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EXCEPTIONAL STUDENT & FACULTY OUTREACH

INNOVATIVE RESEARCH

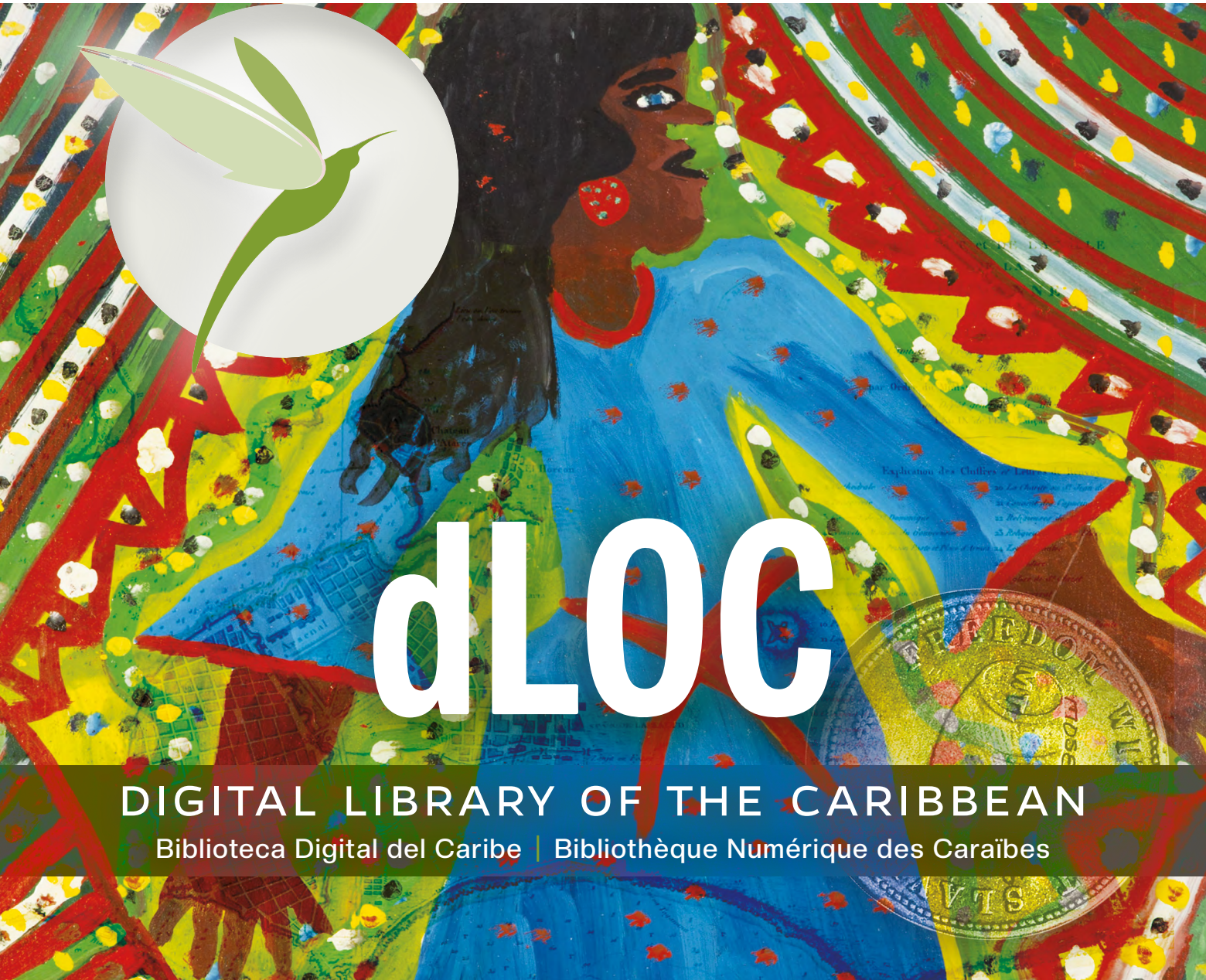


George A. Smathers
Libraries

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MAGAZINE

FALL 2023 VOL. 5, ISSUE 1



dLOC

DIGITAL LIBRARY OF THE CARIBBEAN

Biblioteca Digital del Caribe | Bibliothèque Numérique des Caraïbes

FALL 2023 VOL. 5, ISSUE 1

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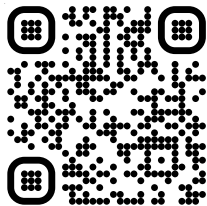
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SOURCE

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SOURCE offers the reader an opportunity to view
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learn about our innovative research and collaborations
conducted both in the Libraries and with other colleagues
throughout the University and beyond, and explore
highlights of exceptional faculty and student
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of My Illness
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Studies:

50 YEARS

at the
UNIVERSITY OF FLORIDA

edited by
Sarah L. McKee



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dLOC



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A MESSAGE FROM DEAN OF THE LIBRARIES

Judith C. Russell

I am pleased to welcome you to our eighth issue of *SOURCE: the Magazine of the University of Florida George A. Smathers Libraries*, published by the Library-Press@UF. This is an open access journal, distributed primarily in electronic format. *SOURCE* offers the reader an opportunity to view remarkable materials from our collections, learn about our innovative research and collaborations conducted both in the Libraries and with other colleagues throughout the University and beyond, and explore highlights of exceptional faculty and student services provided by the Smathers Libraries.

Our cover features images of the Digital Library of the Caribbean, or dLOC, an international collaborative where the Libraries are a founding partner and the leader for operations.

In this issue, we share stories of other major collaborative partnerships, including a story celebrating the Panama Canal Museum and a story of preserving the history of farmworkers and Native American oral histories. This issue also includes an interview with retired Director of Communications; and articles on library leadership for civic engagement, conservation of scaleboard books, and an award winning book exploring the Baldwin Library of Historical Children's Literature; and an article on the Undergraduate Fellows Program. We encourage you to explore this issue, and once again encourage you to visit the collections in person.

We welcome your feedback and ideas. We hope you enjoy reading this issue of *SOURCE*.

Judith C. Russell





A MULTI-INSTITUTIONAL, INTERNATIONAL DIGITAL LIBRARY

dLOC

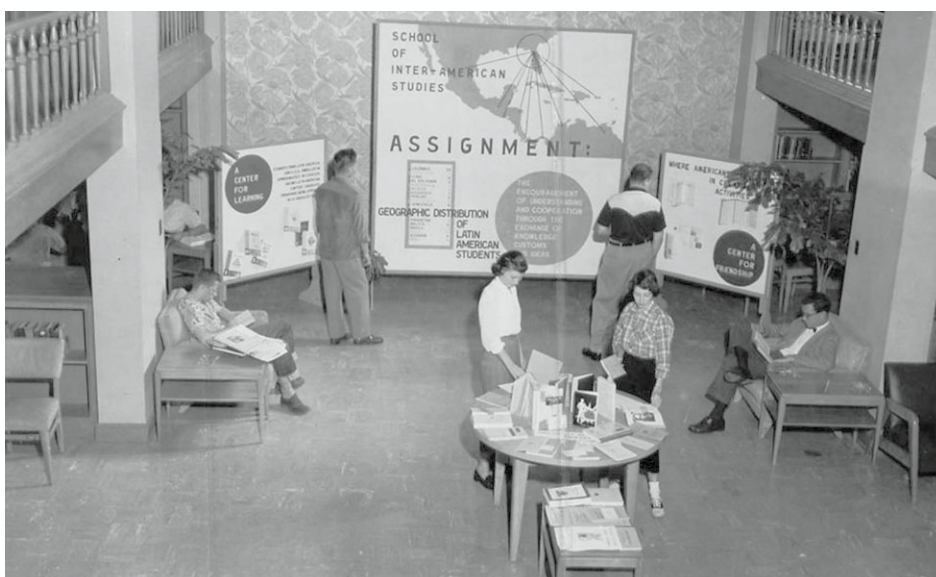
DIGITAL LIBRARY OF THE CARIBBEAN

From its founding, the Digital Library of the Caribbean was developed to provide access to collections, as well as a collaborative network to support partners, scholars, educators, and broader publics.



Nadjah Ríos Villarini and Mirerza González Vélez, chairs of the dLOC scholarly advisory group, work closely with local community archives and students at the University of Puerto Rico, Río Piedras to process and digitize materials at Vieques Historic Archive and Casa Pueblo Historic Archive.

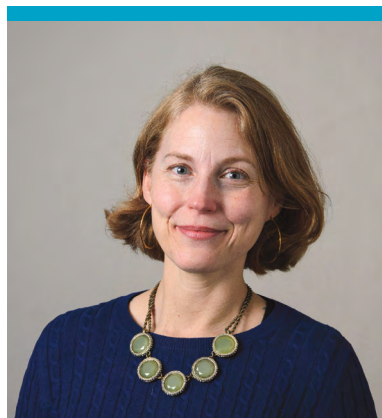
AT UF, WE ARE A CARIBBEAN LIBRARY



In 1949, IIAA offices were relocated into Smathers Library.

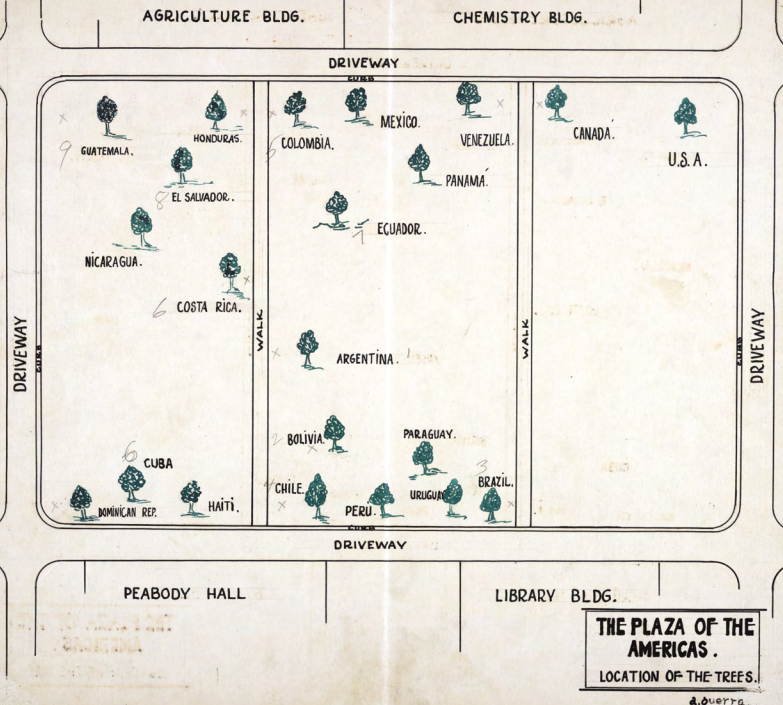
Many people have heard at least one story of how the Digital Library of the Caribbean, or dLOC, came to be. I have shared the story, time and again, with different details to provide context for different audiences.¹ Normally, I start the story in 2004, with the planning meetings of Caribbean librarians and archivists, where Judith Rogers, who was then the director of the University of the Virgin Islands Libraries, led the discussion to envision a digital library about, by, and from the Caribbean. This meeting led to dLOC's creation. However, the full story goes back much further to nearly a century ago with deep relationships and collaborative collection-building work undertaken by the full community of Caribbean libraries, of which the University of Florida is one.

¹ To see another version of this story: <https://dhdebates.gc.cuny.edu/read/3053f997-7fc5-40cb-b3c3-de5db1274c59/section/41994680-0006-4b60-a7ef-5bf2030339a0#ch09>

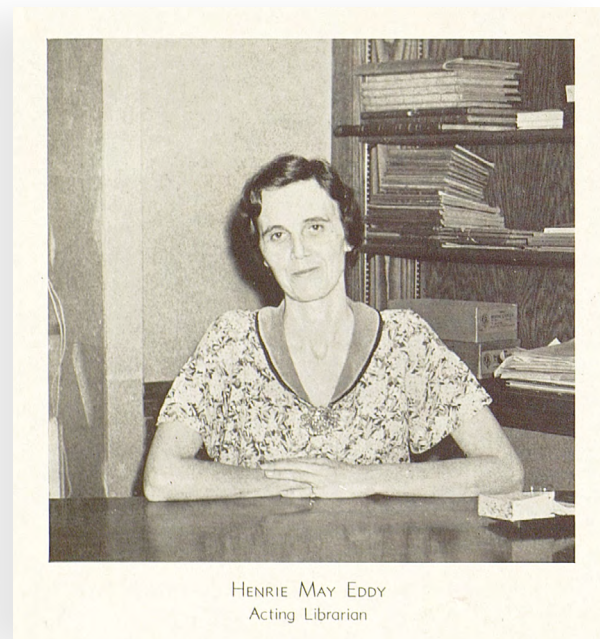


LAURIE TAYLOR /

Associate University Librarian for Collections & Discovery at the University of Connecticut Library. Laurie joined UConn after working at the University of Florida as Senior Director for Library Technology and Digital Strategies, the Editor-in-Chief of the *LibraryPress@UF*, and the Digital Scholarship Director of the Digital Library of the Caribbean (dLOC). In 2018, Laurie was awarded the Caribbean Information Professional of the Year by the Association of Caribbean University, Research, and Institutional Libraries.



