

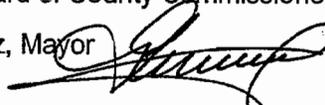
Memorandum



Date: October 4, 2011

To: Honorable Chairman Joe A. Martinez
and Members, Board of County Commissioners

Agenda Item No. 8(M)(1)(C)

From: Carlos A. Gimenez, Mayor 

Subject: Resolution ratifying submission of a grant application to National Endowment for the Humanities for \$348,270 for Deering Estate at Cutler's "Mapping Miami" project with a County match of \$122,415

Recommendation

It is recommended that the Board approve the attached resolution ratifying the action of the County Mayor or County Mayor's designee in applying for \$348,270 in grant funds from the National Endowment for the Humanities (NEH) for "Mapping Miami", a proposed virtual public art and archive project about Miami's cultural arts history, which will be administered by staff of the Deering Estate at Cutler. It is further recommended that the Board authorize the County Mayor or County Mayor's designee to accept and expend funds and execute contracts and amendments as required by the grant upon review and final approval by the County Attorney's office.

This is a ratification instead of a resolution because there was insufficient time to submit a resolution between the time the project and the match funding was identified and the application deadline of July 20, 2011.

Scope

The grant will provide funding for a comprehensive digital public archive on the subject of the Arts in Miami for the time period spanning from the 1920s to the 1950s. The Deering Estate is located at 16701 SW 72 Avenue in Commission District 8, but the impact of this project is countywide.

Fiscal Impact/Funding Source

If awarded, the grant will contribute \$348,270 toward the total project cost of \$479,686. The grant match will be funded from two sources: \$122,415, in the Deering Estate operating budget index code PRECHD519200. This is an existing funding source and it is permissible to use existing budgeted costs as a match to the grant. If funded, grant funds would pay for a portion of our existing staffing budget. The match also includes \$9,000 in-kind for the Technical Consultant's work contribution. There will be no additional operating impact resulting from award of this grant.

Track Record/Monitor

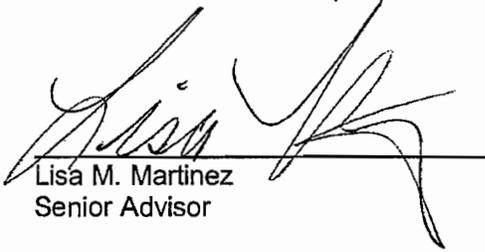
The grant will be administered by Jennifer Tisthammer, Assistant Director, Exhibits and Collections Coordinator at the Deering Estate. The Department has not yet received a grant from the NEH, however NEH has funded preservation at Vizcaya and musical art programming at History Miami.

Honorable Chairman Joe A. Martinez
and Members, Board of County Commissioners

Background

The NEH accomplishes its mission by providing grants for high-quality humanities projects in four funding areas: preserving and providing access to cultural resources, education, research, and public programs.

This is a new field of work in this geographic area. Funding will allow the County to locally facilitate the preservation and improve access to born-digital sources through research and development of a publicly accessible interactive on-line archive utilizing database, GIS, and web design technologies to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida during the time period.



Lisa M. Martinez
Senior Advisor

Attachments



MEMORANDUM

(Revised)

TO: Honorable Chairman Joe A. Martinez
and Members, Board of County Commissioners

DATE: October 4, 2011

FROM: R. A. Cuevas, Jr.
County Attorney

SUBJECT: Agenda Item No. 8(M)(1)(C)

Please note any items checked.

- "3-Day Rule" for committees applicable if raised
- 6 weeks required between first reading and public hearing
- 4 weeks notification to municipal officials required prior to public hearing
- Decreases revenues or increases expenditures without balancing budget
- Budget required
- Statement of fiscal impact required
- Ordinance creating a new board requires detailed County Manager's report for public hearing
- No committee review
- Applicable legislation requires more than a majority vote (i.e., 2/3's _____, 3/5's _____, unanimous _____) to approve
- Current information regarding funding source, index code and available balance, and available capacity (if debt is contemplated) required

Approved _____ Mayor
Veto _____
Override _____

Agenda Item No. 8(M)(1)(C)

10-4-11

RESOLUTION NO. _____

RESOLUTION RATIFYING SUBMISSION OF A GRANT APPLICATION TO NATIONAL ENDOWMENT FOR THE HUMANITIES FOR \$348,270 WITH A COUNTY MATCH OF \$122,415 FROM THE BUDGET OF THE DEERING ESTATE AT CUTLER AND FURTHER AUTHORIZING THE COUNTY MAYOR OR COUNTY MAYOR'S DESIGNEE TO ACCEPT AND EXPEND THE FUNDS, AND TO EXECUTE GRANT AWARD AGREEMENTS AND OTHER DOCUMENTS REQUIRED BY THE GRANT UPON REVIEW AND FINAL APPROVAL BY THE COUNTY ATTORNEY'S OFFICE

WHEREAS, this Board desires to accomplish the purposes outlined in the accompanying memorandum, a copy of which is incorporated herein by reference,

NOW, THEREFORE, BE IT RESOLVED BY THE BOARD OF COUNTY COMMISSIONERS OF MIAMI-DADE COUNTY, FLORIDA, that the Board ratifies the action of the County Mayor or County Mayor's designee in submitting a grant application to the National Endowment for the Humanities for \$348,270 with a County match of \$122,415 from the budget of the Deering Estate at Cutler, and further authorizing the County Mayor or County Mayor's designee to accept and expend the funds and to execute grant award agreements and other documents required by the grant upon review and final approval by the County Attorney's Office.

The foregoing resolution was offered by Commissioner
who moved its adoption. The motion was seconded by Commissioner
and upon being put to a vote, the vote was as follows:

Joe A. Martinez, Chairman	
Audrey M. Edmonson, Vice Chairwoman	
Bruno A. Barreiro	Lynda Bell
Esteban L. Bovo, Jr.	Jose "Pepe" Diaz
Sally A. Heyman	Barbara J. Jordan
Jean Monestime	Dennis C. Moss
Rebeca Sosa	Sen. Javier D. Souto
Xavier L. Suarez	

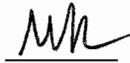
The Chairperson thereupon declared the resolution duly passed and adopted this 4th day of October, 2011. This resolution shall become effective ten (10) days after the date of its adoption unless vetoed by the Mayor, and if vetoed, shall become effective only upon an override by this Board.

MIAMI-DADE COUNTY, FLORIDA
BY ITS BOARD OF
COUNTY COMMISSIONERS

HARVEY RUVIN, CLERK

By: _____
Deputy Clerk

Approved by County Attorney as
to form and legal sufficiency.



Monica Rizo

5

EXHIBIT A



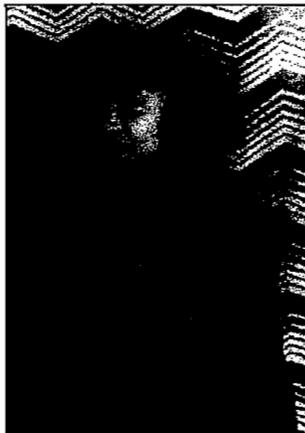
MAPPING MIAMI

NATIONAL ENDOWMENT FOR THE HUMANITIES
HUMANITIES COLLECTIONS AND REFERENCE RESOURCES
FUNDING OPPORTUNITY NUMBER: 20110720-PW
... CFDA: 45.149

SUBMITTED BY:
MIAMI-DADE COUNTY
PARK AND RECREATION DEPARTMENT
DEERING ESTATE AT CUTLER



JULY 20, 2011



Opportunity Title:	Humanities Collections and Reference Resources
Offering Agency:	National Endowment for the Humanities
CFDA Number:	45.149
CFDA Description:	Promotion of the Humanities Division of Preservation an
Opportunity Number:	20110720-PW
Competition ID:	
Opportunity Open Date:	04/06/2011
Opportunity Close Date:	07/20/2011
Agency Contact:	Humanities Collections and Resources Division of Preservation and Access Room 411 National Endowment for the Humanities 1100 Pennsylvania Avenue, NW Washington, DC 20506

This electronic grants application is intended to be used to apply for the specific Federal funding opportunity referenced here.

If the Federal funding opportunity listed is not the opportunity for which you want to apply, close this application package by clicking on the "Cancel" button at the top of this screen. You will then need to locate the correct Federal funding opportunity, download its application, and then apply.

This opportunity is only open to organizations, applicants who are submitting grant applications on behalf of a company, state, local or tribal government, academia, or other type of organization.

* Application Filing Name:

Mandatory Documents

Move Form to Complete

Move Form to Delete

Mandatory Documents for Submission

Application for Federal Domestic Assistance-Sho
Supplementary Cover Sheet for NEH Grant Program
Project/Performance Site Location(s)
Attachments

Optional Documents

Move Form to Submission List

Move Form to Delete

Optional Documents for Submission

Instructions

- 1** Enter a name for the application in the Application Filing Name field.

 - This application can be completed in its entirety offline; however, you will need to login to the Grants.gov website during the submission process.
 - You can save your application at any time by clicking the "Save" button at the top of your screen.
 - The "Save & Submit" button will not be functional until all required data fields in the application are completed and you clicked on the "Check Package for Errors" button and confirmed all data required data fields are completed.
- 2** Open and complete all of the documents listed in the "Mandatory Documents" box. Complete the SF-424 form first.

 - It is recommended that the SF-424 form be the first form completed for the application package. Data entered on the SF-424 will populate data fields in other mandatory and optional forms and the user cannot enter data in these fields.
 - The forms listed in the "Mandatory Documents" box and "Optional Documents" may be predefined forms, such as SF-424, forms where a document needs to be attached, such as the Project Narrative or a combination of both. "Mandatory Documents" are required for this application. "Optional Documents" can be used to provide additional support for this application or may be required for specific types of grant activity. Reference the application package instructions for more information regarding "Optional Documents".
 - To open and complete a form, simply click on the form's name to select the item and then click on the => button. This will move the document to the appropriate "Documents for Submission" box and the form will be automatically added to your application package. To view the form, scroll down the screen or select the form name and click on the "Open Form" button to begin completing the required data fields. To remove a form/document from the "Documents for Submission" box, click the document name to select it, and then click the <= button. This will return the form/document to the "Mandatory Documents" or "Optional Documents" box.
 - All documents listed in the "Mandatory Documents" box must be moved to the "Mandatory Documents for Submission" box. When you open a required form, the fields which must be completed are highlighted in yellow with a red border. Optional fields and completed fields are displayed in white. If you enter invalid or incomplete information in a field, you will receive an error message.
- 3** Click the "Save & Submit" button to submit your application to Grants.gov.

