M.B. Sumnser was the center of the Creek Nation and he was on the road. Now, this is something that day—a testimony that they made propping for Calvin and they brought it and passed it to me and in the head office of the holy oath.

P: Let me ask you.

[Break in Recording]

M: Now, this is—[inaudible]. That he belonged to concerning Calvin and they brought and give to me and they told me that if they had a statement

[End of Interview]

Transcribed by: Scott Kett, July 2012
Audited by: M.B. Sumner, August 13, 2012
Final edited by: Diana Daniels, August 20, 2012
TRANSCRIBING: FORMATTING and GUIDELINES

INAUDIBLE SPOTS IN RECORDING

- When speech on a recording is inaudible, try playing it at higher volume and/or slower or faster speed. If the interviewer works for SPOHP, ask her or him for help!
- If you can make an educated guess, type the closest possible approximation of what you hear and **bold it** the first time it appears. If you can, Google your approximation to try to verify your guess (usually for names or place names).
  
  I went to school in **Maryville**.
  
  **Jane Krackow** used to be the department head in **English**.
- If you cannot make a guess as to what is said, note “inaudible” and the time elapsed in brackets.
  
  We’d take our cotton to Mr. [inaudible 33:07] gin in Cameron.

BRACKETS

Use brackets to around anything the transcriber adds to the document.

- a pause in recording, when recording is turned off and then on again, when sound fades out, et cetera:
  
  [Break in recording]
- the end of the interview:
  
  [End of interview]
- Descriptive terms:
  
  [Laughter]
  
  [Crying]
  
  [Telephone Rings]

COMMON QUESTIONS

**DO**

- okay
- a lot
- et cetera
- yeah
- World War II
- for a while
- awhile ago
- all right
- until, till
- nowadays
- apiece

**DON’T**

- OK, O.K.
- alot
- etc.
- ya, yea
- WWII, World War Two, for awhile
- a while ago
- alright
- ‘til
- now-a-days
- a piece
inasmuch as in as much as
insofar as in so far as

**IMPROPER GRAMMAR**

*Do not change improper grammar said by the speaker.*

It is okay to leave the following as is:

- Kinda
- Gonna
- Wanna
- Fella
- Double negatives
  
  I ain’t never been in that kinda situation before.

**DASHES**

Instances to use the dash (—)

- an interruption by another speaker
  
  P: I am from a small town near—
  O: What is the name of the town?
  P: Gainesville.

- before and after someone interrupts himself
  
  D: That was back in July—no, wait, it was August—of 1960.

**ELLIPSES**

Use the ellipses ( . . . ) when the speaker trails off resulting in a long pause. The ellipses consists of three periods, each separated by a space, and separated from the word it follows by a space.

Correct:

B: That was a long time ago, but . . .
A: What were you going to say?
B: I can’t really remember that well because it was so long ago.

**FALSE STARTS**

In general, do not include false starts or repeated phrases. The only exception is if the false start enhances the statement. *Use your judgment* to determine if this rule applies.

*Incorrect with false start:*

Appendices
87
R: We went—we were going south to the warmer climates.

**Corrected:**
R: We were going south to the warmer climates.

**Incorrect repeated phrase:**
J: I went to the University of Florida. I went to the University of Florida to study mathematics.

**Corrected:**
J: I went to the University of Florida to study mathematics.

**FEEDBACK WORDS AND SOUNDS**

Too many interruptions in the flow of a speaker’s remarks with feedback (such as um-hm and yeah) is not necessary unless those words are used to answer a direct question.

**Incorrect:**
S: That was the craziest thing I ever heard!
D: Uh-huh. (D’s response is NOT necessary in the final transcript, so it should be omitted).

**Correct:**
S: That was the craziest thing I ever heard! Don’t you think so?
D: Uh-huh. (In this case D’s response is necessary in the final transcript, so it should be left in.)

**How to spell common feedback or crutch words**
- **uh**
- **uh-huh** = agreement
- **um-hm**
- **unh-uh** = disagreement

**FILLER WORDS**

If the speaker is constantly using filler words like “you know,” or “uh,” in speech, these can be omitted.