IIAA inaugural conference, Feb. 1931, after the closing ceremony the Plaza of the Americas was dedicated—21 live oaks were planted, one for each of the republics of the Americas at that time.
<https://ufdc.ufl.edu/AA00002846/00001/citation>



HENRIE MAY EDDY
 Acting Librarian

1939, acting librarian Henrie May Eddy.
<https://ufdc.ufl.edu/AA00022765/00030/citation>

Here, I share the story, as I know it, focusing my understanding of the perspective of the University of Florida. **I am writing this as an invitation, to ask others to please share if they have lived experience or greater knowledge of the long history of the Libraries at UF and the Caribbean.**

As I have heard it told, our Libraries have always self-identified as being part of the community of Caribbean and Latin American Librarianship. Indeed, one of the early library leaders at UF, Henrie May Eddy, passed away in 1939 when she was on a collecting trip to grow the Latin American & Caribbean Collection and her plane crashed (<https://communications.uflib.ufl.edu/at-a-glance/smathers-library-history/wartime-era-1937-1946/>). One of the hallowed stories of the Smathers Libraries tells of when UF sent a librarian on a boat in the 1950s and 1960s to the Caribbean to acquire cultural and historical materials using microfilm, perhaps most importantly including newspapers of most countries in the region. This fantastic story is all the more wondrous when uncovering the truth.

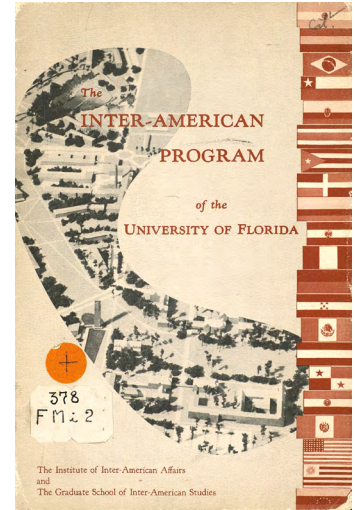
There was not one, but many librarians, who all traveled extensively to support collaboration and collecting. For example, in 1955, UF's Library Director Stanley West wrote to colleague David Eastman, Librarian for the Caribbean Commission in Trinidad, sharing the good news of a grant from the Rockefeller Foundation which would support sending Annetee Liles, UF's Humanities Librarian, to focus on collecting materials from the British Caribbean. This was far from the first collaboration.

From librarians on boats and planes, to building new communities for library collections, to developing new technologies of the day such as microphotography and digitization, UF undertook what we now call collaborative and collective collection development, post-custodial collection building, reciprocal collaborative practices, and library publishing.

Much of UF's Caribbean collaborative collection work dates back to the early vision of UF as a leading research institution, recognizing its unique position and role in Florida.

THE CENTER FOR LATIN AMERICAN STUDIES

In June 1930, UF President John Tigert created the Institute for Inter-American Affairs (IIAA). In 1962, UF’s School of Inter-American Studies was awarded Title VI funding as a National Resource Center. The School was subsequently renamed to the Center for Latin American Studies in 1963. The Center has received funding continuously since (<https://www.latam.ufl.edu/about/history/>). The National Resource Center Program is incredibly prestigious, providing “grants to establish, strengthen, and operate language and area or international studies centers that will be national resources for teaching any modern foreign language.”² From this robust Center for teaching, scholarship, and service, the Libraries at UF cultivated a preeminent collection in parallel.



1950 Publication. <https://ufdc.ufl.edu/AA00002846/00001/citation>

THE ERA OF THE FARMINGTON PLAN

Following the start of World War II, research libraries in the United States realized that they needed to proactively and cooperatively acquire foreign materials for use in the US, or risk losing access to materials during wartime. The Farmington Plan began in 1942, with the meeting of an advisory committee in Farmington, Connecticut. Archival records for Stanley West showed how UF worked diligently to become and maintain the mission as a designated depository library in 1951 under the Farmington Plan for the Caribbean area (<https://ufdc.ufl.edu/AA00037232/00001/pdf/0>).

² <https://www2.ed.gov/programs/iegpsnrc/nrcpresskit7july2021.pdf>



University of Florida Center for Latin American Studies sign and Facebook #givingday post, Feb. 16, 2023.

The archival records are a treasure trove of stories for this era. Many names can be found in the files, documenting their efforts in collaborative Caribbean collection development, spanning the print and microphotography technologies of their time. From UF, we see names of travelers to collect and microfilm materials: Annette Liles, Vivian Prince, Ada S. Corbeau, Maurice de Young, Curtis Wilgus, Marian Youngs, and Margaret Knox. From the Caribbean and beyond, we learn of collaborators building collections and sharing new publications: David Eastman from the Caribbean Commission in Trinidad; Enid Baugh from the US Virgin Islands; E. L. Walcott from the Bridgetown Public Library in Barbados; Neville Connell from the Barbados Museum and Historical Society; and John Harrison as the Associate Director of the Rockefeller

Foundation, who sent a book of poems by Derek Walcott, a novel by V. S. Naipaul, and a series of Caribbean plays to UF, along with administering the grants.

The files illuminate the robust network of collaborators across Caribbean libraries, with different libraries and countries sharing bibliographies, sending copies of books, and sharing information to ensure that together they could preserve and provide access to the history and present of Caribbean collections.

In addition to providing UF's own funds, UF pursued grants to fund building collections. By 1958, UF knew the skills and expertise in the Caribbean. Enid Baugh from the US Virgin Islands proposed that UF train a member of her team in microfilming, and then would share microfilmed materials with UF. UF asked the funding agency for permission to cover costs for a member of the US Virgin Islands team to come to UF and train in residence. By 1961, UF had been awarded many Rockefeller Foundation grants for Caribbean collection development, including to fund the microfilming of materials, and where UF provided copies of the positive microfilm to the holding libraries in the islands.



salalm.org

1956, UF was one of the founding members of the Seminar on the Acquisition of Latin American Library Materials (SALALM) with the first meeting hosted by UF at Chinsegut Hill Manor House in Brooksville, Florida.

The founders of SALALM created it to address collection needs for Latin America and the Caribbean. Since then, SALALM provides an important community of practice and has published significant materials related to library collections.

https://en.wikipedia.org/wiki/Seminar_on_the_Acquisition_of_Latin_American_Library_Materials

REVOLUTIONARY CHANGES

UF flourished in its role as a member of the community of Caribbean libraries and embraced the responsibility for acquiring materials from the Caribbean area. It was “the policy of the University of Florida Library to acquire one copy of every major publication in any of the countries in this area. By 1950 this acquisitions program had become of enough significance to justify an annual publication of the list of books acquired from the area. This publication is used as a reference book and buying guide by institutions in both the United States and Europe” (Stanley West, archival files).

When faced with the revolution in Cuba and the need to collect materials across the Caribbean

with many political and social changes, UF requested funding for a new project to hire a full-time Caribbean librarian to travel from country to country collecting materials and to send another person to France, to microfilm materials held there about Haiti, for ease of access from UF and Haiti, to then support others in accessing the materials. In a letter from Stanley West to Alfred Hayes, President of the Federal Reserve Bank of New York, on May 21, 1963, West explains UF's critical responsibility for collecting and preserving materials published in the Caribbean region, and then lending materials to others in the US. West then asks for assistance in obtaining permissions to purchase books from Cuba:

“We have been somewhat at a loss to know what to do about this program since the enactment of the law prohibiting trade with Cuba. The other research libraries in the country depend on us. [...] We feel that it is important to have in this country at least a few copies of the books which are being published currently in Cuba. I have been advised that the Federal Reserve Bank in New York is the agency which furnishes advice as to how to proceed to secure permission to purchase books and to carry on exchanges in Cuba.”



1963, Stanley West, Director of Libraries and Lilly Carter, Acquisitions Head look at millionth volume. <http://ufdc.ufl.edu/UF00032818/00001>

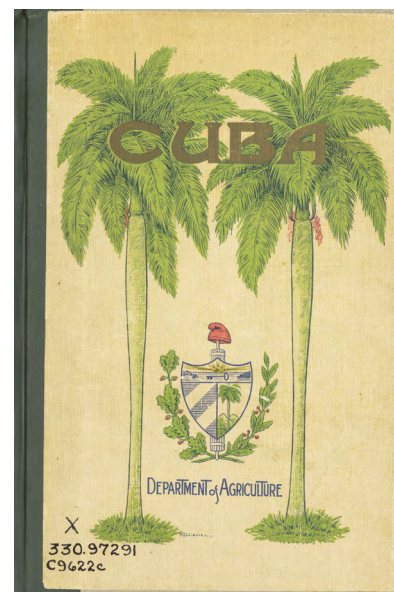


UF continued on, across decades, learning how to collaborate across the Caribbean library community in order to ensure UF had materials from Cuba and the rest of the Caribbean, to preserve and share with the world.

Over time, the Farmington Plan ended. However, UF's commitment and role remained unchanged as the international leader for collecting Caribbean materials for preservation and access.

Left
192-, Santiago De Cuba. No. 58. Calle Jose A. Saco. Jose A. Saco Street. <https://ufdc.ufl.edu/UM00000033/00001>

Right
1915, *Cuba, What She Has to Offer to the Investor or the Homeseeker*, Havana, Cuba. <https://ufdc.ufl.edu/aa00063412/00001>





US CARIBBEAN FLORIDA

Digital Newspaper Project

<https://ufndnp.domains.uflib.ufl.edu/>



Dawning of the Digital Age

With UF's role for microfilming materials from Florida and the Caribbean for preservation and access, the opening of the Digital Age in the 1990s brought new opportunities. From 1996 to 1999, the Andrew W. Mellon Foundation funded the Caribbean Newspaper Imaging Project. The project tested means and methods for digitizing historic Caribbean newspapers from microfilm to then distribute on compact discs (CDs), focusing on three titles: *Diario de la Marina* (Cuba), *Le Nouvelliste* (Haiti), and *The Port of Spain Gazette* (Trinidad and Tobago). This intensive work on materials in the Latin American and Caribbean Collections (LACC) led in 1999 to the founding of UF's Digital Library Center, which is now the Digital Services unit. Digital Support Services continues to digitize materials locally as well as ingesting materials digitized by partners.

Alongside this experimental work in digitization, in 1998, the Association of Research Libraries and the Mellon Foundation undertook a study of LACC because of their uniqueness and the degree of their importance to the United States for providing access to materials via interlibrary loan (<https://dloc.com/UF00100867/00001/pdf/0>). Interlibrary loan incurs costs for preparing, sending, and receiving materials, as well as lost opportunity costs where only researchers who know how to use interlibrary loan have access, and that access requires time. UF recognized the potential for the Digital Age, seeing that in the future, the Internet could enable worldwide access to unique materials at UF, and that eventually this



could deliver this improved benefit at a lower cost to UF.

THE UNIVERSITY OF THE VIRGIN ISLANDS ENVISIONED A NEW FUTURE

The University of the Virgin Islands also observed the potential of the Internet. In 2000, they received a National Leadership grant from the Institute of Museum and Library Services for preservation and digitization. With that grant, the University of the Virgin Islands Library Director Judith Rogers partnered with the Virgin Islands Division of Libraries, Archives & Museums, Erich Kesse at the University of Florida, and Catherine Marsicek at Florida International University. Together, they created the Virgin Islands Heritage Collection, which digitized funeral booklets, historical photographs, newspaper articles, materials for K-12 education, and research reports and papers from the Agricultural Research and Cooperative Extension units. The project was envisioned as a collaboration to support all in their goals and needs for preserving and providing access to Caribbean materials, where UF contributed technological support for hosting, Florida International University supported outreach, and the University of the Virgin Islands provided content and digitization (<https://core.ac.uk/download/pdf/4165239.pdf>).

ASSOCIATION OF CARIBBEAN UNIVERSITY, RESEARCH, AND INSTITUTIONAL LIBRARIES (ACURIL)

As the leaders for digital Virgin Islands Heritage Collection, Judith Rogers, Erich Kesse, and Catherine Marsicek were in contact for collaboration thanks to the Association of Caribbean University, Research, and Institutional Libraries (ACURIL). ACURIL began in 1969, as a library association for and by Caribbean libraries. Naturally, UF was a member.

In addition to leading the University of the Virgin Islands Libraries, Judith Rogers led the Information Technology group within ACURIL. It was during the ACURIL annual conference in May 2004 that Judith Rogers, along with Erich Kesse and Catherine Marsicek, presented the vision for the Digital Library of the Caribbean (<https://dloc.com/AA00069592/00001/pdf/O>). ACURIL is thus the birthplace of and mother to dLOC. Later in 2004, those interested held a pre-planning meeting in Puerto Rico, the home location of ACURIL, to create the Digital Library of the Caribbean (<https://dloc.com/UF00093611/00006>).

OFFICIAL BEGINNINGS AND THE MOVE FROM PROJECT TO PROGRAM

In 2005, the leaders who created the vision and name for the Digital Library of the Caribbean (dLOC) received a major grant from the US Department of Education for creating dLOC. At this point, dLOC had nine founding partners: Archives Nationale d’Haïti; Caribbean Community Secretariat (CARICOM); National Library of Jamaica; La Fundación Global Democracia y Desarrollo (FUNGLODE); Universidad de Oriente, Venezuela; University of the Virgin Islands; Florida International University; University of Central Florida; and the University of Florida.

In the first years, the team faced a multitude of challenges. While 2005 is relatively recent, if we remember, technology radically differed. Then, computers possessed less processing power, and this was a time before iPhones, widespread wifi, or functional videoconferencing.

The situation remained difficult in 2008 when applying for a new grant. By this time, I (Laurie Taylor) had joined the team, replacing Erich Kesse at UF, and Brooke Wooldridge had replaced Catherine Marsicek at FIU. The partners and team had great joy when the US Department of Education funded a second grant, focused on Caribbean newspapers. The team and partners recognized that dLOC needed to be an ongoing program. Together, everyone

focused on growing dLOC and value optimization to be sure that dLOC could be maintained without grants, to then use grants for faster growth. In evaluating the costs and benefits, UF leveraged dLOC to pursue optimization for all digitization and digital library hosting activities. The team evaluated various areas, including cost savings and added value for lending, the need for digitization as necessary for preservation, and the comparison costs of buying collections instead of sharing together. The analysis of the costs and benefits to have collections be fully open is one that libraries overall continue to move further on, with potential support from new open access community funding programs. dLOC served as a leader for de-locking content by opening for all, and at reduced costs for UF.