 - Once you have properly completed all required documents and attached any required or optional documentation, save the completed application by clicking on the "Save" button.
 - Click on the "Check Package for Errors" button to ensure that you have completed all required data fields. Correct any errors or if none are found, save the application package.
 - The "Save & Submit" button will become active; click on the "Save & Submit" button to begin the application submission process.
 - You will be taken to the applicant login page to enter your Grants.gov username and password. Follow all onscreen instructions for submission.

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational	
* 1. NAME OF FEDERAL AGENCY: National Endowment for the Humanities	
2. CATALOG OF FEDERAL DOMESTIC ASSISTANCE NUMBER: 45.149	
CFDA TITLE: Promotion of the Humanities_Division of Preservation and Access	
* 3. DATE RECEIVED: 07/20/2011	SYSTEM USE ONLY
* 4. FUNDING OPPORTUNITY NUMBER: 20110720-PW	
* TITLE: Humanities Collections and Reference Resources	
5. APPLICANT INFORMATION	
* a. Legal Name: Miami-Dade County	
b. Address:	
* Street1: 111 NW 1st Street 29th Floor	Street2:
* City: Miami	County/Parish: Miami-Dade
* State: FL: Florida	Province:
* Country: USA: UNITED STATES	* Zip/Postal Code: 33128-1994
c. Web Address: http:// www.deeringestate.org	
* d. Type of Applicant: Select Applicant Type Code(s): B: County Government	* e. Employer/Taxpayer Identification Number (EIN/TIN): 59-6000573
Type of Applicant:	* f. Organizational DUNS: 1319102540000
Type of Applicant:	* g. Congressional District of Applicant: 17, 18
* Other (specify):	
6. PROJECT INFORMATION	
* a. Project Title: Mapping Miami	
* b. Project Description: Mapping Miami is a proposed virtual public art and archive project on Miami's national and internationally significant cultural arts history. Requested NEH funding will preserve and improve access to born-digital sources through research and development of a publicly accessible interactive online archive utilizing database, GIS, and web design technologies to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida during the time period: 1920s - 1950s.	
c. Proposed Project: * Start Date: 04/01/2012	* End Date: 03/31/2015

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

7. PROJECT DIRECTOR

Prefix: <input type="text"/>	* First Name: Jennifer	Middle Name: <input type="text"/>
* Last Name: Tisthammer	Suffix: <input type="text"/>	
* Title: Assistant Director, Deering Estate at Cutler	* Email: tistj@miamidade.gov	
* Telephone Number: (305) 235-1668 ext 232	Fax Number: (305) 254-5866	
* Street1: 16701 SW 72nd Avenue	Street2: <input type="text"/>	
* City: Miami	County/Parish: Miami-Dade County	
* State: FL: Florida	Province: <input type="text"/>	
* Country: USA: UNITED STATES	* Zip/Postal Code: 33157-2500	

8. PRIMARY CONTACT/GRANTS ADMINISTRATOR

<input checked="" type="checkbox"/> Same as Project Director (skip to item 9):		
Prefix: <input type="text"/>	* First Name: Jennifer	Middle Name: <input type="text"/>
* Last Name: Tisthammer	Suffix: <input type="text"/>	
* Title: Assistant Director, Deering Estate at Cutler	* Email: tistj@miamidade.gov	
* Telephone Number: (305) 235-1668 ext 232	Fax Number: (305) 254-5866	
* Street1: 16701 SW 72nd Avenue	Street2: <input type="text"/>	
* City: Miami	County/Parish: Miami-Dade County	
* State: FL: Florida	Province: <input type="text"/>	
* Country: USA: UNITED STATES	* Zip/Postal Code: 33157-2500	

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

9. * By signing this application, I certify (1) to the statements contained in the list of certifications** and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties (U.S. Code, Title 218, Section 1001)

** I Agree

** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

AUTHORIZED REPRESENTATIVE

Prefix: Mr.	* First Name: Carlos	Middle Name: A.
* Last Name: Gimenez	Suffix: 	
* Title: County Mayor	* Email: CGIMENEZ@miamidade.gov	
* Telephone Number: (305) 375-5071	Fax Number: (305) 375-1262	
* Signature of Authorized Representative: Wall Dan	* Date Signed: 07/20/2011	

Supplementary Cover Sheet for NEH Grant Programs

1. Project Director	* Major Field of Study	<input style="width: 95%;" type="text" value="L1:Anthropology"/>	
2. Institution Information	* Type	<input style="width: 95%;" type="text" value="1339: State/Local/Federal Government"/>	
3. Project Funding			
<i>Programs other than Challenge Grants (\$)</i>		<i>Challenge Grants Applicants Only (\$)</i>	
Outright Funds	<input style="width: 150px;" type="text" value="216,855.00"/>	Fiscal Year #1	<input style="width: 150px;" type="text"/>
Federal Match	<input style="width: 150px;" type="text" value="131,415.00"/>	Fiscal Year #2	<input style="width: 150px;" type="text"/>
Total from NEH	<input style="width: 150px;" type="text" value="348,270.00"/>	Fiscal Year #3	<input style="width: 150px;" type="text"/>
Cost Sharing	<input style="width: 150px;" type="text" value="131,415.00"/>	Fiscal Year #4	<input style="width: 150px;" type="text"/>
Total Project Costs	<input style="width: 150px;" type="text" value="479,685.00"/>	Total from NEH	<input style="width: 150px;" type="text"/>
		Non-Federal Match	<input style="width: 150px;" type="text"/>
		Total	<input style="width: 150px;" type="text"/>
		Matching Ratio	<input style="width: 150px;" type="text"/> to 1

4. Application Information

* Will this proposal be submitted to another NEH division, government agency, or private entity for funding? Yes No

If yes, please explain where and when:

* Type of Application New

Supplement If supplement, list current grant number(s).

* Project Field Code

Project/Performance Site Location(s)

Project/Performance Site Primary Location I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name:

DUNS Number:

* Street1:

Street2:

* City: County:

* State:

Province:

* Country:

* ZIP / Postal Code: * Project/ Performance Site Congressional District:

Project/Performance Site Location 1 I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name:

DUNS Number:

* Street1:

Street2:

* City: County:

* State:

Province:

* Country:

* ZIP / Postal Code: * Project/ Performance Site Congressional District:

Additional Location(s)

12

ATTACHMENTS FORM

Instructions: On this form, you will attach the various files that make up your grant application. Please consult with the appropriate Agency Guidelines for more information about each needed file. Please remember that any files you attach must be in the document format and named as specified in the Guidelines.

Important: Please attach your files in the proper sequence. See the appropriate Agency Guidelines for details.

1) Please attach Attachment 1	projectdescription.pdf.pdf	Add Attachment	Delete Attachment	View Attachment
2) Please attach Attachment 2	tableofcontents.pdf.pdf	Add Attachment	Delete Attachment	View Attachment
3) Please attach Attachment 3	narrative.pdf.pdf	Add Attachment	Delete Attachment	View Attachment
4) Please attach Attachment 4	granthistory.pdf.pdf	Add Attachment	Delete Attachment	View Attachment
5) Please attach Attachment 5	participants.pdf.pdf	Add Attachment	Delete Attachment	View Attachment
6) Please attach Attachment 6	budget.pdf.pdf	Add Attachment	Delete Attachment	View Attachment
7) Please attach Attachment 7	appendices.pdf.pdf	Add Attachment	Delete Attachment	View Attachment
8) Please attach Attachment 8		Add Attachment	Delete Attachment	View Attachment
9) Please attach Attachment 9		Add Attachment	Delete Attachment	View Attachment
10) Please attach Attachment 10		Add Attachment	Delete Attachment	View Attachment
11) Please attach Attachment 11		Add Attachment	Delete Attachment	View Attachment
12) Please attach Attachment 12		Add Attachment	Delete Attachment	View Attachment
13) Please attach Attachment 13		Add Attachment	Delete Attachment	View Attachment
14) Please attach Attachment 14		Add Attachment	Delete Attachment	View Attachment
15) Please attach Attachment 15		Add Attachment	Delete Attachment	View Attachment



MAPPING MIAMI



MAPPING MIAMI

NATIONAL ENDOWMENT FOR THE HUMANITIES
HUMANITIES COLLECTIONS AND REFERENCE RESOURCES
FUNDING OPPORTUNITY NUMBER: 20110720-PW
CFDA: 45.149

SUBMITTED BY:
MIAMI-DADE COUNTY
PARK AND RECREATION DEPARTMENT
DEERING ESTATE AT CUTLER



JULY 20, 2011



SUMMARY

DESCRIPTION OF PROJECT AND ITS SIGNIFICANCE

Mapping Miami is a proposed virtual public art and archive project on Miami's national and internationally significant cultural arts history. Requested NEH funding will preserve and improve access to born-digital sources through research and development of a publicly accessible interactive online archive. Technologies utilized include database/GIS programming, web design, and social networking to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida during the time period: 1920s – 1950s. Once heralded as America's Winter Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time.

The project will provide for the only comprehensive digital public archive on the subject of the Arts in Miami for the time period: 1920s to 1950s. No comprehensive history on this subject for this geographic area currently exists anywhere. Scholarly historic accounts of Miami focus on the racial and ethnic relations, immigration, and real estate development with little to no attention as to how the arts coincide with these socio-historic forces. As a free public access website, Mapping Miami will use technology and humanities research to make connections that have not been possible in the past. The project will combine ethnographic, archival, and oral history methodologies, data mining, digital mapping, and public scholarship in an innovative way that contributes not only to the specific information about Miami and art history, but also to the humanities in general.

Mapping Miami will address the following scholarship: 1) What are the historical foundations of Miami's contemporary arts world?; 2) How have artists influenced the development of Miami?; 3) What role do artists play in the creation of "space" and "place"?; 4) What forces shaped the development of the arts in Miami, and how has this changed over time?; 5) What role have race, class, gender, sexuality, national origin, and other markers of social location played in the history of Miami's cultural arts?; 6) How do we understand those factors today?; 7) How can a web-based interactive map communicate scholarly information in a way that is publicly accessible and provides both education and entertainment?; and 8) How can multimedia components (e.g. downloadable paper maps, lesson plans) be integrated into a website to enhance usability and broad-reaching access?