**Incorrect:**
K: You know, I never thought about it that way, but, you know, I can see how, you know, some people might do that.

**Correct:**
K: I never thought about it that way, but I can see how some people might do that.
DATES
Write full dates as follows:
   January 1, 2003
   - If the speaker omits the century and just says the decade, write out the full year
     with the omitted numbers in brackets.
     [19]67 not ’67
     The [19]50s, not the fifties *note no apostrophe before the “s”
     The mid-[19]50s, not the mid-fifties
   - **Always** use numerals for years, even at the beginning of a sentence.
     1962 was an important year for me.
   - Use numerals for days when they include the month and the year; follow this form
     even when the speaker says, “August the fifth, nineteen eighty-seven.”
   - Spell out the words for the day when the year is not expressed and the speaker
     uses the ordinal number:
     My birthday is August fifth.
     My birthday is August the fifth.
   - Spell out the word for the day when the day precedes the month:
     the fifth of August

SPELLING
Use the spell-checking function in Microsoft Word. However, it does not catch every
error, so it is important to proofread. Use the dictionary (or go online to www.merriam-
webster.com), or Google terms to verify proper spelling.

COMMON MISTAKES
all right *(although is not a word)*
all together The children were all together again for Molly’s birthday.
altogether (adverb: wholly, entirely, completely) That is altogether unfair.
here I like it here.
hear I can’t hear what they said on the tape.
every day I eat lunch every day.
everyday (adjective: common) I think I’ll use my everyday dishes for the dinner party.
its (possessive) The cat was chasing its tail.
it’s (contraction of it is) It’s cold outside.
on to Paste the label onto the top.
they’re (contraction of they are) They’re going to play rugby in the fall.
there (indicates location) Could you sit over there, please?
their (possessive) The children took off their coats.
to Are you going to school today?
too Did you graduate from UF, too? (Note the comma.)
website *(Web site is not a word, capitalized or not. Updated AP 2009 style guide)*
whenever (conjunction: at whatever time; at any time when) Visit us whenever you like.
whichever Do whichever is easiest. Whichever task you do, do it well.
who’s (contraction of who is or who has) Who’s that girl sitting over there?
whose (pronoun, possessive of who or which) Whose umbrella is that?
yeah Note this preferred spelling.

ABBREVIATIONS
In general, avoid abbreviation in oral history transcripts.

**Do not abbreviate:**
- A civil or military title unless appearing immediately before a person’s full name:
  Governor Perry, but Gov. Rick Perry
- names of countries, territories, provinces, states, or counties
- doctor when used without an accompanying name
  (The doctor said, but Dr. Smith said)
- Senator, Judge, Bishop, General, Professor or any other political, academic, civic, judicial, religious, or military title when it is used alone or when it precedes a surname alone, i.e., Judge McCall
- the Reverend or the Honorable, when the is part of the title preceding the name
- books of the Bible
- names of the months and days
- terms of dimension, measurement, weight, degree, depth, et cetera:
  inch, foot, mile
- part of a book: Chapter 3, Section A, Table 7
- word elements of addresses:
  Avenue, Building, North, South
- except NW, NE, SE, and SW
- portions of company names, unless the actual company name uses an abbreviation:
  Brother, Brothers, Company, Corporation, Incorporated, Limited, Railroad
- Senior or Junior when following partial names:
  Mr. Miller, Junior     Mr. Toland, Senior

**Do abbreviate**
- the following when they precede a given name and/or initial(s) plus surname:
  Ms.  Rev.  Mr.  Mrs.  Dr.
- Jr. or Sr. after given name and/or initial(s) plus surname: John H. Smith Jr. (note that the comma is no longer required around Jr. and Sr.)
- NE, NW, SE, SW in addresses given in text (note no periods)
- points of the compass: N, E, S, W, NE, SE, NNW, WSW, et cetera
- era designations: AD 70, 753 BC
- time designations a.m., p.m.
- Agencies and various types of organizations are referred to by acronyms or using an abbreviation from an organization’s initials:
  SPOHP, NATO, UN, SEC, AFL-CIO, or AF of L- CIO, SMU, Texas A&M
CAPITALIZATION

As a rule of thumb, when in doubt, do not capitalize. Check with Chicago Manual of Style or the dictionary to check if it should be capitalized. Proper names of institutions, organizations, persons, places, and things follow standard English practice. Partial names of institutions, organizations, or places are usually written in lower case.