The team began this work even before the second grant award. This was fortuitous. While the grant was awarded for four years, with the Great Recession, in 2011, the US Department of Education cut the grant funding after only two years and stopped that particular grant program. At this point, UF and FIU stepped up to take on costs for dLOC. These roles have evolved and in 2022, the dLOC community voted to officially recognize those changes, designating UF as the Operations Host and FIU as the Outreach Host.



Many Strong Winds

UF's history with dLOC expands across many related initiatives and programs. Over the many years since dLOC's official formation, UF has pursued various activities. I will mention four of my favorites here: collections, training, scholarly community, and infrastructure.

1. Collections. After nearly a century of building Caribbean collections at UF, in some cases, UF is the only place in the world to find some materials, with other copies lost to environmental conditions over time. UF continually seeks to fulfill the spirit of agreements originally made in print and microfilm, working now to digitize these materials for access in the places of origin and worldwide. In 2018, the Council on Library and Information Resources awarded UF and the University of Puerto Rico nearly \$500,000 to digitize 800,000 pages of newspapers from the anglophone Caribbean and Puerto Rico. Reviewers noted the revolutionary nature of this project in scale and scope. This builds on a series of grants that UF has been awarded for the digitization of Florida and US-Caribbean newspapers from Puerto Rico and the US Virgin Islands.



Three Peasant Women from Southeast Managua, Nicaragua, Estus H. Magoon Collection.
<https://ufdc.ufl.edu/ca90003870/00001>

2. Training. Notably, UF has facilitated a robust training program, spanning onsite training sessions in the Caribbean and at UF, as well as virtual training sessions. For example, in the summer of 2019, UF hosted a prestigious Advanced Digital Humanities Training Institute funded

by a competitive award from the National Endowment for the Humanities. In the summer of 2021, UF co-hosted the dLOC as Data program, providing online training for data intensive research. In 2023, UF will bring the prior programs together into a more coherent ongoing summer series. Locally, UF has leveraged these

programs to grow community and capacity at UF for digital and data research practices.

3. Scholarly Community. Like the community of Caribbean libraries, the scholarly community for Caribbean Studies can best be defined as generous, kind, compassionate, and driven. My first interaction with the scholarly community came in working with Dr. Leah Rosenberg. She is now one of the four co-chairs of the Scholarly Advisory Board. For our first collaboration, she shared her ideas for creating teaching resources that would bring people to dLOC and support people in teaching Caribbean literature. This work has continued since. Additionally, over the years, our community of scholars and librarians across the years and continents have shared their own publications in dLOC, shared their expertise to identify materials for digitization and obtain rights, used dLOC in their teaching and research, and overall used dLOC as part of all aspects of Caribbean Studies. Importantly, dLOC has hosted two brilliant Postdoctoral Fellows, Dr. Hadassah St. Hubert and Dr. Crystal Felima. Collections and scholarship exist in harmony, and growing collections requires complementary actions to foster scholarship.

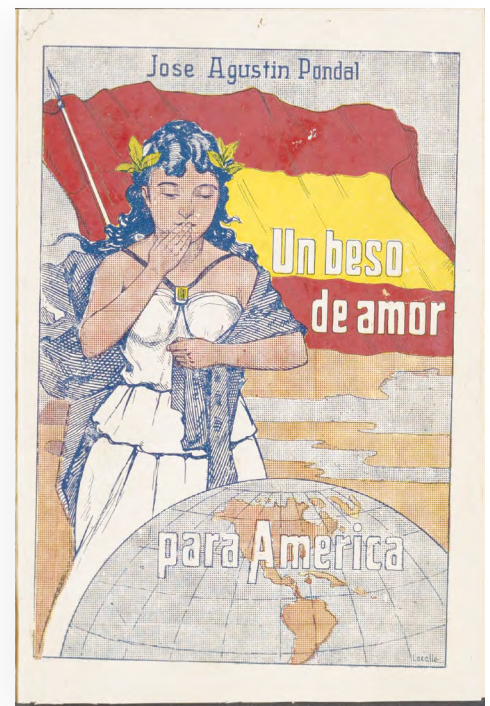
4. Infrastructure. In the same way that we better understand our own knowledge when we teach others, UF's hosting of dLOC has informed and expanded our capacity for digital collections and preservation. In technology, we often speak of defining a problem to determine the solution space. Because of dLOC, UF has a greater understanding of problems, which improves our solutions for digital operations and the UF Digital Collections, including enabling UF to launch the separate portal for the Florida Digital Newspaper Library.



REVITALIZING dLOC

<https://dloc.domains.uflib.ufl.edu/revitalizing/>

As of 2023, the Digital Library of the Caribbean is undergoing revitalization. In 2022, the Andrew W. Mellon Foundation awarded \$2 million to UF for revitalizing dLOC. This is the largest grant in the history of the Libraries. The grant funds an array of activities. The team leading the grant is based in the Digital Partnerships & Strategies department, which is also the LibraryPress@UF team, with this group emerging in response to the unique needs associated with coordinating large partnerships like dLOC, *Celebrating Cuba!*, and library publishing in collaboration with the UF Press.



Beso De Amor Para América, 1920 and 1929, Casa Editorial Prado.

Again, UF and dLOC move together in a virtuous cycle for existing excellence (infrastructure, training, scholarly work, and collections), as well as for new areas. Three of my favorite newer areas are:

1. Open Educational Resources (OER).

(<https://dloc.domains.uflib.ufl.edu/oer/>)

Types of OER include: textbooks, class readers, curated and contextualized data sets, syllabi, recorded lectures, and more. UF officially started developing OER in 2007, with dLOC. OER has grown dramatically into a major role in the Libraries, and dLOC continues to be a leading light.

2. Library publishing and publishing community of practice.

For the grant, we will reinforce existing assistance and coordination services, and grow into new areas. One of the exciting areas is publishing. This will be in two forms. First, the team will collaborate with the LibraryPress@UF to publish several handbooks for current practices, as well as formally publishing OER. Additionally, the team will foster the Caribbean community of practice for library publishing. Many partner institutions are publishing books, journals, and digital scholarship. Partners use common tools like

Open Journal Systems and Omeka. However, partners are not yet connected to the community of practice for library publishing, which tend to be more US-centric. As part of this grant, UF will serve as a bridge to connect partners and scholarly publishers with the larger community of practice, adding support for policies, practices, and expanded dissemination. In the same manner that the University Press of Florida has stood out for publishing on smaller Caribbean islands, the LibraryPress@UF has a role to play in ensuring support for publications from the Caribbean.

3. Rights Advisory Network. The grant supports creating the Rights Advisory Network, which is comprised of international experts: librarians and archivists; legal scholars; and Caribbean Studies researchers. They will address practical, day-to-day questions, as well as broader needs of dLOC partners and users. The Rights Advisory Network will provide sustained, collaborative assistance for topics relevant to copyright, ownership, and ethical uses of dLOC materials. As a complement to responding to day-to-day reference questions, the Network will develop web-based resources, and host virtual meetings on more complex issues, like the rights and ethics of ownership in



In addition to activities specific to dLOC, UF has many Caribbean partnerships. Two large partnership examples are the *Celebrating Cuba!* Initiative with the National Library of Cuba and the Panama Canal Museum Collection.

The *Celebrating Cuba!* Initiative seeks to create broad and deep open access to digital collections that celebrate Cuban patrimony, so that Cuba can tell its own story. The Panama Canal Museum Collection in UF's Special & Area Studies Collections is a leading research collection for the study of the American era of the Panama Canal. The collection documents activities and experiences in the Panama Canal Zone and in the country of Panama. When the Panama Canal Museum at Seminole, Florida, closed in 2012 after fourteen years, it transferred its collections to UF because UF is home to one of the largest and most respected Latin American and Caribbean repositories in the US and so we are uniquely qualified to steward the collections.

<https://pcmc.uflib.ufl.edu/>

oral histories. This work is vitally important to dLOC and to UF, for understanding how we support international copyright, ethics, and other rights for materials as we work to ensure more materials can be both preserved and accessible to all.


In addition to these areas, UF will continue ongoing excellence in collaborating for digitization, digital curation, and collections. I am eager to see how UF deepens and enriches its own operations thanks to learning from the engagements with partners. For that learning, UF has four new team members: Dr. Stephanie Chancy, Caribbean Partnerships Librarian; Tania Ríos Marerro, Project Coordinator; Katharine Lemessy, Program Assistant; and Kat Nguyen, Communications Assistant. As dLOC and UF continue to grow, we will create new stories.

GIVING THANKS

As I share this story of dLOC and UF, I am also sharing my own story. UF and dLOC have taught me what it means to be a librarian: generosity of spirit, solidarity, and joy.

I will close this near to where my own story in the Libraries began. In 2008, I visited Curaçao for a meeting of Dutch Caribbean libraries. There, I met a retired librarian who told me

she wanted to see me as “the librarian from the University of Florida because when I was a little girl, a librarian from the University of Florida came and met my mother, and so I met the librarian then, and I wanted to see who had come this time.” How many collections are preserved thanks to UF's work as a Caribbean library and part of dLOC? How many people have become librarians or scholars because of this? How many communities can see themselves and their histories? I am delighted to not have the full answers to these, and to know that these answers will come over time as others share their stories of Caribbean libraries and dLOC.

To the many people who comp dLOC and UF communities now and in the future: thank you.³ 



archipelagos

A JOURNAL OF
CARIBBEAN DIGITAL PRAXIS

³ Again, this is one of many stories. *archipelagos*, the top journal of Caribbean Studies and Digital Scholarship, released a special issue on dLOC. This special issue includes many other voices, stories, and names to recognize. Thanks to all named there, here, and to be named in future tellings.

[HTTPS://ARCHIPELAGOSJOURNAL.ORG/
issue06/editors-intro.html](https://archipelagosjournal.org/issue06/editors-intro.html)

go.ufl.edu/dloc



#DLOC20

REVITALIZING

Native American Oral Histories *at the University of Florida*

FLETCHER DURANT /

DIRECTOR OF CONSERVATION AND PRESERVATION

GINESSA MAHAR / ANTHROPOLOGY LIBRARIAN

INDICA MATTSON / UF DDCF PROJECT MANAGER

Project Overview

For the last two years, the George A. Smathers Libraries and the Samuel Proctor Oral History Program have partnered on a Doris Duke Charitable Foundation (DDCF)-funded project to revitalize a collection of over 1,000 legacy Native American oral history materials from the late 1960s to the 1970s. This grant was a continuation of the original 1966 project, when philanthropist Doris Duke provided funding to seven academic repositories to collect and preserve the oral histories of Native communities across North America.¹ At the University of Florida, these original Duke funds helped to establish the Samuel Proctor Oral History Program in 1967.

The collection predominately represents the voices of six Indigenous southeastern communities: the Catawba Indian Nation, the Eastern Band of Cherokee Indians, the Lumbee Tribe of North Carolina, the Mississippi Band of Choctaw Indians, the Poarch Band of Creek Indians, and the Seminole Tribe of Florida. Topics include, but are not limited to, family histories, community life, health and medicine, traditional and ecological knowledge, music,

¹ These repositories, in addition to the University of Florida, include the University of Arizona, the University of Illinois, the University of New Mexico, the University of Oklahoma, the University of South Dakota, and the University of Utah.

Library Team:

GiNESSa Mahar (PI),
Fletcher Durant,
Perry Collins,
Xiaoli Ma,
Chelsea Dinsmore,
Indica Mattson, and
Evangeline Giaconia

SPOHP Team:

Paul Ortiz,
Deborah Hendrix, and
Adolfho Romero

Fig. 1: A snapshot of just a few of the archival boxes containing original project correspondence and transcripts.

Land acknowledgement:

"The Smathers Libraries acknowledge that the University of Florida is located in the ancestral territory of the Potano and Seminole peoples. We acknowledge our obligation to honor the past, present, and future Native residents and cultures of Florida."

song, and language. Unfortunately, in the decades after the project ended, relationships with the originating communities attenuated and the collection languished. A recent audit of the collection in 2020 by DDCF discovered that these materials lacked a catalog, suffered from insufficient metadata, contained transcripts that were often incomplete or inaccurate, and was in need of preservation [Fig. 1].

To address and remedy the status of the collection, the University of Florida was awarded a grant from DDCF to begin the process of revitalization: inventorying, digitizing, describing, retranscribing, and digitally sharing or repatriating the materials. At the heart of the revitalization are efforts to rebuild relationships with the Tribal communities of origin. Our grant team has been working in consultation with archival and administrative teams from the represented com-

munities in an effort to preserve and share the materials in a culturally ethical and responsible manner. While portions of the collection will be removed from circulation at the request of our partners, many of the histories (both transcripts and audio) will be available via digital platforms. Locally, the collection will be featured on the University of Florida Digital Collections, managed by the Smathers Libraries. Nationally, the Doris Duke materials will be digitally available on a platform titled the Archive of Native American Recorded History (ANARH), managed by the Association of Tribal Archives, Libraries, and Museums (ATALM) [Fig. 2]. ANARH is a web portal that uses Mukurtu CMS, a platform that incorporates nuanced access protocols with Indigenous collections and communities in mind. Overall, the project at UF is nearly complete, with few deliverables left to finish and plans for long-term relationships with the collection's communities of origin. More information about the project and these materials can be found on the Native American Oral History Interviews LibGuide (<https://guides.uflib.ufl.edu/NAOH/about>).

Fig. 2: The current landing page for the Archive of Native American Recorded History.