A collaborative between the Miami-Dade County Park and Recreation Department, the Deering Estate Foundation, Inc. and Blackbird Arts & Research, the project will build on the preliminary research conducted by Lara Stein Pardo, Artist, Teacher, Writer, and Cultural Anthropologist who through a prior \$7,000 grant from the Miami-Dade County Department of Cultural Affairs was able to develop a prototype website for the project accessible at <http://mappingmiami.com>. An additional \$5,000 grant from Arts of Citizenship enabled the project to build community partnerships. If awarded, the project will occur over a three year period with NEH funding in the amount of \$348,271 of which \$131,415 comprise of NEH matching funds.

MAPPING MIAMI

*Miami-Dade County Park and Recreation Department
Deering Estate at Cutler*

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APPENDIX D: Sample Release Form



NARRATIVE

SIGNIFICANCE

a) Overview of Significance

Mapping Miami is a proposed virtual public art and archive project on Miami, Florida's national and internationally significant cultural arts history. Requested NEH funding will preserve and improve free access to archival and born-digital source through research and development of a publicly accessible interactive online archive. The project will utilize a relational database, GIS, and web design technologies to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida during the time period: 1920's – 1950s. Through our collaborations with local partners including researchers, libraries, and archives, our aim is to extend the life of archival and born-digital materials and make this information and content widely accessible. Mapping Miami proposes to use the archival material currently available and to create born-digital material to tell the story of Miami's cultural arts history; synthesizing and providing easy access to a wealth of information that will be a resource for research, education, and in the general public.

Once heralded as America's Winter Playground, many significant artists have visited, lived, and produced artistic works in Miami during the 1920s - 1950s including Desi Arnaz, Esther Williams, and Zora Neale Hurston. Heavily influenced by internationally significant events, places and people, this time period witnessed:

- 1) The extension of Henry Flagler's Florida East Coast Railroad to Miami at the urging of Julia Tuttle in 1896, following the Great Freeze of 1895 that decimated citrus crops in Florida;
- 2) The boom of Overtown (then called Colored Town), heralded by 1913 opening of the Lyric Theater. It became known as the "Harlem of the South" and was frequented by popular Black musicians and singers such as such as Aretha Franklin, Billie Holiday, Cab Calloway, and Ella Fitzgerald;
- 3) Rapid Architectural design and development, including the world's largest concentration of 1920s and 1930s resort architecture now known as the Art Deco District in Miami Beach and the first planned city of Coral Gables;
- 4) Two major hurricanes in 1926 and 1928 that destroyed areas in South Florida and coincided with increasingly difficult economic times across the nation in the Great Depression;
- 5) An assassination attempt against President-elect Franklin D. Roosevelt on February 15, 1933
- 6) Coastal defense lines against German submarines in Miami Beach during World War II;
- 7) Racism and discriminatory laws and social practices that mirrored national regulations restricting access as well as goods, services, and places to live to many including people who were Black or Jewish that were in effect until the late 1950s;
- 8) Major shifts in societal gender roles and rights in the United States significantly marked by the 19th Amendment to the Constitution establishing women's suffrage; and

- 9) An ever-growing influx of people to Miami from around the world seeking refuge, work, leisure, and business opportunities. This includes Bahamian immigrants and northern American business people in Miami's early years (1890s – 1920s); GIs who made their home in Miami following WWII (1945 – 1950), including a large percentage of new Jewish residents; and Haitian and Cuban immigrants seeking refuge (1950s – 1960s).

b) Significance to the Humanities:

The project's significance to the humanities is two-fold. First, the city's history, especially its art history, is largely unknown even to people living in Miami. The proposed project will provide for the only comprehensive free digital public archive on the subject of the arts in Miami for the time period: 1920s to 1950s. No comprehensive history on this subject for this geographic area currently exists anywhere. Scholarly historic accounts of Miami do not delve into the role of the arts or artists, but rather focus on the racial and ethnic relations, immigration, and real estate development with little to no attention as to how the arts coincide with these socio-historic forces.¹ Some articles address art history in Miami, focusing on popular arts and iconography such as airplanes and oranges, and trace these symbols through socio-historical context of Miami.² But, no texts or projects, or in other media for that matter, have ever compiled in-depth information about artists and Miami's arts history and made that information accessible to others in a compelling way. Current discussion about the arts in Miami revolves around its contemporary arts scene, often touted as the new "hot arts destination" in publications such as the *New York Times*, *Art News*, and the *Miami Herald*, with no framework for the development of arts in Miami or even a general historical foundation of the city. Second, as a free public access website, the project uses technology and humanities research to make connections that have not been possible in the past.³ Mapping Miami combines ethnographic, archival, and oral history methodologies, data mining, digital mapping, and public scholarship in an innovative way that contributes not only to the specific information about Miami and art history, but also to the humanities in general.

The scholarly questions motivating the project include broad intellectual questions as well as specific questions related to the application of public scholarship. These questions are provided as follows:

- 1- What are the historical foundations of Miami's contemporary arts world?

¹ Connolly, N. (2008). *BY Eminent Domain: Race and Capital in the Building of an American South Florida*. Dissertation. Ann Arbor, University of Michigan.

Dunn, M. (1997). *Black Miami in the Twentieth Century*. Gainesville, University Press of Florida.

Partes, A. and A. Stepick (1993). *City on the Edge: The Transformation of Miami*. Berkeley, University of California Press.

Shell-Weiss, M. (2009). *Coming to Miami, A Social History*. Gainesville, University of Florida Press,

Stepick, A" G. Grenier, et al. (2003). *This Land is Our land: Immigrants and Power in Miami*. Berkeley, University of California Press.

² Harper, P. (1996). "Cuba Connections: Key West, Tampa, Miami, 1870 to 1945." *The Journal of Decorative and Propaganda Arts* 22: 279-291.

Kohen, H. L. (1998). "Perfume, Postcards, and Promises: The Orange in Art and Industry." *The Journal of Decorative and Propaganda Arts* 23: 33-47.

³ Cohen, Patricia, 2010 Digital Keys for Unlocking the Humanities' Riches. *The New York Times*, November 16, 2010.

- 2- How have artists influenced the development of Miami?
- 3- What role do artists play in the creation of "space" and "place"?
- 4- What forces shaped the development of the arts in Miami and how has this changed over time?
- 5- What role have race, class, gender, sexuality, national origin, and other markers of social location played in the history of Miami's cultural arts? How do we understand those factors today?
- 6- How can a web-based interactive map communicate scholarly information in a way that is publicly accessible and provides both education and entertainment?
- 7- How can multimedia components (e.g. downloadable paper maps, lesson plans) be integrated into a website to enhance usability and broad-reaching access?

Selection of featured artists will be based on the following criteria:

- Time spent in Miami for work or leisure;
- Overall value to the humanities and local/national/international history;
- Cultural/ sociological significance with regard to the arts and popular culture in Miami and internationally;
- Significance of content and usefulness/relevance of material to humanities-based research, teaching/education, and arts awareness/history; and
- Uniqueness of subject matter with regard to content.

Once completed, Mapping Miami could serve as a model for potential replication in other cities and jurisdictions and provide the infrastructure to expand the archive collection to cover the time periods prior to the 1920s and from the 1960s up to the contemporary moment.

c) Bridging Cultures:

Mapping Miami aims to help Americans better understand our own rich cultural heritage, while enhancing public knowledge of and respect for others both here and abroad and to explore and map the ways in which artists have influenced local society and their broader connections to communities nation and world-wide. Since the turn of the 19th century, Miami's culture and social fabric has been shaped by international influences through immigration, most prevalently from various nations in the Caribbean, South America, and Central America. Today, Miami-Dade County is a large, culturally diverse, urban county in southeastern Florida with an estimated population of 2.5 million, of which nearly 50% are foreign born; 61.4% are of Hispanic (vs. 15.1% US); 19.6% are non-Hispanic Black (vs. 12.4% US); and 11.3% are non-Hispanic-White (vs. 59.4% US)⁴. Providing a comprehensive history of the arts in Miami will bridge common cultural roots of historic artists represented through the project with contemporary artists. The site will present information in English during development (see Work Plan), followed by translations in Spanish and Kreyol. The multilingual component is key in a transnational city such as Miami, and this aspect will be integrated into the database and website design. The partnership between Blackbird Arts and Research, Deering Estate at Cutler, and collaborations with area universities enables us to serve our spatially and ethnically diverse communities.

⁴ Census.gov, 2005-1009 2005-2009 American Community Survey 5-Year Estimates for Miami-Dade County

d) New Information and Approaches:

Mapping Miami complements existing resources and collections and also goes beyond what these existing resources offer in terms of virtual access, GIS integration, and specific attention to a cross-spectrum of artistic production. Partnerships have already been forged with a number of people, organizations, and resources in order to progress humanities-based research forward (see Appendix B for Letters of Commitment), enhancing rather than replicating research, analysis, and public access. The tools we are developing and would like to implement to the fullest extent with this grant would do work that other resources cannot. This work includes: 1) making specific connections between time, place, people, and the arts; 2) linking multimedia resources (e.g. audio, video, still images, text, and maps) from scholars, artists, and the general public to tell a more comprehensive story about Miami's history and the arts in a multilingual platform; and 3) the building of partnerships across communities, universities, and publics to generate material that progresses public scholarship practices.

During the development phase of Mapping Miami (2008 – 2010), several similar online projects were identified that utilize or showcase historical documents, born-digital sources, and mapping technologies. Mapping Miami covers ground that these projects do not in terms of proposed content, visual display, and user interface. We propose make use of our extensive research in the area of arts from the 1920s – 1950s and the robust capabilities of web design, development, and GIS technology in our presentation of materials significant to the humanities. Some of the projects that we have identified as similar include, but are not limited to:

American Sabor (<http://www.americansabor.org/>): Explores the influence of Latino musicians in post-World War II America through the lens of major centers of Latino music production.

Cuban Theater Digital Archive (<http://scholar.library.miami.edu/archivoteatral/>): This archive is a bilingual project about the history of Cuban theater.