Do capitalize:

- names of particular persons, places, organizations, historical time periods, historical events,
- biblical events and concepts, movements, calendar terms referring to specific days, and months.
- titles of creative works
- references to athletic, national, political, regional, religious, and social groups: Florida Gators, Congress, Democrats, Daughters of the American Revolution, the Masons
- Capitalize Internet and Web always:

  She suggested that he search the Internet for more information.
  He found a Web site that answered many of his questions.

  Note that website is not a word; use Web site.

Capitalize

Board of Trustees of Baylor

the University of Florida
Department of History
School of Nursing
Course titles: History 1301

- History of Texas
- Microeconomics
- Alachua County, City of Gainesville, the New York Times; the Times
- regional designations: the West, the Southwest
- Central Florida
- an Easterner, Western American
- West Coast, Gulf Coast
- Interstate 35, IH35 or I-35
- Eighth Street
- Bible, Scripture(s)
- Veterans Administration
- Veterans Administration Hospital

Lowercase

board of trustees, the board, the trustees
the university
the history department
The nursing school
Courses: economics, history, philosophy, but

Proper nouns like French, Spanish and English are capitalized

the state bird of Florida
the newspaper
directional terms: to travel west, to face southwest
the central region of Florida
a western university
the coast
the interstate, the highway
the street
biblical work, scriptural passage
the university administration
a veterans hospital
the Institute for Oral History
the Texas Collection
the Word of God
the Fall (of Man)
the Gospel of Luke
the Book of Daniel
McLennan County Court
Washington Street Bridge
American Revolution
World War I, First World War
General of the Army Douglas
MacArthur
President Harry Truman
the Bronze Age
the Democratic Party
the Democrats (party members)
Great Depression (referring to 1930s), the Depression
Sherman Antitrust Act
Grandmother, Grandpa Smith, Dad (when substituted for a given name)
U.S. Senate
Capitol (referring to a building)

COMMAS
No, sir.
Yes, sir.
Oh, yes.
Oh, no.
Thanks, Mrs. Pool.
Yeah, that's right. (Note correct spelling of yeah)
Well, I’m from California originally.
I was born in Dallas, Texas, in 1904.
I mean, what are you going to do about it?
So we, you know, went back home. *note that “you know” is set off by commas
And, of course, we were pretty angry.
She was, like, my best friend.
Direct addresses are set off by commas
   Pam, I know you will enjoy this.

SCHOLASTIC GRADES

• Type letter grades in capital letters with no period following, no italics, and no
quotation marks.

- Show number grade in Arabic numerals with no quotation marks.
- Plural should be formed only by adding s, (no apostrophe) except where confusion with another word is possible.

I made all A’s by earning 100s on all my exams, but my roommate made only B’s.

**HYPHENS**

For guidance on use of hyphens to form compound words and phrases, please refer first to *The Chicago Manual of Style*, and then to the dictionary.

Hyphenate to indicate division or separation in the following:

- spelling out a name or words, as in *H-o-r-a-c-e*. Capitalize only where appropriate.
- a fraction expressed in words
  
  one-fifth

Hyphenate to indicate combination as follows:

- nouns made up of two or more nouns which imply the combination of two or more linked things or characteristics
  
  astronaut-scientist, AFL-CIO

- when two essential adjectives describe a noun
  
  He is a small-business owner. (both words describe the business)

- modifiers and adjectival compounds when used *before* the noun being modified, including those formed with numbers:
  
  a one-of-a-kind student
  
  a 56-year-old woman

**Do not** hyphenate

- a compound modifier that follows the noun it modifies unless hyphenated in dictionary:
  
  Her argument was well balanced.
  
  She was good-natured.