Archive of Native American Recorded History

This portal is a work in progress. It is founded on materials held in the Doris Duke Native American Oral History Collections. Materials are collaboratively curated and reciprocally managed by the repositories holding the collections and the representative Native Communities. While catalog records are publicly available, recordings are under review by Community Curation Teams to ensure that cultural best practices are observed. This is an ongoing process. New materials will be added as they become available.

Some records contain racist language, descriptions of violence, or other information that may be disturbing to view or hear. Efforts have been made to identify this content.

Project funding provided by the Doris Duke Charitable Foundation.

Project management provided by the Association of Tribal Archives, Libraries, and Museums.
Site designed by Washington State University using Mukurtu Content Management System.



DORIS DUKE
CHARITABLE FOUNDATION


Future Considerations & Enduring Lessons

The DDCF grant team decided early on that prioritizing partner needs and wishes was the most culturally responsible path forward in terms of revitalization and sharing the collection. An important realization that came from this collaborative approach was that working with Indigenous collections is not a homogeneous experience; our methods for each subcollection varied considerably depending on the perspectives and decisions of each community. For example, some communities were comfortable with full public access to materials, whereas others opted to keep materials accessible to Tribal members only, and some fully opted out of retranscription or online sharing of their materials. These discussions required a rethinking on the grant team's part of many traditional librarianship notions surrounding access. When working with culturally sensitive materials, we found that open access was rarely the most appropriate or responsible option.

Describing this collection has brought to light the issues inherent in classifying Indigenous materials using Western information practices. In an attempt to indigenize aspects of the collection we have implemented several protocols. First, we updated the metadata to reflect the officially recognized Tribal names and have been updating the authority records of important Tribal community members. Second, our subject word list, derived from OCLC FAST terms, was supplemented by recommendations for Library of Congress subject heading revisions from Indigenous repositories and insight from our community partners. Finally, our student transcriptionists implemented an Indigenous style guide that followed Greg Youngming's *Elements of Indigenous Style: A Guide for Writing by and About Indigenous Peoples*. Moving forward, we plan to continue working with our community partners to further flesh out collection metadata, adding Traditional Knowledge labels as well as any keywords that they deem relevant for their collections.

Each community also has different goals for the future of these materials. Some have arranged visits by Samuel Proctor Oral History Program staff and hope to participate in oral history workshops in the future so that they have the tools needed to record, transcribe, and disseminate their own stories. Others are making

project decisions with educational and community programming in mind, such as the Poarch Creek Band of Indians, who have used these recordings at their Evening with the Elders event series. One partner views these materials as a potential political resource, as the recordings could contain critical evidence in their petition for federal recognition. All communities are looking forward to the increased use of the collections, especially by Tribal members and families of the interviewees [Fig. 3].

Overall, this project has raised several crucial considerations for future work with both legacy and novel Indigenous collections and marginalized materials in general: What are the best procedures for evaluating Indigenous collections and reaching out to communities of origin? How can libraries, museums, and archives revitalize and repatriate Indigenous materials without repeating colonial structures? How can institutions defer to Indigenous communities to ensure that Tribal autonomy is the highest priority in future projects? It is the hope of UF's DDCF team that our Tribal relationships will evolve into sustained, mutual partnerships, and that this project—and future projects like this—will pave the way for increased representation and visibility of Native voices at the University of Florida. 



University of Florida Catawba Collection
CAT 063 Arzanda Sanders 8-25-1972

Mrs. Arzanda Sanders

Fig. 3:
This image from the collection shows **Arzanda Sanders**, a master pottery-maker and member of the Catawba Indian Nation, as she displays one of her works.



CIVIC ENGAGEMENT IN THE LIBRARIES

HÉLÈNE HUET
/ EUROPEAN STUDIES
LIBRARIAN

LISA CAMPBELL
/ INSTRUCTION AND
OUTREACH LIBRARIAN

SARA PACE
/ OUTREACH FACILITATOR

MELISSA JEROME
/ LACC DIGITAL
INITIATIVES LIBRARIAN



Fig. 2

In Fall 2022, four library employees from Library West and the Latin American and Caribbean Collection (LACC) collaborated on an initiative meant to facilitate inclusive access to voting information and promote civic engagement among UF students. By leveraging our unique skills and resources, this collaboration resulted in the creation of an online bilingual voting guide (<https://guides.uflib.ufl.edu/voting/>), a voting rights display, bilingual voting plan cards, and a social media campaign.

Historically, students who are new to voting have voted at lower rates, citing the lack of information, uncertainty of their polling location, and missing registration deadlines as barriers to participation (<https://circle.tufts.edu/circlegrowingvoters>). With a diverse student population of predominantly first-time voters, we felt it was imperative to develop a civic engagement initiative to empower students with the information they need to vote.

Online Voting Guide

Created in 2020 and updated in 2022, the user-friendly and openly accessible guide features information on registration deadlines, election dates, ways to vote, voting in both Alachua County and Florida, the current issues at hand, as well as how to get more involved and civically engaged.

The guide also now includes the following key information translated into Spanish: the four steps of voting, important election-related

dates and deadlines, and examples of types of valid identification to have on voting day.

By including critical information in Spanish, the guide provides equitable access to an even larger audience. Indeed, as of Fall 2020, 23.4% of undergraduate students and 14.1% of graduate students at the University of Florida identified as Hispanic or Latino (<https://cdo.ufl.edu/strategy/metrics/>). As for Spanish-speaking Floridians, they represent 21.8% of the population in Florida (<https://datausa.io/profile/geo/florida/demographics/languages>). Making our online guide bilingual ensures more Floridians, at UF and beyond, can more easily find key voting information.

Our voting guide is especially popular and has received more than 8,070 views since its creation, with more than 2,190 views gained between September and November 2022,

**Did you know
it's National
Voter
Registration
Day?**

Fig. 3

demonstrating the desire for clear, centralized, and openly accessible voting information and further affirming our commitment to this work.

Voting Rights Display and Buttons

In addition to the online voting guide, and in concert with National Voter Registration Day, we created a book display (Fig. 1) on voting rights in Library West to promote civic literacy on campus. Our choice of books was inspired by the Choice DEIA resources on voting, which provides a critical and inclusive lens to this important topic (<https://www.choice360.org/tie-post/deia-resources-on-voting-rights-spring-2022-edition/>).

Along with the display, we created several button designs (Fig. 2) to encourage students to vote. The 100 buttons, which are incredibly popular with students, were swiftly taken, further promoting civic engagement across campus.

Voting Plan Cards

We also designed voting plan cards to encourage students to register to vote at the UF TurboVote website, to check the online voting guide for more information, and to make a voting plan. We created these voting plan cards in both English (Fig. 1, 3) and Spanish (Fig. 1, 3) and displayed them in various locations in both Library West and LACC.

Social Media Campaign

Finally, to engage further with students, we collaborated to create various social media posts (Fig. 1, 4) to be shared on the Library West and LACC Twitter, Facebook, and Instagram accounts.

While our posts' engagement varied across platforms, Library West and LACC received the most student views (impressions) on Twitter. Twitter impressions for the various posts about our initiative did better than most other posts on the Library West and LACC accounts, meaning that our efforts had high visibility for our audience. With over 2,600 Twitter accounts viewing the voter registration deadline posts from both Library West and LACC it was by far the most successful post of our campaign. The Library West Instagram posts and stories did well too, reaching on average 300 accounts.

Conclusion


By including ways for students to learn about the issues and get involved in the political process, we can further promote civic literacy and engagement on campus and beyond, therefore fulfilling UF's goal of providing "an outstanding and accessible education that prepares students for work, citizenship and life." 



Fig. 1

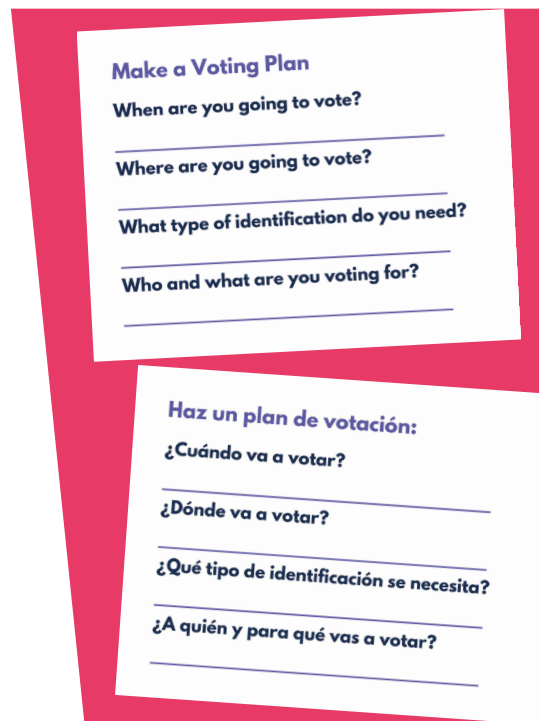
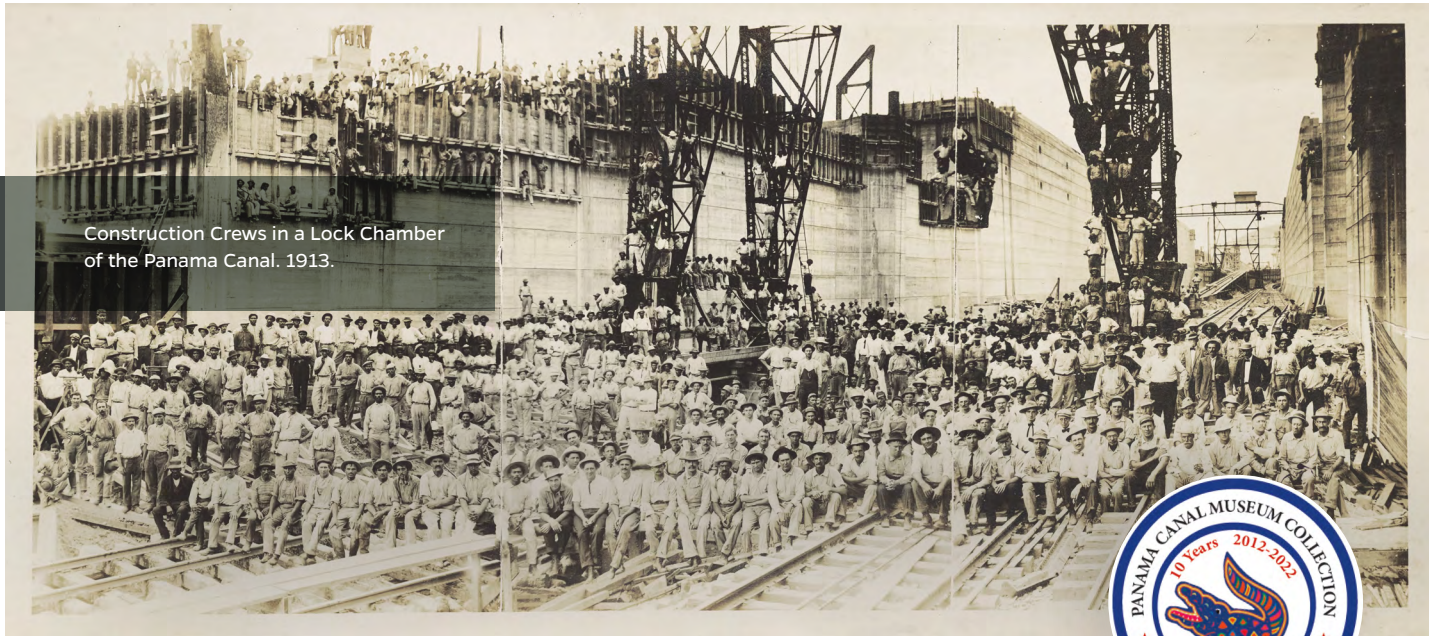


Fig. 3



Fig. 4

For voting information visit guides.uflib.ufl.edu/voting 



Construction Crews in a Lock Chamber of the Panama Canal. 1913.