Washington D.C. Cultural Tourism's Neighborhood Trails: (<http://www.culturaltourismdc.org/things-do-see/trails-tours/neighborhood-heritage-trails>): Official walking trails of Washington, DC, website takes users through DC history via self-guided online tours

Iowa City UNESCO City of Literature's iTunes Application (<http://www.iowacityofliterature.org/>): The application features information on Iowa City's literary history, highlighting authors, and local sites of interest. In the application users can read biographies, see pictures, and navigate a map of Iowa City.

SepiaTown (<http://sepiatown.com/>): This project invites users to upload current and historic images to the website to create an archive of cities and landmarks.

Oakland Chinatown Oral History Project (<http://memorymap.oacc.cc/>): This project presents a "memory map" using images, audio, video, and a map. The research was conducted with elders in Oakland, California's Chinatown. In the simple online map, users can click on a marker to hear a recorded story. There has also been an in-person exhibition of project materials.

Flickr (<http://www.flickr.com/>): A photo sharing site that enables users to geocode their images and create and share maps. Mapping Miami has a map with a few sample images, <http://www.flickr.com/photos/mappingmiami/map/>, but the capabilities of the site are not robust enough for us to completely customize our map, data, and information.

The following existing collections and libraries are example resources of information and research for proposed the project. This list also serves to show digital collections that exist within libraries, and how they are a resource for Mapping Miami, but we will not be replicating the services they already perform. We propose to build partnerships (and have already begun that process) with these collections and libraries to showcase their materials in an innovative way. These include but are not limited to:

Special Collections at the University of Miami (<http://www.library.miami.edu/specialcollections/>): The Special Collections Department at the University of Miami acquires, preserves, and provides access to rare and unique scholarly resources. Their holdings include 50,000 rare books and publications; 5,000 maps; and 500 manuscript and archival collections. They also have several digital collections available for public use. Recognizing the significance of Mapping Miami, the Special Collections, under the leadership of Cristina Favretto (see Appendix B), has committed to providing assistance in locating important primary and secondary source materials for the project such as archival documents and photographs.

University of Florida Digital Collections (UFDC) (<http://ufdc.ufl.edu/>): UFDC hosts more than 300 outstanding digital collections, containing over 7 million pages of unique manuscripts and letters, antique maps, rare children's literature books, newspapers, historic photographs, oral histories, and more. Collections offer remote and local researchers free, open access to the full content of their constantly growing collection of resources.

Digital and Special Collections at Florida International University (<http://digitalcollections.fiu.edu/> and <http://specialcollections.fiu.edu/>): Through their Special Collections they acquire and preserve rare, unique, and out of print materials that provide additional sources for augmenting the research needs of University patrons and the wider community. Their growing online digital collections comprises information resources of scholarly, educational, and civic interest aligned to six strategic themes: 1) International; 2) Environmental; 3) Florida and Local Economic Development; 4) Health; 5) Arts, Culture, and Diversity; and 6) Learning Opportunities. They participate in cooperative Publication of Archival, Library & Museum Materials (PALMM) digital library initiatives with the other (ten) Florida Board of Education's Division of Colleges and Universities (DCU) libraries and the Florida Center for Library Automation (FCLA).

The Digital Library of the Caribbean (<http://dloc.com/>): Through a cooperative of partners within the Caribbean and circum-Caribbean, they provide users with access to Caribbean cultural, historical and research materials held in archives, libraries, and private collections. Collections reflect the similarities and differences in histories, cultures, languages and governmental systems. Holdings include: newspapers, archives of Caribbean leaders and governments, official documents, documentation and numeric data for ecosystems, scientific

scholarship, historic and contemporary maps, oral and popular histories, travel accounts, literature and poetry, musical expressions, and artifacts.

Vasari Project (<http://www.mdpls.org/news/exhibitions/exhibitions.asp>): The Vasari Project Archive documents the development of the visual arts in Miami-Dade County since 1945. It was founded in 2000 to establish a living archive of materials that serve as the basis for ongoing research, scholarship, exhibitions and events and includes correspondence, press clippings, photographs, posters, books, exhibition catalogues, oral histories and other ephemeral materials. Maintained by the Miami-Dade Public Library System, it holds over 300 archival cartons containing at least 6,000 items documenting all aspects of Miami's art history, including substantial documentation of Christo and Jeanne-Claude's Surrounded Islands and other major projects. The Vasari Project is decidedly a paper archive and it has no online counterpart beside the Library's catalog system. Mapping Miami draws from the work done by the Vasari project, utilizing the materials and knowledge collected. Our project reaches further back in time to understand more of our historical foundations. Finally, Mapping Miami would make all this information free and easily accessible online.

The Black Archives History & Research Foundation of South Florida (<http://theblackarchives.org/>): This 501(c)(3) nonprofit organization operates a repository that preserves primary source materials (i.e. manuscripts, photographs, blueprints, oil paintings and artifacts) on the historic past of black South Florida and black Miami.

HistoryMiami (<http://www.historymiami.org>): Their Archives & Research Center collects, safeguards, and makes accessible materials that document the Miami region, South Florida and the Caribbean, including 1.1 million images (photographs, maps, prints, postcards, illustrated books and stereographs) of southeast Florida, the State, and the Caribbean; a manuscripts collections containing papers of individuals and records or organizations/businesses; a collection of publications (books, periodicals, dissertations, city directories, brochures, pamphlets and ephemera) and less extensive newspaper clipping files date from the early 1900s to the 1960s.

d) Audience and Use of the Project:

While this project is focused on Miami, the subject matter will be linked to historic persons, places, and events whose significance extends beyond the City limits. The project will encourage people to learn about the city where they live or are visiting, and cultivate an appreciation for its history, heritage, and culture. The project's public accessibility on the World Wide Web will engage audiences locally, domestically, and abroad. Tourism in Miami-Dade has grown steadily since 1980 from 6.7 million overnight visitors to 11.3 million in 2005.⁵ Upon completion, Mapping Miami will likely be used to guide visitors' destination choices, while significantly enhancing their educational experiences. The public scholarship the site is intended to provide will be of most value to disciplines in the humanities including but not limited to: students and scholars in American Studies, Anthropology, Art and Art history, Ethnic Studies, Urban Studies, and Geography; K-12 teachers; artists; and the general public. We plan to create content accessible to readers/speakers of English, Spanish, and Kreyol.

⁵ Social and Economic Development Council Miami-Dade County Department of Planning and Zoning, "An Overview of the Socio-Economic Condition of Miami-Dade County," May 2007

e) Actual Use:

So far the resources created by Mapping Miami have been used in classrooms, by artists, and in the community in general. Some of the specific instances of use include:

- *Hands-on Workshops* about art and mapping led by Ms. Stein Pardo at the Deering Estate in 2011
- *Standardization of the curriculum* for the workshops so that the Deering Estate at Cutler or other interested parties could replicate the process.
- Mapping Miami was *featured on the WLRN Program ArtStreet in 2011*
- *Lesson plans* were created and are available on the current prototype website in 2010
- Participation in the Miami Art Museum *exhibition “Afterhours”* in 2010. Mapping Miami *cards were distributed* to the audience.
- Mapping Miami *cards were distributed to the public* throughout 2009 – 2011 to encourage participation in the project and the visitation of people to the sites.
- Two *students from local universities* – University of Miami and Florida International University – participated in the project as *research interns*
- Ms. Stein Pardo is a participant in the *Interdisciplinary Research Group* on New Technologies at the Miami Observatory on Communication and Creative Industries where she has built *collaborations and partnerships with other researchers and artists*.

f) Projected Use:

In addition to the continuation of activities above, the projected use of the project also includes:

- *Scholarly publications in journals or edited volumes:* These could be publications by people directly involved with Mapping Miami about the subject matter or processes involved in public scholarship. These could also be publications drawn from the materials made available for easy access by the project.
- Creation and implementation of *lesson plans and educational activities* in K – 12 and college classrooms.
- Development of *new courses* in universities in field such as American Studies, History, Art, Geography, and Anthropology.
- *Media programming:* For example, a partnership with NPR to trace Miami’s history through the arts as an on-air feature story. Or collaboration with a filmmaker interested in tracing Miami’s art history or the city’s larger role internationally.
- *Artistic Works:* By providing information about Miami’s cultural arts history we hope to inspire today’s artists to produce new work. Some may even be based on the content made available through the project, such as archival dance footage or the original letters of writers.
- *Research tool* for students, academics, and the general public.
- *Exhibition:* Perhaps with a partner institution such as HistoryMiami or the Special Collections at University of Miami.
- *Community Programing:* We expect that Mapping Miami will be a community resource and we will also look for ways to participate in the local community. For example, we are

planning to participate in Sleepless Night, an all-night art event in Miami Beach, by highlighting the places where artists lived and worked in that area.

HISTORY, SCOPE, AND DURATION

NEH support would build on the preliminary work conducted by Anthropologist, writer, and visual artist Lara Stein Pardo, whose recent research on contemporary arts and artists in Miami (with emphasis on women artists of Caribbean origin) created the awareness of this chronological gap in Miami's arts history. Ethnographic fieldwork and interviews with contemporary artists, arts professionals, and researchers (e.g. artists, gallerists, local historians, former art critics, and professors) further reinforced that fact that no comprehensive historic account of the arts in Miami currently exists. Ms. Pardo Stein's preliminary research and written descriptions of the project began in 2008. In 2009, a Community Grant in the amount of \$7,000 from the Miami-Dade County Department of Cultural Affairs provided for the development of a prototype website accessible from www.mappingmiami.com. Between 2009 and 2010, as a Publicly Active Graduate Education (PAGE) Fellow, Ms. Stein Pardo presented her preliminary project ideas with other professionals and students at various national Imagining America conferences with positive reception. During that time she was able to fine tune the project's goals, research questions, and think about the practical considerations of conducting public scholarship.