- a compound modifier that includes an adverb ending in –ly: wholly fictitious

- a proper noun except when absolutely unavoidable

- contractions, such as: can’t, wouldn’t, don’t, didn’t, wasn’t, he’ll, they’re, she’d

- chemical terms, as in sodium nitrate, sodium silicate, bismuth oxychloride

**ITALICS**

Italics should be used sparingly, and they are typically only used when referring to a title of a work.

Italicize:

- titles of whole published works, such as *Plain Speaking*
• titles of books, bulletins, periodicals, pamphlets
• newspaper names and the city names that accompany them: 
  \textit{New York Times} Note: do not italicize any articles preceding a newspaper name. 
  Example: the \textit{Times}.
• titles of long poems
• titles of plays and motion pictures/movies/films
• titles of long musical compositions: operas, musical comedies, oratorios, ballets, 
  tone poems, concertos, sonatas, symphonies, and suites
• titles of paintings, sculptures, drawings, mobiles:
  You may know that da Vinci’s \textit{Mona Lisa} is actually \textit{La Gioconda}.
• Italicize titles of legal cases, with v. for versus: 
  \textit{Brown v. Board of Education of Topeka, Kansas}; the \textit{Miranda} case
• names of spacecraft, aircraft, and ships, except for abbreviations preceding the 
  names, such as designations of class or manufacture, as follows: 
  \textit{SS Olympic} \textit{HMS Queen Elizabeth USS Lexington Friendship VII}
• Consult the dictionary; do not italicize a quotation in a foreign language.
• a foreign word or phrase when followed by a translation; enclose translation in 
  quotation marks and precede translation by a comma:
  \textit{J’ai mal à la tête}, “I have a headache.”

\section*{NUMBERS}

• In general, spell out whole numbers, whether cardinal or ordinal, from one to 
  ninety-nine, and any of those numbers followed by hundred, thousand, hundred 
  thousand, million, and so on, hyphenated or not.
  sixty-nine
  seventy-fifth
  twenty-two hundred, but 2,367. Note: When there are several numbers in a 
  sentence or a group of numbers includes numbers over one hundred, you may 
  use numerals for brevity and consistency.
• Always spell out the number if it is the first word in a sentence.
  A: How old are you? 
  B: Fifty years old.

  Exception: If the year is the first word in a sentence, do not spell it out.
  A: When were you born? 
  B: 1906.
• Spell out the number if it is the name of a street and under one hundred. 
  454 Fourth Street
• For percentages, use numerals and spell out “percent.” 
  Only 45 percent of board members approved of the measure.

Do not spell out:
• street address numbers, highway numbers
10 Downing Street 304 Carroll Library IH35

- telephone numbers
- fractional sums of money above one dollar: $2.98 (not 2.98 dollars)
- dates:
  - 735 BC; mid-1950s; AD 1066
  - 1990s
  - February 24, 1997
  - July 1997 (no comma)
- time of day—use numerals when a.m. or p.m. follow or when typing a whole plus a fraction of an hour:
  - 8:20 p.m. but eight o’clock
  - 7:30 but seven in the morning
- number elements in names of government bodies and subdivisions of 100th and higher, all union locals and lodges
  - Thirty-sixth Infantry
  - 139th Tactical Wing
- parts of a book, such as chapter numbers, verse numbers
- For consistency any sentence which contains numerals pertaining to the same category should have all numerals.
  - The report stated that 7 [instead of seven] out of 265 students voted in the campus elections.

Exceptions:
- The sentence begins with a number:
  - Seven out of 265 students voted.
- Numbers representing different categories:
  - In the past ten years five new buildings of over 125 stories have been erected in the city.

Plurals of numbers:
- Numerals form plurals by adding s alone, with no apostrophe: 1920s and 1930s
- When connecting figures with a prefix or suffix, add the hyphen in the appropriate place if the compound word is adjectival. Connect numbers expressed in words to a prefix or suffix with a hyphen: twenty-odd
- The suffix fold is an exception threefold

PARAGRAPHS
The Samuel Proctor Oral History Program does not break up its transcriptions into paragraphs. Everything said should be one block of text, even if topics change or new dialogue is introduced. The only time one should press the “enter” key is if someone new is speaking, and it is never indented. See formatting and page setup for more guidelines.