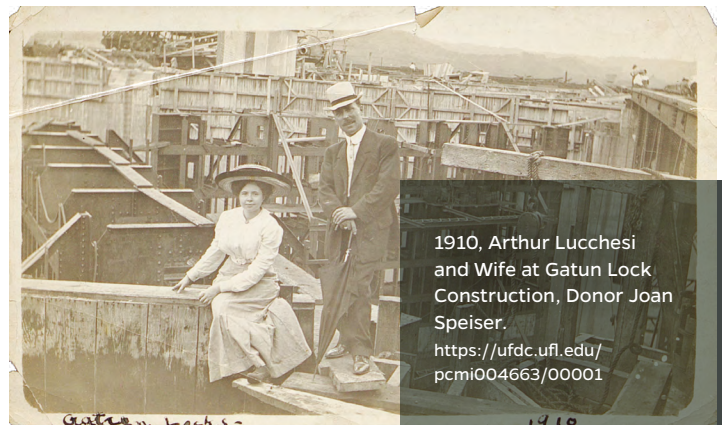
CELEBRATING THE PANAMA CANAL MUSEUM COLLECTION AT 10 YEARS

JOHN R. NEMMERS / CURATOR OF THE PANAMA CANAL MUSEUM COLLECTION

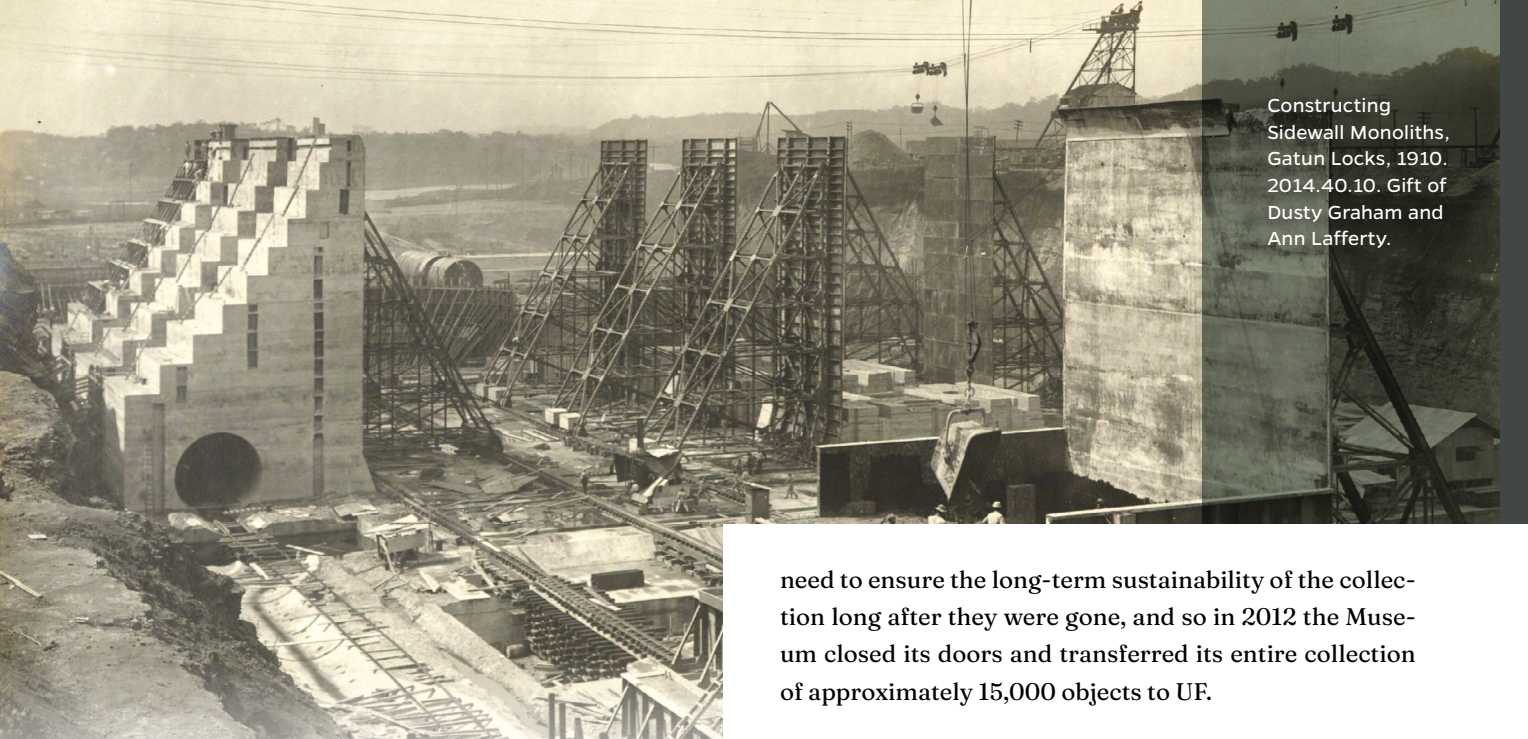
F

From an innovative national grant project to amazing acquisitions of unique treasures, and from international collaborations to more than twenty exhibitions in multiple cities, the Panama Canal Museum Collection (PCMC) has made a terrific impact in the ten years since it was established in 2012. The PCMC is a leading research collection for the study of the Canal, particularly focusing on the American era of the Canal. The collection documents all aspects of Canal history particularly focusing on the experiences of the people who lived and worked in the former Canal Zone and in Panama. We preserve and provide access to incredible historical and cultural resources including thousands of personal letters and photos, family scrapbooks, memorabilia, publications, maps, and oral history interviews.

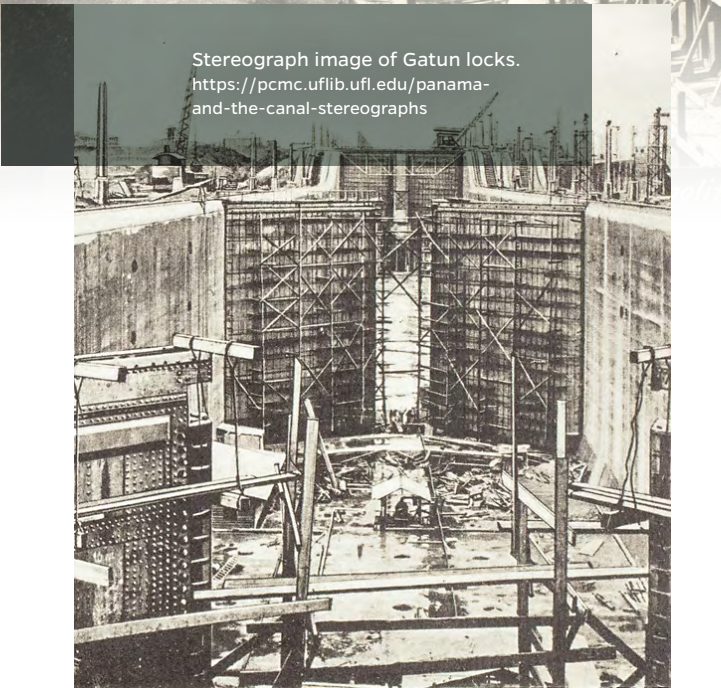
The collection originally was developed by the Panama Canal Museum, a private museum that operated in Seminole, Florida for almost 15 years. Founded in 1998 by former Canal employees and residents of the Canal Zone known as Zonians, the Museum amassed an impressive collection and developed successful educational offerings and public events. Despite these achievements, Museum leaders recognized the



1910, Arthur Lucchesi and Wife at Gatun Lock Construction, Donor Joan Speiser.
<https://ufdc.ufl.edu/pcmi004663/00001>



Constructing Sidewall Monoliths, Gatun Locks, 1910. 2014.40.10. Gift of Dusty Graham and Ann Lafferty.



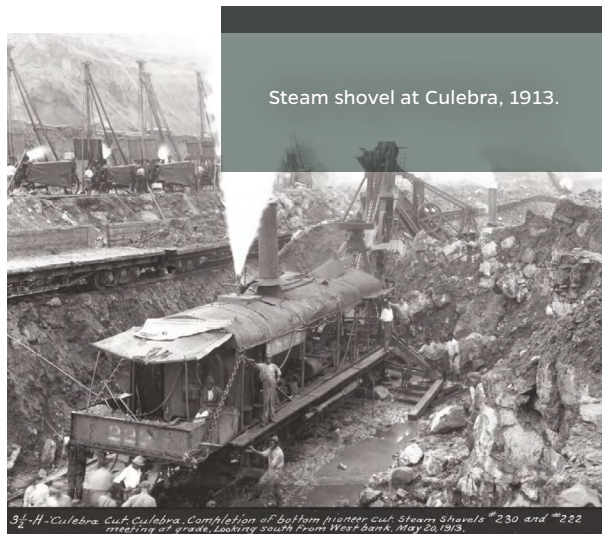
Stereograph image of Gatun locks. <https://pcmc.uflib.ufl.edu/panama-and-the-canal-stereographs>

need to ensure the long-term sustainability of the collection long after they were gone, and so in 2012 the Museum closed its doors and transferred its entire collection of approximately 15,000 objects to UF.

Immediately following the acquisition in 2012, Dean Judith Russell and the Libraries received an IMLS National Leadership Grant which aided the transition immensely. The goals for this ambitious project were to integrate and manage the collection at UF, to initiate a national dialogue about library-museum mergers, and to lead a multi-institutional 2014 Centennial celebration of the Canal opening. The grant was essential because it provided funding for multiple positions to manage the collection and activities associated with the Centennial and national dialogue. The Centennial alone included over ten exhibits across campus and in Tampa, a concert, a book, and a conference held with UF's Center for Latin American Studies, among other activities.

At the end of the grant project, management of the collection was transferred to Special & Area Studies Collections (SASC). It takes a large team to manage a collection as diverse and dynamic as the PCMC, and that team spreads far beyond SASC. While the artifacts and archival materials are managed by PCMC curators, maps are managed by the Map & Imagery Library, books are managed by the Latin American & Caribbean Collection, and there are numerous others throughout the Libraries who support the PCMC and its activities.

The PCMC remains very much a community-focused and supported collection, and we owe our success to the groups we work with so closely. Foremost is the Friends of the PCMC, the principal support group. The Friends group includes founders of the original Museum, so we benefit greatly from their knowledge and experience.



Steam shovel at Culebra, 1913.

3 1/2-H-Culebra Cut-Culebra. Completion of bottom pioneer cut. Steam Shovels #230 and #222 meeting at grade, looking south from West bank, May 26, 1913.



FRIENDS OF THE
PANAMA CANAL
Museum Collection
AT THE UNIVERSITY OF FLORIDA



Friends members also raise funds through activities such as auctions, and these funds directly support PCMC digitization, preservation, and collecting.

Similarly, the PCMC enjoys a strong relationship with the Panama Canal Society, whose members served in the construction, operation, or protection of the Canal. The Friends and the Society collaborate on multiple activities, including an annual Spring Luncheon at UF and exhibits and seminars at the Society's annual reunion. Within the University, the PCMC enjoys a close relationship with the Center for Latin American Studies and faculty from a variety of disciplines. Externally, the PCMC is closely aligned with international groups and institutions including Pan Caribbean Sankofa and the Museo del Canal Interoceánico de Panamá. Through these collaborations, the PCMC has collected dozens of oral history interviews, collaborated on acquisitions, and conducted a very successful webinar in May 2021 with over 220 participants from the US, Panama, Antigua, Spain, and other countries.

DONORS ARE THE KEY TO OUR SUCCESS.



Over 90% of new acquisitions are donations, and since 2012 we have received 1,070 donations totaling more than 8,000 physical objects—everything from photos and letters to t-shirts and board games. We also recently received more than 15,000 digitized postcards from donor Brad Wilde, and with this incredible donation we have more than doubled the size of the collection in ten years. Donations of all shapes and sizes, whether landmark gifts such as the postcard collection or smaller gifts such as a family scrapbook, are invaluable because of their far-reaching impact on scholarship and education. Donors also generously provide financial support for all PCMC activities. In fact, the Libraries are reaching a milestone in 2022 with over \$1 million raised for PCMC endowments and funds since 2012.



Above images above are exhibit objects found in the Nahmad Panama Canal Gallery in Smathers Library.

This strong support ensures that we will be able to engage in digitization, exhibits, and strategic initiatives. From the onset, we have prioritized providing online access to materials, and there are about 300,000 digital images which are viewed 3-5 million times annually. Some of the most-used digitized resources are newspapers such as the *Panama American*, school yearbooks, official reports, and photos, all of which are available in the Digital Library of the Caribbean (dLOC). We also have created multiple online exhibits focusing on topics such



56-A-2 (1208) A

San Blas Indians visit Miraflores Locks, Canal Zone.

September 23, 1955.




Mola Blouse with Noah Ark, Guna People, c. 1905-1999, 2013.9.54.
<https://ufdc.ufl.edu/aa00017995/00001>

Portrait of Kuna (Cuna/Guna) woman, 56-A-2 (1208) A. San Blas Indians Visit Miraflores Locks, Canal Zone, Donor, Family of George & Mayno Walker, 1955.
<https://ufdc.ufl.edu/pcmi008565/00001>

as the US invasion of Panama in 1989 and scouting in the Canal Zone. The PCMC exhibition program is ambitious with multiple exhibits annually. The Albert H. Nahmad Panama Canal Gallery in the Smathers Library Building opened in 2017 and features annual exhibitions on diverse topics such as international relations, food and cuisine, World War II, and health and medicine.

The current strategic initiative is the oral history program. We currently have over 140 interviews available in dLOC, with dozens more currently being transcribed and edited. Interviews are invaluable because they capture perspectives and details that are often not recorded in publications or other sources. Our goal is to preserve the broadest range of individual stories; memories which will be lost over time. We also are partnering with Pan Caribbean Sankofa on a multi-year project to record interviews narrated by people of West Indian descent. Pan Caribbean Sankofa members conduct the interviews, which are preserved as part of the PCMC and made available in dLOC.

In the past five years, we assisted over 300 scholars and other researchers, and we taught 23 class sessions reaching almost 400 students. The most popular subjects relate to the former Canal Zone, West Indian communities, genealogy, US-Panama relations, art history, indigenous people, labor, and race. We have worked with faculty to develop courses relating to the Canal and awarded travel grants to visiting scholars nationally. We also regularly engage with faculty and students to incorporate resources into classes and research projects. We have enjoyed a close relationship with the Museum Studies program, for example, providing practical experience for graduate students as interns and student assistants and also supporting multiple thesis projects.

We celebrated the 10-year anniversary of the PCMC in 2022 with the Spring Luncheon in March, online activities such as webinars, and a special exhibit at the Panama Canal Society reunion in July. 



CANALSIDE CHATS:

The Panama Canal Museum Collection Oral History Project

ELIZABETH BEMIS / ASSOCIATE CURATOR, PANAMA CANAL MUSEUM COLLECTION

Capturing the history of the Panama Canal through oral history interviews with the individuals and families that lived and worked there has been an important part of the Panama Canal Museum Collection's (PCMC) mission since 2012 when the collection came to the University of Florida. These firsthand accounts serve an important role in preserving the past as well as in the enrichment of present-day exhibits, research, and instruction. It is a labor-intensive process that includes scheduling, research and question customization, conducting interviews, transcribing, and of course paperwork—we calculated that it takes about 15-20 hours per one-hour interview. To reduce staff time, we often utilize apps or work in tandem with students on the transcriptions which introduces them to the history of the Panama Canal and to the peculiarities of oral history as a form of documentation.