In August 2010, the project was presented at Miami Art Museum's Afterhours exhibition. At that time, Mapping Miami cards were printed and handed out (at the exhibition and in other public places). The cards are 5 x 7 inch cardstock, and each card features a different artist through a map, anecdote, and a picture. The first three cards featured Zora Neale Hurston, Desi Arnaz, and Katherine Dunham (See Appendix C). Through that presentation the project began to build stronger connections with people in the community and garner both support and enthusiasm for the project. An email list was established and contact was made with people who could contribute to the project both financially and through their expertise. This year, the project has garnered support in the amount of \$5000 from the Arts of Citizenship at the University of Michigan as part of an initiative to build bridges between universities and communities. Ms. Stein Pardo has partnered with the Deering Estate at Cutler and the Deering Estate Foundation to continue developing Mapping Miami as a resource to the community as well as to artists and scholars.

The project is intended to be completed within a three year performance period. Proposed activities include: 1) the development of the public archive website and programming of related database and GIS technologies; 2) conducting archival research and oral histories; 3) Gathering and uploading documentation to the website, and 4) Marketing/promoting the project to maximize prospective contributions from scholars, historians, artists, elders, and other people in the general public. A detailed list of activities and their timeline are provided in the "Work Plan" section of this narrative.

METHODOLOGY AND STANDARDS

a) Projects' development and implementation according to best practices and standards: The Mapping Miami public archive project will be developed in accordance with best practices and standards associated with the creation of born-digital sources, as appropriate. Example standards and best practices include: 1) "Defining 'Born Digital' an Essay by Ricky Erway,"⁶ 2) A Framework Guidance for Building Good Digital Collections,⁷ and 3) The NINCH Guide to Good Practice in the Digital Representation and Management of Cultural Heritage Materials.⁸

Mapping Miami also align itself with the best practices and standards in public scholarship including research methodology and project evaluation procedures as advised by our project contributors and advisers, and also as described by the following sources: 1) "Principles for Oral History and Best Practices for Oral History" from the Oral History Association⁹; and 2) "Assessing the Practices of Public Scholarship Guiding Principles and Goals" by Sylvia Gale and Pam Korza.¹⁰

In summary these best practices and standards support the following concepts for the website and the project overall:

- provide access to information online in innovative ways.
- have logical structure and visual appeal.
- create connections across materials and disciplines (seeing how places, people, and things interweave).
- integrate assessment and measurement of outcomes into the project plan.
- engage other people to facilitate project growth.
- facilitate collaborations and reciprocity between university and community partners
- develop sustainable projects

b) Intellectual Property and Copyright Procedures:

The primary purpose of this project is to create an easily accessible, free online resource for people interested in learning about Miami's cultural arts history. A great deal of the material (meaning photographs, audio, video, or text) is available for use under public domain or fair use. However, as with all archival and historical information, rights assessment is not always straightforward. A copyright and intellectual property notice will be displayed on our website, similar to what is displayed on the Library of Congress' website. Wherever possible we will note

⁶ "Defining 'Born Digital' An Essay by Ricky Erway," OCLC Research, 2010 OCLC Online Computer Library Center

⁷ A Framework of Guidance for Building Good Digital Collections, National Information Standards Organization, 3rd edition, 2007

⁸ The NINCH Guide to Good Practice in the Digital Representation and Management of Cultural Heritage Materials. National Initiative for a Networked Cultural Heritage, and the Humanities Advanced Technology and Information Institute (HATII), University of Glasgow, 2002

⁹ 2009 Principles for Oral History and Best Practices for Oral History: Oral History Association.

¹⁰ n.d. Gale, Sylvia, and Pam Korza, Assessing the Practices of Public Scholarship Guiding Principles and Goals. Imagining America.

the owner of the material. Rights determination is the responsibility of the user. We will make the effort to determine who owns the copyright of materials on the website. Some material will require the purchase of licensing rights from various collections and archives, or permission from individuals, such as specific photographers. Project staff will contact various collections and archives about specific materials with request to obtain digital versions. For born-digital sources that we create, such as through the oral histories, we will ask participants to sign Oral History and Materials Consent Form that would allow us to use the materials for the project (See Appendix D).

c) Organization of Material and User Access:

We will work with the contracted web developer to design a relational database that provides user friendly, intuitive access to materials. Each entry will feature an artist and the information associated with the artist will be organized and easily searchable via the following data fields: artist's name; geographic sites; place names; neighborhoods; artistic discipline; time period; year; gender; race/ethnicity; and country of origin.

d) Storage of Material and Provisions for Use:

In order to maintain access and the integrity of the materials, we will store the digital (both digitized and born-digital) sources on the server. Materials originally from other collections and archives will remain under their control. In addition, we will maintain a complete backup of the website and the individual files. All of the material on the website is available for use under Fair Use, unless it is otherwise noted on the site.

e) Born-Digital Sources and Technical Specifications

All materials archived on the website will require proper digital formatting in accordance with previously cited best practices and standards. Software tools utilized for the project site will be selected by the contracted web development firm. To ensure that accessibility to these born-digital sources have permanence and do not become temporarily inaccessible, all archived material including digital photographs, audio recordings, maps, and other documents will be uploaded to the Mapping Miami website and host server, not simply linked. Images and documents will be uploaded to the site as .jpg, .tiff, or Adobe PDF files. Audio files will be uploaded as .wav so that they are compatible with smartphones and popular software such as QuickTime. Videos obtained will be uploaded as .mpeg. The website will be housed on the web developer's server during Years 1 and 2, and then transitioned to the Deering Estate's server for longevity.

Envisioned website site requirements/features are described as follows:

- Highly intuitive user-generated content submission process
- All content submissions are automatically stored in an online, searchable database
- Advanced video processing including transcoding and hosting of all user video submissions
- Submissions can be browsed with an easy to use mapping interface or with several theme or location based menus
- Presents an enormous amount of data in a comprehensive and easy to digest way.

Technologies utilized for the development of the website may include:

- ASP.NET
- MySQL
- Social Networking
- Streaming Video

Proposed GIS/Database data sets may include: 1) Names of Artists who lived or worked in Miami from the 1920s - 1950s; 2) Discipline(s) such as writer, visual artist, dancer, singer/musician, actor/actresse; 3) Places where they lived and/or worked (the addresses as well as latitude and longitude, when possible); 3) Titles of Archived (uploaded) Materials (e.g. images, text, and other documents); 4) Titles and Dates of Events artists participated in, in Miami; 5) Birth Place of Artist; 6) Artists they worked with or other social contacts.

The database and website design will take into account translation in three languages: English, Spanish, and Kreyol.

f) Editorial Procedures:

Editorial Decisions and Verification of Information

Project Director, Lara Stein Pardo, will be responsible for editing or writing the web content. The Project Director will make editorial decisions in consultation with contributors and advisors to ensure accuracy and significance to the project and the humanities in general.

Content, Form, and Length of Entries

Several types of written content will be available on the site including but not limited to:

- Entries about the artists providing biographical, contextual, and anecdotal information about the artists' lives, their work, and their time in Miami. (1 – 2 paragraphs written for a general audience)
- Site-specific entries that link the artists to specific geographic sites where they lived, produced work, or spent time. (1 – 2 paragraphs written for a general audience)
- Extended essays (by project staff or other contributors) such as academic journal articles, short stories, or book chapters. These essays will be placed on the site in a teaser format and available for download or online viewing in a separate window. (2 - 20 pages written for academic as well as general audience)
- Digital documents such as photographs, letters, audio, or video.
- General information about the artists, the history of Miami, and social, historical, and political context for the time period. (1 paragraph – 1 page written for a general audience)

Preliminary Entries

Four example write-ups are completed and available on the prototype website at <http://www.mappingmiami.com> and are included as Work Sample appendices to this application featuring the following artists: Zora Neale Hurston, Desi Arnaz, Katherine Dunham, and Billie Holiday. See Appendix C for a preliminary list of entries, organized by artistic genre.

Revisions and Updating Content

New material will be added to the site as it becomes available, under the direction of the Project Director and in consultation with contributors and advisors. Editing of existing content will follow the same procedures. At the completion of web design and development, the project staff will be trained on the methods of content revisions and additions.

SUSTAINABILITY OF PROJECT OUTCOMES AND DIGITAL CONTENT:

a) Project Partners and Contributors:

To ensure that ample content is developed for Mapping Miami and that the project is sustainable beyond the grant period, commitments from prospective contributors and/or partners have already been confirmed. Such contributions will make Mapping Miami a dynamic project that bridges scholarship and creativity, and brings research that very often remains within academic circles into the broader public sphere.

- *Nathan Connolly* (Assistant Professor of History at Johns Hopkins University and University of Michigan PhD), to write decade summaries to provide social, historical, and political context for *Mapping Miami*.
- *Ruth Behar* (Professor of Anthropology at University of Michigan), to discuss writer and anthropologist Zora Neale Hurston for a downloadable podcast
- *Osui Craig* (Interim Director of Grants and Sponsored Research, Florida Memorial University), to connect Mapping Miami to ongoing research and projects at FMU as well as to solicit students for internship and assistant positions.
- *Cristina Favretto* (Head of Special Collections Department at University of Miami Libraries), to provide assistance in locating primary and secondary source material in the Special Collections, to provide reference and research assistance, and to form a future partnership for a possible exhibition.
- *Kamilah Henderson* (Associate Director, Arts of Citizenship, University of Michigan), to continue to support the development of Mapping Miami through advisement on program development from a public scholarship standpoint.
- *Joanne Hyppolite* (Writer and Chief Curator at HistoryMiami), to make available materials and assist with research in the archives at HistoryMiami and to share her insights about Zora Neale Hurston for a downloadable podcast or related website content.
- *Gary Farmer* (Sleepless Night, a night of art in Miami Beach scheduled for November 2012, 2013, and 2014), to include the Miami Beach locations of Mapping Miami in evening's programming
- *Lillian Manzor* (Associate Professor, Modern Languages and Literatures, Director, Cuban Theater Digital Archive, and Convener of Miami Observatory), to collaborate on research that overlaps between our projects and to advise on project development based on her own experience with other projects involving mapping and arts research.
- *Juan Miguel Kanai* (Assistant Professor, Geography and Regional Studies, University of Miami) to provide technical assistance in the collection, processing and visualization of spatial data and consult on the design of digital map and browse-able features.
- *George Neary* (Greater Miami Visitor and Convention Bureau), to provide general support and assistance in his role with the City of Miami.