PLURALS
- Compound words formed with prepositions are pluralized by forming the plurals of
the first nouns in the compounds:
fathers-in-law

• Capital letters of the alphabet are pluralized by adding s or ’s: Zs
• Use the apostrophe only where confusion is possible:
  A’s, not As
  Lowercase letters form the plural by adding ’s:
  p’s and q’s
• Acronym abbreviations are pluralized by adding s
  GREs
• When periods are used, add an apostrophe:
  B. K.’s
• Proper nouns: Add s to the singular if the addition does not make an extra syllable:
  six King Georges
  Add es to the singular form if the addition creates an extra syllable:
  six King Charleses
• Nouns—including names of persons—that end in s take addition of es to form the plural:
  The three Loises are friends with the three Marys.
  The hall was full of Joneses and Martins. Note that the apostrophe is never used to denote the plural of a personal name.

QUOTATION MARKS
Generally speaking, the Samuel Proctor Oral History Program does not use quotation marks.

• Quotation marks are only used in speech that can be verified, such as presidential speeches, famous speeches or quotes, and direct quotes from books or publications.
  Martin Luther King Jr. said, “I have a dream.”
• If the speech is NOT verifiable, then do not use quotation marks, even when a direct expression is used by one of the speakers. Instead of using quotes, set the expression apart with commas.
  When I was little my mom used to say, if you study hard in school I will take you to get ice cream.
  He said, you’re fired, and I said, we’ll just see about that.
• DO use quotes for the names of articles, essays, radio programs, television shows, book chapter titles, et cetera.
  Have you seen the article “Sharks” in National Geographic?
  The television show, “Dr. Who,” ran for several seasons.
• Interviewees occasionally coin words, either humorously or to convey a meaning for which they cannot find an existing word. If you cannot find a word in any dictionary but can hear it clearly and can devise a reasonable spelling for it, transcribe it and place it in quotation marks the first time it occurs. Do not use quotation marks for every occurrence of the coined word, however, as it makes for tedious reading.
PROOFREAD!
Proofread your transcript. Look for words that the spell-checker may have missed: form instead of from, though instead of thought, you instead of your, et cetera.
If you make a decision on a matter of style in cases where the rules provide no clear guidance or allow for discretion, make sure you follow that decision throughout the transcript. If you verify and correct the spelling of a name, be sure to correct every occurrence.
GUIDE TO AUDIT EDITING

The purpose of audit editing is to make the transcript as accurate as possible and to add in extra information to contextualize both historically and socially topics the speaker is referencing.

Steps in Audit Editing:

- Read the document as you listen to the audio and correct any typos or mistakes where the original transcriber may have not understood what the interviewer was really saying.

- If there are blanks or bolded words in the document and you still cannot tell what the person says, listen to the audio several times on faster and slower speeds for those moments. Also try Googling what you think the words might be to see if you can deduce the true meaning.

- When trying to the correct spelling of someone’s name and that person works for a company or institution, try a Google search.

  Ex: Paul Ortiz UF

- If you still cannot determine the word, keep it **bolded**.

- If you cannot make a determination after research and re-listening, note “inaudible” and the time elapsed on the audio in brackets.

  We went to [inaudible 33:05] yesterday.

- Remember, **do not** change improper grammar that was said by the speaker.

  I don’t never want to go there again.

NOTE: SPOHP is no longer contextualizing in its transcripts.
WORK LOG AND PROJECT LOG

WORK LOGS
When you finish your work each day, you must fill out a work log.

Accessing the Work Log
1. Click “My computer” on the desktop
2. Click “Share (S:)
3. Click “Oral History”
4. Click “Oral History New May 2006”
5. Scroll down and click on the “Work Log” folder
6. Click on the excel document “Work Logs” for your group: staff, intern, or volunteer.
7. Click on the tab at the bottom with your name on it
8. Fill in the date, your time in, time out, what project you worked on, and how many hours you worked.
9. Save the document and close the file when you are finished.

Be sure to fill out the work log every day that you work.

PROJECT LOG
When you complete a project, be sure to e-mail the Graduate Coordinators or Volunteer Coordinator to let them know you are finished. They will assign you a new task and update the project log.