Fig. 1: The ship *Ever Goods* transiting the Panama Canal. *Ever Goods* is the sister ship of the *Ever Given*, the ship that got stuck in the Suez Canal in March 2021. Panama Canal Museum Collection, 2003.043.001

The first significant oral history campaign coincided with the 2014 centennial celebration of the Canal's opening, and was in partnership with the Samuel Proctor Oral History Program (SPOHP). In 2019, after a brief pause to prioritize other collection needs, PCMC began preparing to restart the program and a new campaign. Months of planning created the necessary framework, and we started conducting interviews again in early 2020. But after only seven interviews, our work, along with most of the world's, dramatically changed with the arrival of COVID-19.

Finding our new path forward led us down numerous dead ends. We explored established services like StoryCorps but there were often issues with copyright, so we decided to design our own solutions. We spent a few weeks creating online portals in Google and Qualtrics for people to submit written narratives, thinking that individuals at home would have time to reminisce and record extended stories, but only got a few submissions. We also started doing interviews over the telephone and Zoom.

Conducting an interview over the phone comes with its own unique challenges. The person being interviewed can't see any visual cues to indicate that the interviewer is listening and engaged with their story, and the interviewer can't always tell when the interviewee is done with a thought. Early recordings are full of "are you still there" and "sorry, I didn't mean to interrupt, go ahead," but we got the hang of it, eventually striking a balance where the interviewer is giving more frequent verbal acknowledgements that don't interfere with the overall story. Many of the interviews were conducted when the University was closed or had reduced hours and employees were working from home due to the pandemic, so there are also interviews with the grass being cut or my dog, Ripley, barking in the background. I learned to schedule interviews around the lawn maintenance of the houses nearby and my husband's Zoom meetings, and to put Ripley on the other side of the house.



Fig. 2: Lou Womack and I [Elizabeth] spoke for two hours about her family's amazing history in October 2021. Her father, Lyle Womack was a member of the first Antarctic expedition and owned the famous El Rancho Beer Garden in Panama City, Panama. He met her mother Louise Tucker, a silent film actress, while employed at Gay's Lion Farm in California, a business that supplied animals for the film industry. We are still working with Lou to preserve her extensive autobiographical writing and to scan her family materials.
<https://ufdc.ufl.edu/aa00087674/00001>

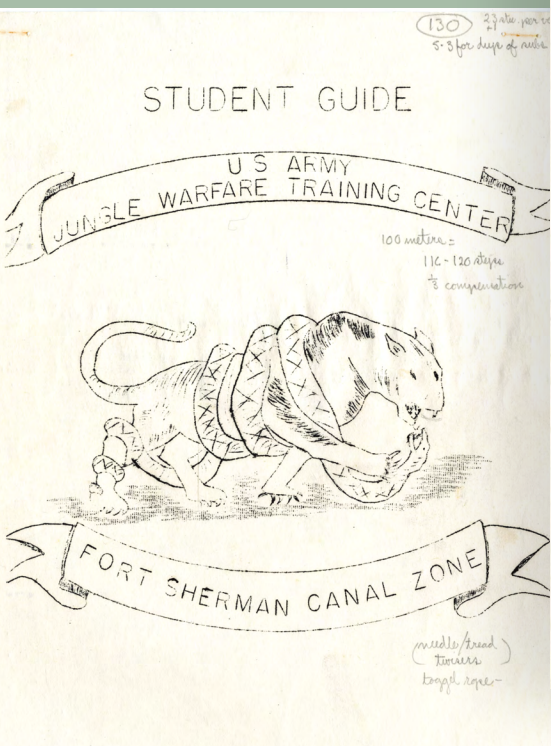


Fig. 4, Far Left: Cover page for materials from the U.S. Army Jungle Warfare Training Center, Fort Sherman, Canal Zone, 1960s. Panama Canal Museum Collection, Gift of Dick Atkinson, 2021, <https://ufdc.ufl.edu/aa00087670/00001>.

Fig. 9, Left: Edna Hart Crandall's birthday party in the Canal Zone, c1940. Edna's interview is in the process of being transcribed so check back with the digital collection at a later date to listen to her interview and view more family photos, <https://ufdc.ufl.edu/collections/ohpcm>.

The technology barrier of conducting an oral history interview at a distance is also not insignificant. The plan had been to start by interviewing the oldest members of the community, and many were unfamiliar with the process of signing and returning documents via email. For our interviewees in the United States, we sent paper forms though the mail, but our international participants provided a whole new set of hurdles—Panama does not have door-to-door mail service. Left with few options, we created DocuSign versions of all our forms (Permission Forms, Life History Forms), and had many phone conversations with people, walking them through the process so that we didn't lose the opportunity to capture their stories.

We established an amazing community partnership with Pan Caribbean Sankofa, a group interviewing people of Caribbean descent who had once lived or worked at the Panama Canal. We communicated with them almost daily, sharing the lessons we had learned and providing support by helping set up training and documentation. They didn't skip a beat, and took full advantage of the wonderful ways that Zoom was able to enrich the process. Individuals from across multiple states and countries could get together to share and learn from each other's histories. Some interviews had as many as twelve people, often times "seeing" each other for the first time in years or decades. We are honored to preserve those recordings here at UF.



Fig. 2: A screenshot of Pan Caribbean Sankofa's Zoom interview with Shelia Wilkinson, 2020, <https://ufdc.ufl.edu/aa00081798/00001>.



Fig. 3, Above: A group photo of the Curundu Chamber Ensemble, named for the townsite in the Canal Zone where these gifted musicians got together to play. Members included Wilma Monlouis, Charles Monlouis, Dick Aimes, Emily Butcher, Carol Meyer, Jeanette Keepers, Henry Stockwell, Alida Lynton, and Elizabeth Leigh. Panama Canal Museum Collection, Gift of Charles Monlouis, II.2022.14.4. Charles' interview is in the process of being transcribed so check back with the digital collection at a later date to listen to his interview, <https://ufdc.ufl.edu/collections/ohpcm>.




Fig. 8: Randy and Joella Deakins did an oral history interview in July 2021 and in August 2021 they made the trip to the University of Florida to drop off some family treasures preserved in three different time capsules. They are pictured here in the Albert H. Nahmad Panama Canal Gallery. <https://ufdc.ufl.edu/aa00087671/00001>.

Despite the new challenges, we have added 92 interviews to the collection since 2020. The Executive Council of the PCMC Friends Group has been a critical part of our success by participating in interviews, suggesting others to be interviewed, and leading fundraising efforts. With their help and guidance, we have raised over \$150,000 in the past two years, specifically for the oral history program.

I spoke with amazing people along the way who graciously took the leap of faith with us and rolled with the tides of the evolving process. I heard beautiful stories of multi-generational connections to Panama, playing in bomb shelters during World War II, taking part in a monkey census, a court case involving Ruth Bader Ginsburg, tales of adventures and hardships, the deep bonds of community and lifelong friends, and tearful yet joyful musings on a place that no longer exists. I forged meaningful bonds with my colleagues in Pan Caribbean Sankofa that have taken deep roots and are unlikely to be let go, even long after our work partnership has ended. Although the past few years of

conducting oral history interviews have not been at all what we planned for, I am, and the collection is, forever enriched by what we were able to achieve.

A few individuals wanted to wait and do their interviews face to face, and I am happy to say we are working our way down that list of patient storytellers. 

 UF Libraries
@uflib

We're making progress on lots of projects while we work from home. Betsy Bemis is recording interviews for the Panama Canal Museum Collection's oral history project in her husband's music studio.



Planning Collaborative Practices for Archiving Farmworker Communities' Histories

MARGARITA VARGAS-BETANCOURT / LATIN AMERICAN AND CARIBBEAN SPECIAL COLLECTIONS LIBRARIAN

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BEATRIZ DOMÍNGUEZ ALEMÁN / MA IN LATIN AMERICAN STUDIES GRADUATE ASSISTANT, PHOTOGRAPHER



Mother's Day by RWHP with migrant women. Photo credit: Beatriz Domínguez Alemán.

In August 2022, the Farmworker Association of Florida, the Rural Women's Health Project, UF's George A. Smathers Libraries, and the University of Miami Libraries obtained a planning grant to investigate best practices to include the stories of Florida farmworkers in historical archives. The "Archiving Farmworkers' Histories" project, made possible through an Institute of Museum and Library Services (IMLS) National Leadership Grant, aims to create safe, cooperative spaces to archive and access community stories, including oral histories.

The project is part of the Latin American and Caribbean Diaspora Initiative, which documents the histories of migrants at UF's Latin

American and Caribbean Collection (LACC). The initiative includes two online exhibits: The Cuban American Dream (<https://exhibits.uflib.ufl.edu/cubanamericandream/>) and The Haitian American Dream (<https://exhibits.uflib.ufl.edu/HaitianAmericanDream/>). In 2020, the initiative continued with the effort to document the impact that COVID-19 had on Florida farmworkers. The UF Center for Arts, Migration, and Entrepreneurship and the UF Libraries funded the project which resulted in a collection of 32.1 gigabytes of digital content captured from websites, social media sites, newspapers, and documents from the UF's Institute of Food and Agricultural Sciences—



Photos from 40th Anniversary FWAF. Photo credit: Beatriz Domínguez Alemán.

(<https://findingaids.uflib.ufl.edu/repositories/2/resources/1776>). As part of the project, we created a database of Florida farmworkers' community-based organizations. For one year, we followed and captured their social media, but our funding ran out in July 2021, before the emergence of COVID-19. The timing was unfortunate, but it prompted us to recognize the importance of a continual documentation of organizational advocacy efforts.

We successfully submitted a proposal to the IMLS to form partnerships with two community-based organizations: the Farmworker Association of Florida (FWAF) and the Rural Women's Health Project (RWHP). FWAF serves the broadest constituency with five offices that represent forty counties from north/central and southern Florida. Its mission is to empower agricultural communities in a broad range of justice issues. The second partner (RWHP), a health justice organization, was selected because it represents a vulnerable gender-specific group that is otherwise not singled out for services. The project team consists of UF and UM library specialists, a historian, one extension officer, and a Ph.D. student in agricultural education. In addition to our community partners, we have five consultants. Three are experts in community-driven archiving, and two are from other community-based organizations that work with migrants. The project goals are to build trust with the communities, to survey their archival needs, and to design archival and access strategies to ensure the safety of these communities. Among the methodologies employed, we sponsor and participate in FWAF and RWHP community events, conducting and sharing oral histories with organizers and their communities.

Hiring a coordinator became the project's first challenge. We were looking for a professional or recent graduate who was not only fully bilingual in Spanish but also possessed the cultural competency to work with farmworkers, who are mostly from rural areas in Mexico. In September 2022, the team hired Dr. Daniel J. Fernández Guevara. He had just completed his Ph.D. in Latin American History at UF with a dissertation on migration in the twentieth century. His professional background includes oral history, archival curation, and videography. Both his academic background and his professional experience have proven fundamental for the success of the grant.



Daniel Fernández Guevara

Photo credit: Beatriz Domínguez Alemán.

Hurricane Ian slowed down the launch of the project because it greatly affected communities in North Central Florida. The damage it caused on agricultural crops and the ensuing impact on farmworkers makes the documentation of their stories even more pressing. Despite the obstacles, we were able to solidify working relationships with both organizations. FWAF asked our sponsorship for their posada at their headquarters in Apopka. A posada is a traditional Christmas celebration in Mexico. The team will use this opportunity to get to know the community and introduce the project.

Engagement with our partners is conditioned by their proximity to the libraries. Since RWHP is located in Gainesville, it has been easier to meet with them in person. In October, the project coordinator and the



Taco heaven after volunteering on November 5th. Margarita Vargas-Betancourt (PI), Daniel J. Fernández Guevara (Project Coordinator), Anna Villagomez, Adriana Menendez, Giovana Perazzo (RWHP organizers). Photo by the authors.



Robin Lewy, RWHP director at Protest Stop SB1718. Photo credit Beatriz Domínguez Alemán.

PI, Margarita Vargas-Betancourt, visited their headquarters. During this visit, RWHP director Robin Lewy donated a sample of the fotonovelas they use for community education. In Latin America, fotonovelas are a traditional print medium similar in format to comic books or graphic novels. The difference with the latter, is that photos narrate the story. Fotonovelas effectively convey and educate because they follow traditional ways of transmitting knowledge: storytelling. On November 1st, RWHP's staff visited LACC to see the Day of the Dead offering that the Mexican association at UF installs

order” (the organization from the institution that produced the documents) and the use of acid-free boxes and folders for conservation.

After the visit, Robin Lewy thanked us for showing her team “the whole documentation experience.” She expressed her appreciation to the “kind attention” given to RWHP materials and for our interest in providing a home for the thousands of stories of their constituents. As a condition of collaborating with RWHP, we had to volunteer alongside them. Thus, on November 5, 2022, the project coordinator and the PI volunteered at a vaccination event in Ocala.

Inspired by RWHP outreach methods, like the fotonovelas, we decided to invite farmworkers, organizers, and our own team to share their stories in a project titled, *Cuéntame tu historia* (Tell me your story). Conceived as a video adaption of the print fotonovela, the PI wrote a script based on her own family history of migration from Mexico and her desire to preserve her family's history. Conversely, the project coordinator used his professional videography and editing skills to produce the project's videonovela, an almost four-minute promotional video on how why and how to preserve these histories. You can see the video here: <https://youtu.be/O878LDMwyfk>



En Camino Hacia la Clínica <https://online.pubhtml5.com/rsys/hmdf/#p=1>

every year in our space. UF library specialists used the opportunity to give them a tour of LACC including its closed stacks, and to highlight our archival partnership with the Latina Women's League, showing them a finding aid, an archival box with documents, and the reading room where such documents are consulted. We also had a surprise for them: an archival box with the collection they had donated to us. The material was housed in archival free folders and arranged following RWHP's organization indicated with clips and rubber bands. We explained the archival principle of “original



Screenshot from the promotional video.