- *Chantalle F. Verna* (Assistant Professor of History and International Relations, Florida International University), to integrate Mapping Miami into her college classroom as a teaching and research tool, to encourage students to do research for the project as interns or volunteers, and to provide assistance in the implementation of the oral history component of the project.

b) Sustainability of Digital Content and Organizational Partnerships:

The website will be developed utilizing GIS and database technology in a manner that is aligned with the latest web design technology and allows for future growth of archive information through simple, user friendly data entry. The website will be interactive both in the manner in which information is searched and shared. An online contribution form solicits website visitors to help build the archive content. The proposed partnership with the Deering Estate Foundation and Deering Estate at Cutler will provide for the opportunity for project website to be stored on their existing server while ensuring that future maintenance of the website and related educational programming is facilitated beyond the grant funding period. This includes data storage and backup, recruitment and management of internships, ongoing research, and related marketing and educational programming.

Blackbird Arts and Research will help to sustain the university, community, and artistic partnerships through ongoing commitment to Mapping Miami. Blackbird Arts and Research, Inc. is a nonprofit organization supporting innovative arts and research that contributes to building public knowledge and engagement with the arts, culture, history, and society. It was founded by Lara Stein Pardo in 2009, and it is currently under review for 501(c)3 tax-exempt status.

The Deering Estate at Cutler (Estate) is well adept to manage and implement the proposed project in collaboration with Blackbird Arts and Research and the Deering Estate Foundation, Inc. Listed on the National Register of Historic Places since 1986, the Estate is a 450 acre environmental, archaeological, historical, and architectural preserve owned by the State of Florida and managed by the Miami-Dade County Park and Recreation Department (MDPR). The Estate also serves as an environmental educational and cultural arts hub for Miami-Dade County (MDC)'s 2.5 million residents, 344,000 K-12 youth, and more than 12 million overnight visitors to the area.

Founded in 2006, the Estate's Artist Village programs are designed to engage local and international, visual, literary and performance artists to interact with the community. The Artist Village (a collection of 5 historic buildings) serves as a hub for collaborative cultural arts programming. It is a living incubator for annual cultural and educational events and programs for artists, youth and guests. Historic buildings showcase a permanent art collection and rotating fine art/historical exhibits through an Art on Loan Program. Artists in Residence open their studios to guests, teach weekly workshops, offer demonstrations, lead our Saturday Camps for Kids, and participate in our Visiting Artist Outreach Program with local private and public schools. In 2009, The Estate received two National Association of Counties Achievement awards for its Artist Village and Living Classroom programs. They also operate an existing Service Learning Program that recruits college and high school students to work as interns for the Estate's diverse programs and projects.

As an entity managed by the MDPR, the Estate benefits from a strong financial management infrastructure. The County's Finance Department supports each grant project by providing oversight and end processing of the fiscal component of each project in accordance with grant agreements and federal guidelines, which includes, but is not limited to: establishing a project account; assigning a grant project index code; tracking the project using FAMIS (the County's Financial Accounting Management Information System); processing expenditures; and handling project close-outs and audits. They operate in accordance with grant agreements and federal guidelines, which includes, but is not limited to: establishing a project account; assigning a grant project index code; tracking the project using FAMIS (the County's Financial Accounting Management Information System); processing expenditures; and handling project close-outs and audits. Miami-Dade County has extensive experience in managing and complying with federal programmatic and fiscal requirements of numerous federal agencies.

The Deering Estate at Cutler enjoys a seamless and productive partnership with the Deering Estate Foundation that has helped to establish education programs, obtained grants and other funds to restore and enhance the historic buildings, grounds and native habitats, seeded successful arts programs, and presented signature social events enjoyed by thousands. The Foundation also served as fiscal agent for the eight-year, \$7.2 million restoration following Hurricane Andrew. The Foundation and the Estate currently partner and co-manage projects and initiatives including the interpretive signage and marker program, youth and adult volunteer programs, Living Artist Concert Series, Artist Village/Artist in Residence Program, Living Classroom Curriculum Development Program and various conservation and restoration projects. The Deering Estate Foundation, Inc. hosts the Deering Estate at Cutler's website, including an array of e-learning modules from their award winning Living Classroom Curriculum.

DISSEMINATION

The Mapping Miami project website, once completed, will be accessible to the public on the world wide web at no cost, and linked appropriately from the Deering Estate at Cutler's website at <http://www.deeringestate.org>. It will be accessible in English during initial design, and then in Spanish and Kreyol. The resources and public scholarship available on the project will be promoted through the Deering Estate at Cutler comprehensive marketing program. The Estate boasts approximately 61,000 visitors annually and more than 15,000 visitors to its website monthly. The Deering Estate Foundation and the Deering Estate at Cutler maintain a combined database of more than 5,000 members to an e-list. Leveraging our current audience, while creating new audiences through the Miami-Dade County Portal, a targeted program launch will help build new audiences and create awareness of the proposed project. An overview of marketing activities for the proposed project are listed below:

- Create a unique webpage on the Deering Estate at Cutler website (www.deeringestate.org) with short description and link to <http://mappingmiami.com/>
- Official Miami-Dade County Press Release
- E-mail blast through Constant Contact sent to DEC & DEF email lists
- Inclusion in monthly calendar of events that is sent to DEC & DEF mailing lists

- Social Media Marketing: Facebook – including link to <http://mappingmiami.com/>
- Inclusion in Miami-Dade County’s “What’s New” electronic newsletter; an effective communications tool that reaches over 15,000 Miami-Dade County employees with Metronet access

WORK PLAN

The primary goals of *Mapping Miami* are to facilitate research, education, and interaction around the topic of Miami’s history and the arts. Project objectives, activities, benchmarks, and target dates are provided as follows:

Year 1 (April 2012 – March 2013); Year 2 (April 2013 – March 2014); Year 3 (April 2014 – March 2015)

Objective 1: Research the history of arts and artists in Miami from the 1920s - 1950s:

Prior work has provided insight into relevant and appropriate research sources and where to access them. Archivists and staff at HistoryMiami, Special Collections at University of Miami, Digital Collections at Florida International University, Digital Library Center at the University of Florida, Digital Library of the Caribbean, various museums and archives at the Smithsonian Institution are already made aware of the project and have agreed to provide support and access to materials. Conversations with staff contacts at these organizations will continue to facilitate research and the gathering of digital documents (i.e. photographs, news articles, ads, music, etc.).

Activities: Hire and orient project staff to the project including best practices and methodology for oral history research. Project staff will conduct archival research. Project staff will also conduct oral histories with artists and other people living and working in Miami who lived/traveled to Miami during the target time period. The target population for these oral history interviews are elder people who lived through the majority of the times period. Work with faculty members at local institutions to incorporate research for Mapping Miami into their course plans and facilitate a partnership for the recruitment of interns, volunteers, and paid assistants.

Benchmarks: Research and project staff is hired. Interns and volunteers are recruited; The artists represented in the project cover a wide array of genre (e.g. including visual artists, dancers, writers, etc.) and areas of the city (e.g. Miami Beach, South Miami, Coconut Grove, etc.); There is sufficient material to begin writing content and formatting digital content for the website; Assessment of the research material collected in order to plan for continued research.

Target Dates: During the time between the announcement of the award and the 1st month, research and project assistants will be hired. Research will begin in earnest in month 2, after a sufficient orientation to the project. Research will continue throughout Year 1 and Year 2, with completion at the end of Year 2 (March 2014). Assessment will take place every three months, with an overall assessment and evaluation of the research at the end of Year 2 and Year 3.

Objective 2: Write content and prepare materials for uploading to the website:

Writing begins after sufficient research and information has been conducted and gathered, and before major website work begins.

Activities: The preparation of archival materials and documents will comprise of scanning and printing to PDF archival items (i.e. photographs, copies of letters, etc.) and purchasing licensing rights for other images from various collections and archives accordingly. Images, audio, and other digital documents will be formatting according to the specifications of the website. We will maintain original versions. Students from local universities (as interns) as well as volunteers will be engaged to contribute content by writing narratives and details related to each artist or by conducting oral history interviews and gathering primary sources.

Benchmarks: Content is written and digital documents are ready to be added to the website; Assessment of the content.

Target Dates: Writing content and preparing materials will begin mid-way through Year 1, in month 6, and continue until the end of Year 2. Assessment will take place every three months, with an overall assessment and evaluation of the research at the end of Year 2 and Year 3.

Objective 3: Create the website, a publicly accessible interactive online archive:

A website developer/programmer will be contracted to develop the project website through a fair, competitive bid process. Upon selection, project staff will work with contractor with the drafting of plans. The database and website will be designed with the capabilities for translation of the site content into Spanish and Kreyol.

Activities/Benchmarks/Target Dates:

Year 1

Months 6 - 7	Draft request for qualifications and send to prospective developers/programmers
Months 8 - 9	Select Contractor
Months 10 - 12	Draft plans and revise as necessary

Year 2

Months 13 - 14	Create a wireframe with plans for navigation, content, access, and user-generation of content
Month 15	Revise and approve plan based on wireframe
Months 16- 17	Create visual design to match wireframe
Month 18	Revise and approve visual design
Months 19 - 20	Add programming, including database and GIS data integration, to the visual design
Month 21	Editing process
Month 22	Production and testing

Month 23 Rally people for user-generated content
Month 24 Launch and market/promote

Year 3

Month 25 Train project staff on how to update and revise the website
Months 26 – 36 Continue to engage with the public for user-generated content
Add content as needed or as relevant material is gathered
Ongoing maintenance of website

Objective 4: Produce an interactive map using a relational database and GIS technology:

A sub-component of Objective 3, the website will utilize GIS technology to produce an interactive map featuring the artists and places of local, national, and international significance.

Activities: A web developer/programmer will design and develop a database system for organizing research data and GIS data sets. In consultation with Dr. Juan Miguel Kanai, the data gathered during the research will be organized according to appropriate GIS measures. In consultation with Lisa J. Phillip, the database will be developed to maximize performance in terms of search features, website organization, and data visualization.

Benchmarks: The research content is added to the database with appropriate GIS data; The database is used to produce an interactive map feature on the website.

Target Dates:

Months 8 - 9 Work to integrate research data into database design, including GIS points.
Months 10 – 22 Work with website developer/designer to integrate map feature into the site.