SMATHERS LIBRARIES

UNDERGRADUATE STUDENT FELLOWSHIP IN FOOD, IMMIGRATION, AND IDENTITY (SUMMER 2020)

MELISSA JEROME / LACC DIGITAL INITIATIVES LIBRARIAN




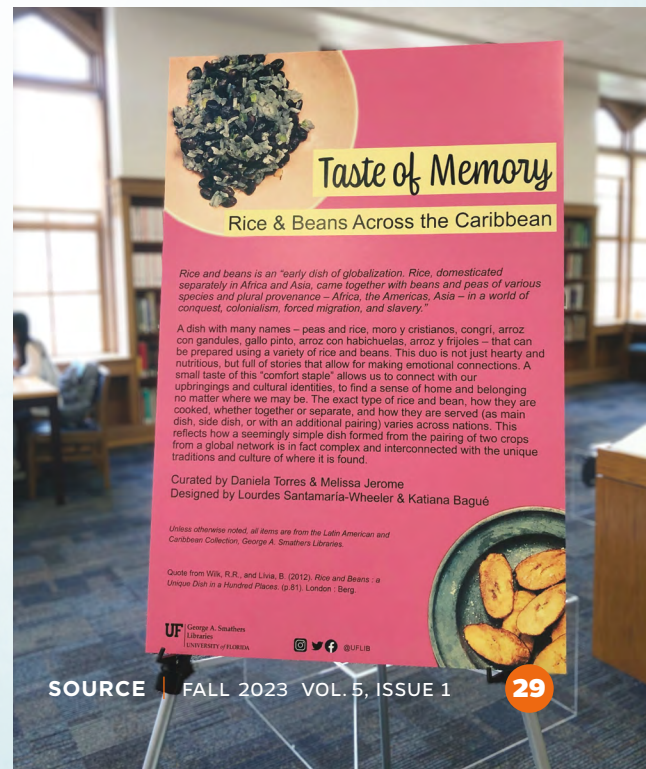
During the Summer 2022 semester, undergraduate Daniela Torres worked with Melissa Jerome, LACC Digital Initiatives Librarian, to develop an exhibit on food and culture. Daniela expressed interest in exploring migration, and food proved to be an engaging way to help explore that concept. Throughout the summer, she researched and read through cookbooks available in the UF Libraries, primarily those found in the Latin American and Caribbean Collection (LACC). In researching, she decided stories of migration could be told through looking closely at food and how food and culture go hand-in-hand. To keep the scope narrow and ensure we could adequately tell a story in the available LACC exhibit space, we decided to center the exhibit around the combination of rice and beans as a dish. The physical exhibit, *Taste of Memory: Rice and Beans Across the Caribbean*, is on display in the LACC reading room (Figure 1 & 2). It explores how a common dish (pairing of rice and beans) is truly unique, varying in how it is prepared and served, and how these differences in preparation reflect the various cultures across the Caribbean. In addition to co-curating the exhibit, Daniela also developed a bibliography of cookbooks available in our library collections. A sampling of this bibliography is available in Zotero (https://www.zotero.org/groups/4764862/uf_lacc_cookbooks) and offers tags so users can filter cookbooks in the LACC by country/region. 

Fig. 1, Above, 2, Right: Photographs of a poster and one of the exhibit cases containing recipes, photographs, a book, and fake food included as part of the Taste of Memory: Rice and Beans Across the Caribbean exhibit installed in the Latin American & Caribbean Collection reading room.

“Through my fellowship at LACC I was able to explore my fascination with food and culture. It was a very valuable and fun experience to be able to, under mentorship, freely research and learn about anything I felt inspired to investigate. I am very grateful for the experience as it allowed me to dip my toes into the world of library research and learn about exhibits.” - Daniela Torres



Scaleboard binding

with Katie Smith

CONSERVATOR

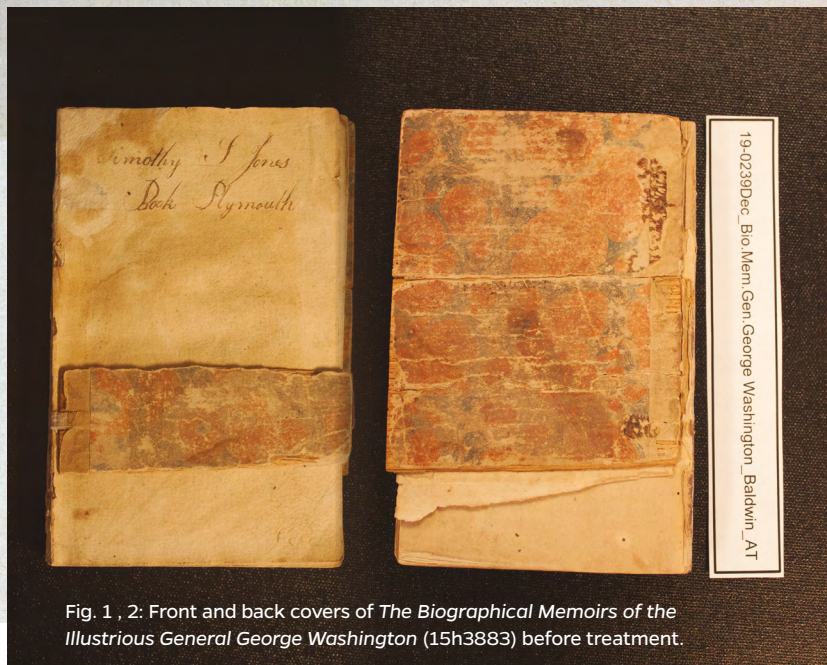


Fig. 1 , 2: Front and back covers of *The Biographical Memoirs of the Illustrious General George Washington* (15h3883) before treatment.

Objects can be lovely pockets of history—and lead to many delightful questions we have yet to answer. The Baldwin Library's copy of *The Biographical Memoirs of the Illustrious General George Washington*, published in 1809, is a great example of the mysteries we encounter during the conservation of our collections [Fig. 1, 2].

This book structure is called a scaleboard binding (or scabboard, scaberd, scabbard, scabbard, scale-board—we'll just stick to scaleboard), referring to the thin, wooden boards used for the cover of the book. As these volumes were meant to be inexpensive, most surviving examples have been re-bound over the years. So, when we see a scaleboard in all its wooden loveliness, it is an uncommon delight.

Often when people think of books with wooden boards, the first images that come to mind are heavy, thick, wooden-clad medieval books with leather, metal clasps, and large embosses. While it is true that many wooden books are this type, books evolved into many different forms and styles—wooden boards included.

The material used for the pages inside books have, primarily, determined their covering material. Before Europeans used paper, parchment was used and this material needed the weight of thick, heavy boards and clasps to stay flat and usable. As paper slowly replaced parchment, the boards diminished in weight and thickness since paper does not need pressure to maintain its shape. At the same time, paper also became useful for the boards themselves as several layers could be adhered together to create a solid, protective board. Laminated paper board was easy to use, never split, and offered good protection. The ease and versatility of laminated boards was such that by 1600, thick wooden boards were minimally used in book production (Miller, 247).

However, this did not end the use of thin wood boards for covers. Typically used for box-making and veneer, thin wood was affordable and readily available for the savvy bookbinder (Miller, 252). English and German binders in particular continued to use the material for small, cheap books and some of these craftspeople took their preferences to the New England colonies.

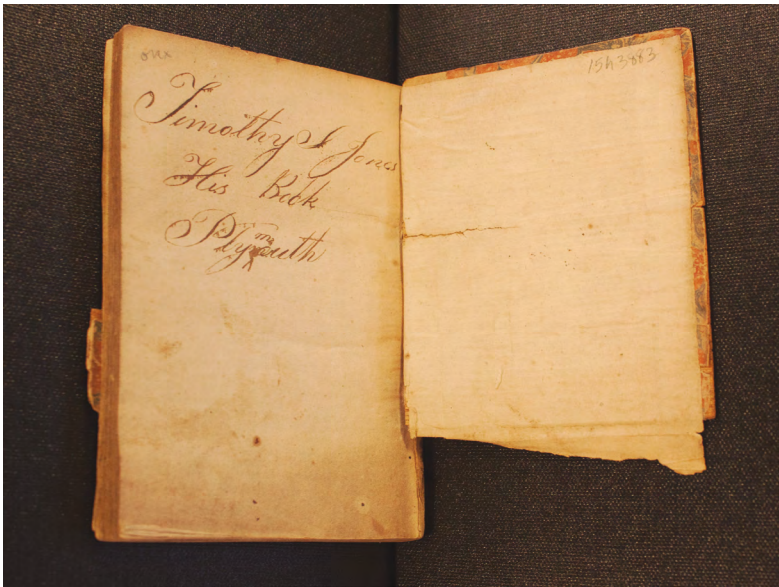


Fig. 4, 5: Back cover: before conservation (above) with wood split in two and pasted-down unattached. After conservation (left) with wood adhered together and pasted-down smoothed down and attached.

In the colonies—particularly New England Colonies—thin wood board structures thrived from the 17th to 19th centuries (AIC Wiki page). These scaleboard books became a popular choice for anything needing an inexpensive retail binding. People could buy these with various coverings—from leather to paper—to suit their needs [Fig. 3].

But why did the New England Colonies produce many scaleboard bindings when Europe was using paper laminated boards [Fig. 4, 5]?

While, as noted previously, the interior pages of a book determine the outer cover, market also plays a role in materials used. The importation of goods into the Colonies was expensive—and most of the supplies for bookmaking were imported. Laminated board, leather, and paper were

all imported into the colonies and therefore expensive. Using local wood and materials, although inferior in quality, was likely a practical choice when faced with colonial customers who could not afford the extravagant costs of European materials.

It doubtless helped that the New England lumber industry was booming (Williams, 313).

Yet material costs were not the only thing that made a book expensive. Making a well-bound book takes hours to several days. The expense of time also had to be diminished for poor colonials needing inexpensive books. Scaleboard provided this opportunity. Quick and easy to make, there are accounts that these books could be bound by a craftsperson in 15 minutes, minus the curing time for the adhesives (RBS video). This reduced the burden of cost on the consumer.

With cheap, local supplies and rapid production, scaleboard bindings found a ready market in the retail world. To say that they were only used for school primers or missionary texts is a little bit minimizing, but this was its target audience. The books were small, easy to carry, cheap, but had one big problem. A problem that leads us wondering why they were made for so long (two centuries!) in the United States.



Fig. 3: Flyleaf and Title page with loss repaired using thin Japanese paper and wheat starch paste.

They fall apart fast.




Fig. 6: The inside of the only remaining piece of the front cover.

Thin wood—usually only one to two millimeters thick—splits. This may be one reason why England’s guilds tried to ban their use at one point in time (Ligatus). With the constant motion of a book being opened and closed, this splitting and loss is even more possible if the grain of the wood is running vertical (from top to the bottom) on the book. Most scaleboard bindings have a horizontal grain that minimizes this, but it does not fully prevent damage, as we found with this volume. Laminated paper boards can withstand more use overtime. So, it is a bit odd that binders would use thin wood to cover heavily used children’s primers—what was their excuse or justification to do so? Was it just because of cost? And as paper mills cropped up in the States, paper boards became more accessible and economical, yet scaleboards still managed to be made in America. Why?

Fig. 7 (right): Close up of holes punched into the paper for sewing, but ultimately never used. Books of this period have been known to have pre-punched sewing holes that were never utilized during the sewing or binding process.

Julia Miller, in her studies on scaleboard bindings, has stated that, “the fact that American binders appear to have used scaleboard for so long after paper boards were readily and cheaply available encourages us to think of scaleboard as a particularly American choice [...]” (Miller, 248). Miller does not go down the road of surmise, but holding this book in one’s hands certainly makes one want to go down this unknown rabbit hole. For scaleboard bindings could possibly have been considered not just an available and cheap choice, but also a patriotic one. The Stamp Act of 1765 taxed all paper goods. A popularized catalyst of the American Revolution was an issue surrounding paper and British taxes, so the choice of wooden boards over paper boards likely started out as an economic necessity, but may have morphed—like many things involving paper—into a patriotic choice. A choice, let us not forget, involving mostly educational and morally-related texts that often-linked moral action with the new, burgeoning sense of American patriotism. And culture like this lasts well after its logical end.





Is this a possibility? Yes. Do we know for sure that making books with scaleboard was a cultural form of American patriotism? No. To date, no one has found any evidence suggesting this. If patriotic, it is also worth noting that The Davey Company of New Jersey revolutionized the mechanical production of paper board covers in 1842. Before then, all paper-based book board had been made by hand and therefore more expensive than quickly split wood (Williams, 315). That being said, this book of George Washington propaganda certainly makes one feel like capitalism and patriotism may be linked and hopefully a researcher may find some extant proof for or against this argument.

Whatever the reason for making a scaleboard binding, the job of the conservator is keeping these bindings around. This volume, for which UF holds multiple editions including digital copies, is a perfect example of a book whose historic value is the binding itself not the words on the page. With so many questions unanswered, it is vital that we maintain this original binding. Many scaleboard bindings have been rebound as their bindings have fallen apart, which has created a rare hole in the history of the American book form. UF has a small number of these types of bindings in our Baldwin Library of Historical Children's Literature. These help us navigate and piece together American binding history, even though they are a tricky puzzle of how best to maintain their fragile structure for future study.

Instead of full rebinding, we do a minimal amount of repair to the original structure. This involves re-adhering loose pages and attaching small strips of supporting material to keep covers and book pages together. Our most important conservation effort is creating enclosures that will fully support books whose covers have missing pieces. Boxes whose sides open flat are the safest for our most vulnerable texts. Known as 'four-flap enclosures,' we infill parts of the boxes to take the space of lost covering material [Fig. 8, 9].


So, for now, we have this delightful thing safely stored and available in our collection. An object to study, learn from, and be curious about. A piece of history where everything about it is so quickly, easily, and cheaply made—and so quintessentially American. 

Fig. 8, Below: Open four-flap enclosure— Closer look at infilled bottom walls of the box.



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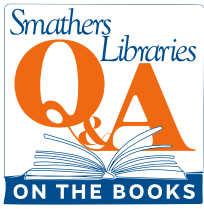
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Library Communications Through the Years

An interview with Barbara Hood,
Smathers Libraries Public Information Officer
and Director of Communications from 1999 to 2022

SUZANNE CADY STAPLETON / ASSOCIATE UNIVERSITY LIBRARIAN



Barbara Hood behind the camera lens in front of Library West in 2022.

Introduction

Prior to joining the Libraries in 1999, Barbara Hood owned and managed Creative Graphics for 20 years. Barbara graduated from Sebring High School and to this day, she produces the annual newsletter for the Class of 1970. She earned her B. A. in

"Librarians have become ambassadors of the library."

Melody Royster, Associate University Librarian, sharing information with students at Fall Festival 2019.

Visual Arts from the University of South Florida in 1973. She is a previous winner of the Superior Accomplishment Award from the Libraries. Barbara is co-author of *Collaborating with Strangers: Facilitating Workshops in Libraries, Classes, and Non-profits*, published in 2017. Barbara retired after 23 years of service to the University of Florida George A. Smathers Libraries in December 2022. In this interview, we hear from Barbara as she reflects on developments in communication and cultural shifts within the Libraries.

What is a unique part of your job at UF?

I was originally hired to report to the first development officer for the Libraries. I took over and redesigned the three newsletters: *Howe Society*, *Library News*, and *Chapter One* (renamed *News from the SOURCE* in 2019). As Communications Director, I had a lot of fun and get to design, write, and edit all kinds of promotional materials, and plan for a variety of events, such as the annual Michael Gannon lecture and the [Bill] Nelson Initiative on Ethics and Leadership (Spring 2023). Most recently, I reported directly to the Dean of University Libraries. I enjoyed working with so many different people!

How has your work changed over the years?

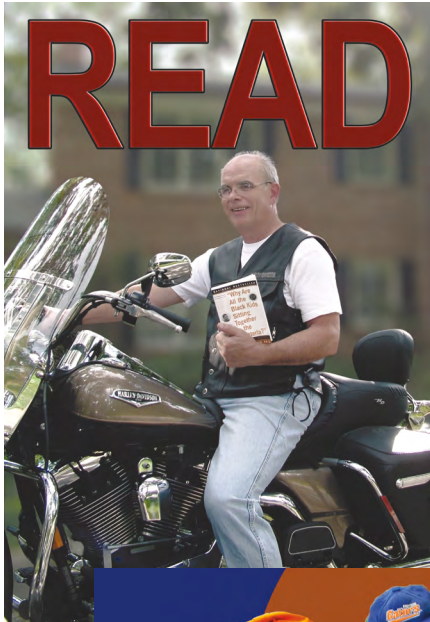
The Libraries purchased their first digital copier right after I started and that opened up a completely new world for us. I could print almost everything in-house with much better quality than was available before. When the Facilities Planning Department purchased a plotter, we could print banners, oversized posters, and wall lettering.



Before that, librarians promoted services in single-color flyers with poor quality. I met with Special and Area Studies Collections curators and the chairs of each of the libraries and told them I wanted to create brochures for each branch and the Special and Area Studies Collections. They all worked with me to design brochures. Some of the updated versions are still used today for instruction, outreach, and promotion.

There weren't nearly as many events back then and I began creating posters and flyers for them. A few librarians and branches had events, but they were small and focused on specific audiences. Since the early 2000s, librarians have become more active in promotion, outreach, and event planning. The former Public Relations Committee used to have to tell the librarians and staff, "everyone is the face of the Libraries. You have to do outreach too or nobody will know what the Libraries do." One person cannot do it all. I'm so impressed with the outreach everybody does now.

The internet exploded since I came here. I didn't even know how to make a webpage when I started. Rich Bennett was the webmaster and was so patient with me as I learned to do some basic layouts. The work is constantly changing and I've had to keep up. I've taken a lot of classes on software. You have to have the mindset that you will keep learning.



What are you most proud of during your time at UF?

In 1985 the American Library Association started making READ posters. We decided to create some too. I didn't have a good camera, so Bill Hanssen from Facilities was the photographer. I was the Art Director and Designer and I would contact anyone we wanted to feature. It was really so much fun! Former UF President Bernie Machen agreed to be our first one, and he was photographed on his motorcycle. Then we did former head football coach Urban Meyer, former basketball coach Billy Donovan and former athletic director Jerry Foley—plus all sorts of faculty members, athletes, and student groups. I eventually got a better quality camera and became the photographer too. People really loved them, especially the Albert and Alberta poster; that was the most requested poster. I sent those to so many to people! I think the last READ poster was of the Girls Technology Camp hosted by the Marston Science Library.



The Read-a-Thon (later renamed ReadFest) and Edible Book Contests were definitely highlights for me. I was chair of the Read-a-Thon Committee for 13 years. The Read-a-Thon was under a canopy on the lawn outside Library West. The UF and Gainesville communities signed up to read ten-minute segments of a favorite book. We had different themes each year and one day was always a Children's Day with Baby Gator or young elementary school guests. We always had pizza—the mother of one of the owners of Five Stars Pizza was a retired librarian and he remembered that libraries never had enough money, so he donated pizzas. We held the Edible Book Contest for about ten years. Eastside High School Culinary Arts school students entered the Edible Book Contest for the first several years. Winners of the contest were given a gift bag with an Edible Book Contest apron and other prizes donated by local merchants.

What are the Libraries' best assets?

I think the Libraries' best assets are the people. I've always thought that. Over the years, I've enjoyed getting to know so many people. It's been great. We also have some wonderful spaces and collections. The Grand Reading Room is one of our great assets that not many people know about. And the materials in our Special and Area Studies Collections are a great asset.



Edible Book Contest, Edgar Allan Poe cake submission.

**"Over the years,
I've enjoyed
getting to work
with so many
people. It's
been great!"**



Do you have advice for the next Communications Director?

Stay flexible—every day. You might have your day planned out but something will be thrown at you that's more important or urgent and you've got to switch and get back to your other projects later. Set priorities. Set big picture and smaller, daily priorities. In addition, learn to say "no" when necessary, which is hard to do sometimes.

What are your plans for retirement?

I want to keep learning in retirement. I don't know what I'll do next, but I want to keep learning and exploring. My husband, Fred, and I are brainstorming ideas for a possible part-time business. We want to travel to see our daughters and grandchildren more, especially while they're young and still want to see us! We all met at the beach for the holidays—maybe that will become a new tradition. **S**



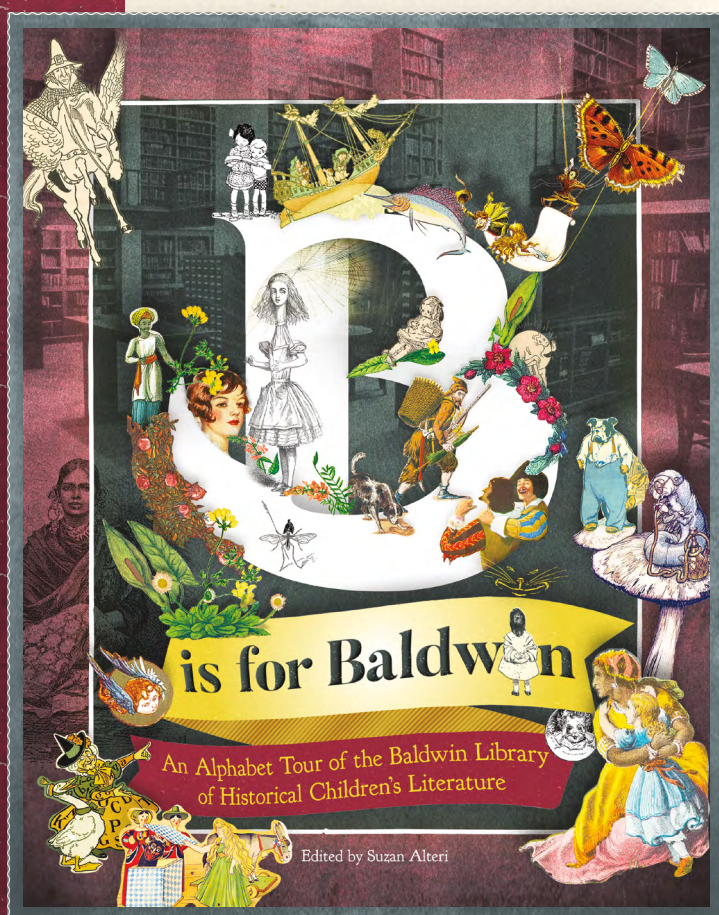
Left to Right: April Hines, Barbara J. Hood, and Bess G. de Farber promoting their book, *Collaborating with Strangers*.



SPOTLIGHT FEATURING A LIBRARYPRESS@UF PUBLICATION

B is for Baldwin

An Alphabet Tour of the Baldwin Library of Historical Children's Literature

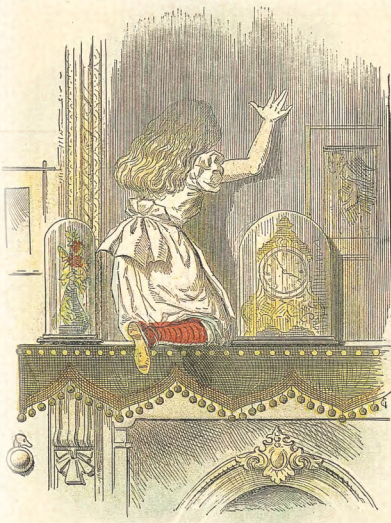
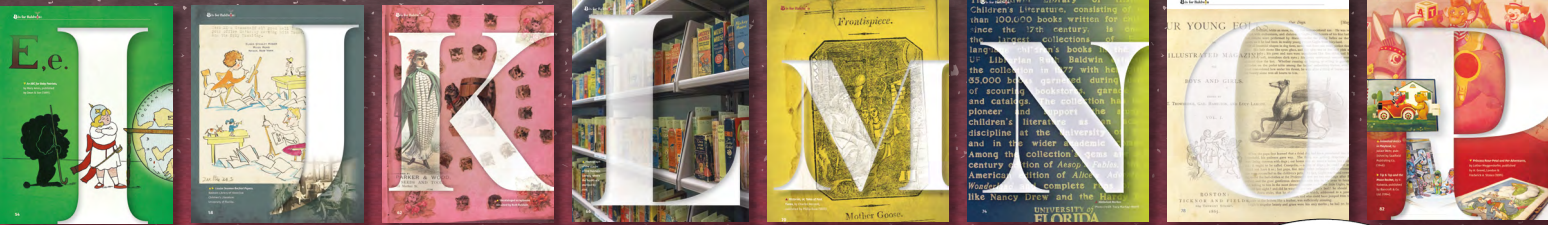


B is for Baldwin shares wonders and wondrous stories from the Baldwin Library, narrated by scholars from a diversity of fields. Edited by Suzan Alteri, Curator of the Baldwin Library of Historical Children's Literature from 2012 to 2020, with Editorial Collective members Kenneth Kidd, Professor of English and Associate Director of the Center for Children's Literature and Culture, University of Florida; Poushali Bhadury, Assistant Professor of Children's Literature, Middle Tennessee State University; Laurie Taylor, Associate University Librarian, University of Connecticut and previously University of Florida Senior Director for Library Technology and Digital Strategies and the Editor-in-Chief of the LibraryPress@UF, with book design by Tracy MacKay-Ratliff, LibraryPress@UF Design Manager.

The Baldwin Library of Historical Children's Literature, part of Special and Area Studies in the Smathers Libraries at the University of Florida, is one of the largest and most comprehensive collections of

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children's books in the world. This lushly illustrated volume offers a glimpse into rarities and wonders of the Baldwin. Exploring this volume, readers will learn about the Library, explore important children's books, and the evolution of children's literature.

With over 120,000 volumes, the Baldwin Library holds more than a lifetime of reading. The Baldwin Library is a rich resource for significant discoveries about children's literary and material culture. Over the years, curators have found a remarkable array of objects inside the books, from locks of hair to letters to baseball cards. Many of the books have wonderful inscriptions within the main text. The Baldwin Library includes multiple editions of the same text making possible comparisons among editions, as with 300 editions of Defoe's *Robinson Crusoe*. The Baldwin Library's size and scope make it a valuable research repository that affords opportunities for examining individual texts and for studying a large and evolving corpus across time.

Published in September 2022, the book won the silver medal in the 2022 Florida Book Awards Visual Arts Category.

The Florida Book Awards is coordinated by the Florida State University Libraries and is the nation's most comprehensive state book awards program, established in 2006 to celebrate the best of Florida literature. The 17th annual competition featured 150 eligible publications submitted across 11 categories for books published in 2022 (www.floridabookawards.org).



Suzan Alteri states, "*B is for Baldwin* was one of those opportunities to incorporate my expertise in historical children's literature with stunning illustrations to create a truly collaborative public scholarship book. It features one of Florida's great cultural resources, the Baldwin Library. I still feel privileged to have worked with such an amazing collection and people. My work as the editor is one of my proudest life accomplishments, but I did not do it alone. I had the help of an extraordinary creative team and editorial collective, along with the 21 other contributors, who were all instrumental in creating this beautiful book."

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