Objective 5: Launch a marketing/promotional campaign to engage community and university participation:

Activities: Paper-based materials complementing the website will be created to raise public awareness of the project and encourage public use of the website. Materials that will be distributed include flyers with general information about the project, postcard-sized cards with images, anecdotes, and maps related to a featured artist, and area/subject maps. The basic layout for the cards is already completed (samples in Appendix C). Artist cards will be produced in limited edition print runs and distributed at local galleries, bookstores, universities, and libraries by project staff.

Benchmarks: Project partners and supporters are updated on the project and encouraged to spread the word; The project is brought to the attention of students, researchers, artists, and the general public through marketing and community engagement efforts; There is contribution of material to the project utilizing the user-generated content feature of the website; Assess collaboration and partnerships.

Year 2

Month 22 User testing of the website. Design paper-based materials

- Month 23 Rally community support and input for user-generated content.
Month 24 Launch site. Print paper-based materials. (See also “Dissemination.”)
- Year 3**
- Months 25 – 26 Distribute paper-based materials.
- Months 27 – 28 Reach out to partners and supporters. (See also “Dissemination.”)
- Month 29 Project Director will present project at a national conference.
- Months 30 – 36 Engage with the public and university partners for user-generated content.

STAFF

Listed below are the staff and consultants. For the positions that have yet to be filled, we will solicit applications as soon as possible to select candidates with the necessary technical skills. Lara Stein Pardo will serve as the Project Director. All staff will report to her, and she is responsible for hiring staff for the open positions. She will also be the point of contact person for the project team with regards to questions or concerns during the course of the project. We are an equal opportunity employer. Please see Appendix A for résumés and job descriptions for positions yet to be filled.

Project Director: Lara Stein Pardo

Duties – Oversee and participate in all aspects of the project. Research and compile historical information for the project. Coordinate staff for additional research. Hire and coordinate with web programmer and designer. Coordinate grant reporting requirements and provide fiscal management support.

Qualifications – Executive Director of Blackbird Arts and Research; Founder of Mapping Miami; Visual Artist; PhD Candidate in Sociocultural Anthropology at the University of Michigan; Fellow at the Smithsonian American Art Museum

Time - 25 hours/week or approximately 4,000 hours over the three-year period

Project Facilitator/Host Site: Jennifer Tisthammer/ Deering Estate Foundation and the Deering Estate at Cutler

Duties – Serve as host site for the project under the leadership of Ms. Jennifer Tisthammer, the Assistant Director; Facilitate partnerships between local, government, and university groups and institutions. Market the project in the community through onsite and outreach special events, lectures, and media activities. Advise on aspects of the project based on professional and

personal insights and experiences. Manage fiscal elements of the project. Provide oversight on all grant reporting requirements and procurement processes. Project staff will be invited to participate in Estate meetings related to topics of interest including art, Miami's history, archiving, and creating public programming.

Qualifications – Assistant Director, Exhibits and Collections Coordinator at the Deering Estate and Cutler

Time – .15 FTE - In-kind support

Technical Consultant: Lisa Phillip

Duties – Advise on the technical components of the project including database development and technical project management. Provide insight and expertise during the hiring of database and website programmer and website designer.

Qualifications – Senior Data Warehouse Engineer at Quicken Loans with 12 years of experience in relational database design, implementation, and backup systems. On the leading edge of her field, winning the Best Practices Award from The Data Warehouse Institute Award two years in a row in 2010 and 2011.

Time – On an as-needed basis, approximately 150 hours over the three-year period - in-kind support.

Project Assistant: to be hired, 1 position

Duties: Provide the administrative support necessary to complete the project. The Project Assistant reports to the Project Director, and will also work closely with the Project Facilitator who will manage their time at our host site. Activities performed may include telephone calls, emails, coordinating members of the project staff, scheduling, organizing project materials, uploading content to the website, and processing research materials.

Qualifications – Qualified candidates will have a bachelor's degree, one to two years of experience with administrative support or project management, and advanced skill in utilizing recognized office and design software such as Microsoft Word and Adobe Photoshop. An individual best suited for this position must be independent, highly organized, and able to pay close attention to detail. The candidate must also demonstrate the ability to work well with a team.

Time – 20 hours/week or approximately 3,000 hours over the three-year period

Research Assistants (or Paid Interns): to be hired, various positions

Duties – Conduct archival and oral history research according to the format and guidelines of the project. Research will be conducting in various locations including local universities, online, archives, and people's homes. Activities performed may include conducting, organizing, and

processing research materials, writing content for the website, uploading content to the website, and working with volunteer researchers. The Research Assistant reports to the Project Director, and will also work closely with the Project Facilitator who will manage their time at our host site.

Qualifications - Qualified candidates will have a bachelor's degree, one to two years of experience with independent research, and advanced skill in utilizing recognized office and design software such as Microsoft Word and Adobe Photoshop. An individual best suited for this position must be independent, highly organized, and able to pay close attention to detail. The candidate must also demonstrate the ability to work well with a team. Qualified students will also be considered for a paid internship.

Time – 20 hours/week or approximately 3,000 hours over the three-year period

HISTORY OF GRANTS

\$5,000

Arts of Citizenship Graduate Grant

University of Michigan

2011

- To develop a working partnership between Lara Stein Pardo and the Deering Estate at Cutler
- To continue research

\$7,000

Community Grant

Miami Dade County Department of Cultural Affairs

2010

- To develop partnerships with community organizations and institutions
- To develop a prototype for the website, <http://mappingmiami.com>
- To brand Mapping Miami through the creation of logo and graphic design

LIST OF PARTICIPANTS, CONSULTANTS, AND ADVISORS

Surname	First Name	Institutional Affiliation
Behar	Ruth	University of Michigan
Connolly	Nathan	Johns Hopkins University
Craig	Osui	Florida Memorial University
Farmer	Gary	Sleepless Night, City of Miami Beach Department of Tourism and Cultural Development
Henderson	Kamilah	Arts of Citizenship, University of Michigan
Hyppolite	Joanne	HistoryMiami
Kanai	Juan Miguel	University of Miami
Manzor	Lillian	University of Miami, Cuban Theater Digital Archive, Miami Observatory on Communication and Creative Industries
Neary	George	Greater Miami Visitors and Convention Bureau
Phillip	Lisa J.	Quicken Loans, Blackbird Arts and Research
Stein Pardo	Lara	University of Michigan, Smithsonian American Art Museum, Blackbird Arts and Research
Tisthammer	Jennifer	The Deering Estate at Cutler Bay
Verna	Chantalle F.	Florida International University

BUDGET

Applicant Institution: Deering Estate Foundation
 Project Directors: Lara Stein Pardo/Jennifer Tisthammer
 Project Grant Period: 4/1/2012 - 3/31/2015

Sample Budget Form (rev. 6/2011)

See online Budget Instructions (4-page PDF)

	(notes)	Year 1 4/1/2012 - 3/31/2013	(notes)	Year 2 4/1/2013 - 3/31/2014	(notes)	Year 3 4/1/2014 - 3/31/2015	Project Total
1. Salaries & Wages							
Project Director: Lara Stein Pardo (sub-contract: Blackbird Arts & Research)	Annual salary: \$30,000 (yr1), \$30,000 (yr2), \$30,000 (yr3)	75%	\$30,000	75%	\$30,000	75%	\$90,000
Research Assistants/Paid Interns: TBD	20 hrs/wk x \$15/hr. \$15,600 (yr1) \$15,600 (yr2)	50%	\$15,600	50%	\$15,600	50%	\$31,200
Project Assistant 1: TBD (sub-contract: Blackbird Arts & Research)	20 hrs/wk x \$15/hr. \$15,600 (yr1) \$15,600 (yr2) \$15,600 (ys3)	50%	\$15,600	50%	\$15,600	50%	\$46,800
Project Liason and Host Site: Jennifer Tisthammer (In-Kind: Deering Estate)	Annual salary: \$80,000 (yr1), \$80,000 (yr2), \$80,000 (yr3)	15%	\$12,121	15%	\$12,121	15%	\$36,364
2. Fringe Benefits							
Co-Project Director: Lara Stein Pardo (sub-contract: Blackbird Arts \$ Research)	N/A		\$0		\$0		\$0
Research Assistants/Paid Interns: TBD	N/A		\$0		\$0		\$0
Project Assistant 1 (TBD)	N/A		\$0		\$0		\$0
Project Liason and Host Site: Jennifer Tisthammer (In-Kind: Deering Estate)	FICA (.062 x FTE Salary) MICA (.0145 x FTE Sal) Retirement (.1264 x FTE Sal) Group Life (.00017 x FTE Sal) Health Plan (\$8,150/per x FTE)		\$3,684		\$3,684		\$11,052
3. Consultant Fees							
Web Hosting/Maintenance			\$0		\$3,000		\$3,000
							\$6,000

BUDGET

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
Web Design, and Database and GIS Programming			\$140,000		\$0		\$0	\$140,000
Technical Consultant: Lisa Phillip (In-kind)	On an as-needed basis. Approximately 50 hours per year x \$60/hr. for three years. In-kind matching support.		\$3,000		\$3,000		\$3,000	\$9,000
Honoraria for contributors (essays, interviews, audio stories)	\$200 x 30 contributors 20 (yr1) 10 (yr2)		\$4,000		\$2,000		\$0	\$6,000
4. Travel								
Travel to professional conferences for Project Director, Lara Stein Pardo, to present project	Airfare (\$400) + Lodging (\$150/night x 4 nights) + Meals (\$56 per diem x 4 days) + Transportation (\$125)		\$0		\$1,349		\$1,349	\$2,698
Local travel for project staff	100 miles/week x 36 weeks/yr x \$.51/mile		\$1,836		\$1,836		\$1,836	\$5,508
5. Supplies & Materials								
Copies and office supplies			\$300		\$300		\$300	\$900
One desktop computer with monitor/peripherals, printer/scanner and ink cartridges, and Windows operating software	Workstation will be used exclusively by project staff.		\$2,500		\$0		\$0	\$2,500
One Adobe CS5 (Creative Suite 5)	Market rate for Design Standard Edition		\$1,299		\$0		\$0	\$1,299
6. Services								
Professional printing	To print project-related promotional cards		\$0		\$1,000		\$1,000	\$2,000
Image licensing/digitization fees	varies according to collection		\$1,000		\$1,000		\$1,000	\$3,000
Marketing/Promotional Services (In-kind)	Comprises expenses associated with the ongoing promotion of project through Estate media relations		\$10,000		\$10,000		\$10,000	\$30,000
7. Other Costs								

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BUDGET

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
Domain Registration	\$15/yr		\$15		\$15		\$15	\$45
Online Backup Service for Project Computer	\$54/yr x 3 yrs		\$59		\$59		\$59	\$177
Site rental or usage, maintenance, utilities and security (in-kind)			\$15,000		\$15,000		\$15,000	\$45,000
8. Total Direct Costs	Per Year		\$256,014		\$115,564		\$97,964	\$469,542
	Per Year							
	3% Administrative Fee of direct costs (federal share) for sponsor organization (Deering Estate at Cutler)		\$6,366		\$2,153		\$1,625	\$10,144
9. Total Indirect Costs								
10. Total Project Costs (Direct and Indirect costs for entire project)								\$479,686
11 Project Funding								
a. Requested from NEH	Outright:							\$216,855
	Matching Funds:							\$131,415
	Total Requested from NEH:							\$348,271
b. Cost Sharing	Applicant's Contributions:							\$122,415
	Third Party Contributions:							\$9,000
	Project Income:							\$0
	Other Federal Agencies:							\$0
	Total Cost Share:							\$131,415
12. Total Project Funding								\$479,686

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APPENDICES

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APPENDIX A: Resumes and Job Descriptions

Stein Pardo 1

lara stein pardo

Artist, Teacher, Writer, and Cultural Anthropologist
larasteinpardo@gmail.com
www.larasteinpardo.com

Curriculum Vitae

Education

University of Michigan, Ann Arbor, Michigan. 2006 - present
Ph.D. Candidate with distinction in Anthropology, 2009
Certificate in Latin American and Caribbean Studies, 2009
M.A. in Cultural Anthropology, 2008

University of Colorado, Boulder, Colorado. 1999 - 2003
B.A. in Ethnic Studies and Fine Arts

Residencies and Visiting Positions

Fellow, Smithsonian American Art Museum, 2011 - 2012
Visiting Researcher, University of Miami, Center for Latin American Studies, 2009 - 2011
Graduate Resident, Center for World Performance Studies, University of Michigan, 2008 - 2009

Teaching Experience

Art and Culture Center of Hollywood, Hollywood, Florida
Art Instructor, Summer Young Arts Program, 2010
Assistant Art Instructor, Portfolio Academy, 2010

University of Michigan, Ann Arbor, Michigan
Graduate Student Instructor for the following courses: Mexico: Culture and Society; Introduction to Africa and Its Diasporas, Cuba and Its Diaspora, 2007 - 2009

Hialeah High School, Miami-Dade County, Florida
Photography Teacher, 2004 - 2006
Cultural Arts Club Sponsor and Coordinator, 2004 - 2006

Recent Presentations and Publications

"Artists Mapping Miami," Vizcaya Museum and Gardens' Contemporary Art Projects, March 30, 2011.

"Miami Art Salon - From Ideas to Actions," Arts of Citizenship Blog, University of Michigan, February 3, 2011.

"Photography and Memory: Reconstructing the Family Album - Elizabeth Cerejido and Nereida García Ferraz," Global Caribbean(s): Interrogating the Politics of Location in Caribbean Literature and Culture, University of Miami and the Little Haiti Cultural Center, Miami, FL, March 3 - 6, 2010.

"Social Relationships and the Production of Art: Toward an Anthropology of Caribbean Women Artists in Miami, Florida," American Anthropological Association Meeting: Inclusion, Collaboration and Engagement, San Francisco, CA, November 19 - 23, 2008.

Guest Lecturer, *"Contemporary Artists from Africa and its Diaspora: Using Photographic Arts to Interpret the Past and Present,"* Guest lecturer, CAAS 111 - Introduction to Africa and its Diasporas, December 2, 2008.

APPENDIX A: Resumes and Job Descriptions

Stein Pardo 2

"Performance in the Archive: Re-imagining the Cuban Diaspora and Contemporary Cuban Art through the Performance-based Photography of María Magdalena Campos-Pons and Marta María Pérez Bravo,"
Virtual Caribbeans: A Conference on Representation, Diaspora and Performance in and on the Caribbean,
Tulane University, New Orleans, LA, February 27 – March 1, 2008.

Guest Lecturer, *Performance Art in Contemporary Cuba and Beyond*, Anthrcul 314/Amcult 313- Cuba and
Its Diaspora, November 27, 2007.

Selected Recent Exhibitions and Screenings

- 2011 *SoBayArt Festival*, Deering Estate at Cutler Bay, Miami, FL, February 4 – March 11.
Mobile Portrait Studio, Alice Yard, Port of Spain, Trinidad and Tobago, January 9 – 14.
- 2010 *New Work Miami 2010: Afterhours*, Miami Art Museum, August 19.
Artists for Artists in Distress, Arteamericas with the Haitian Art Relief Fund, Miami, FL, March 26
– 28, 2010.
- 2009 *Muses*, Women's Art Show, Vlada, Miami, FL, December 6, 2009.
Race, Gallery Project, Ann Arbor, MI, May 27 – July 5, 2009.
Please Play Dress Up!, Center for World Performance Studies, Yellow Barn, Ann Arbor, MI, March
13, 2009.
- 2008 *Elbow Grease*, Work Gallery, Ann Arbor, MI, Group Exhibition, October 10 – November 7, 2008.
Space is the Place, Diaspora Vibe Gallery, Miami, FL, Group Exhibition, August 14 – September
25. Curated by Ayanna Jolivet McCloud.
Bodies in Motion, International Institute Gallery, University of Michigan, Ann Arbor, MI, March 27,
2008.
- 2007 *Safety Zones: Melting from the Pot into the Fire*, Art Basel/Miami exhibit, Diaspora Vibe Gallery,
December 4 – 11, 2007.
Art Off the Main: African, Caribbean, and Latin American Art Fair, New York, Represented by
Diaspora Vibe Gallery, October 4 – 7.
If Other, Please Explain _____, Work Exhibition Space, Ann Arbor, MI, Group Exhibition.
January 12 – February 6.
- 2006 *Tracked: A Performance Installation*, Art Center South Florida, Miami Beach FL, Solo Exhibition.
July 4 – 18.
Spring Show, Dade Art Educators, Art Center South Florida, Group Exhibition.
- 2005 *A.R.T.*, Diaspora Vibe Gallery, Design District, Miami, FL, Group Exhibition.
At Home, Miami Beach City Hall, Miami Beach, Florida. Art Center/South Florida. Group
Exhibition. Curated by Claire Breukel.

Recent Fellowships, Awards, and Grants

Ford Foundation Fellowship, Honorable Mention, 2008 and 2011
Graduate Grant, Arts of Citizenship, University of Michigan, 2010 and 2011
Susan Lipschutz Award, Rackham Graduate School, University of Michigan, 2010
Community Grant, Miami Dade County Department of Cultural Affairs, 2010
Center for World Performance Studies Travel Grant, 2009
Imagining America, Publicly Active Graduate Education (PAGE) Fellow, 2009
Zora Neale Hurston Award, Association for Feminist Anthropology, 2008

Languages

Proficient in Spanish – reading, writing, and speaking
Beginning Haitian Kreyol – reading, writing, and speaking

APPENDIX A: Resumes and Job Descriptions

JENNIFER LEE TISTHAMMER

16480 Southwest 72 Avenue – Palmetto Bay, Florida 33157 – Mobile: (305)710-4182
jleeassociates@gmail.com

PROFESSIONAL EXPERIENCE

Deering Estate at Cutler, Miami, Florida

February 2007 - Present

Miami-Dade County Park and Recreation Department

Assistant Director, Exhibits and Collections Coordinator

Manage educational, interpretive and recreational activities for 444 acre natural preserve, archeological site, and cultural center listed on the National Register of Historic Places. Lead the team to increase visitor attendance by 117% in the last four years and increase earned revenues by 30%, while maintaining a .05% increase in expenses. Founded Artist Village to include collaborative visual, literary and performance artist in residence programs, historic and cultural rotating art on loan programs and exhibits, master classes, chamber music series, Theatre Lab, visiting artist outreach program to schools, and creative art camps. Collaboratively created Living Classroom year-round, hands-on, interdisciplinary educational programs for K-12 youth, teachers and their parent educators to include an EcoAcademy, School Yard Science, NESTT, Junior Naturalist (Youth Internship and Peer Mentor), Scouting, Deering Discovery Science Camps, amongst others. Principal grant writer and project coordinator. Oversee maintenance, security and preservation of 5 historic buildings ranging from 1896 to 1922 as well as a small collection of artifacts, documents, photographs, artwork and furnishings from the Estate's founder, Charles Deering. Fiscal responsibility for \$2.9 million budget; human resources and staff development for approximately 20 full-time and 24 part-time employees.

J. Lee and Associates, Inc., Miami, Florida

July 2003 – Present (Inactive)

Owner/Consultant

Provide fee based business consulting, interim executive management, and/or philanthropic consulting to individual and corporate clients. Representative clients include private foundations, nonprofit organizations, businesses, and individuals serving the philanthropic and financial services markets. **Descriptions of recent/major projects include (not a complete list):**

- **Parks Foundation of Miami-Dade, Inc., Miami, Florida** - Develop and implement board recruitment strategy, strategic planning, marketing, foundation governance model, interim management, and fundraising infrastructure to support advocacy, recreational, environmental, educational, cultural and historic preservation objectives of Miami Dade County's Park and Recreation Department – the nation's third largest park system.
- **The Deering Estate Foundation, Inc., Interim Executive Director, Palmetto Bay, Florida** - Revise and implement strategic business plan, provide interim executive management, create resource development infrastructure and write public and private grants to support advocacy, environmental, educational, cultural and historic preservation objectives of the Deering Estate at Cutler. Work with local art centers and community leaders to open an Artist Village on the Estate consisting of a series of Artist in Residence studios and a rotating Art on Loan program.
- **United Way International, International Donor Advised Fund (IDAF) Program, Alexandria, Virginia** - Develop the administrative protocol for staff and UWI member countries participating in the IDAF Program to enhance/streamline the current level of service and identify opportunities for cost efficiency. Design international grant making anti-terrorist and anti-money laundering compliance standards. Create an international marketing plan and staff/board/donor training plan.
- **United Way of America, National Women's Initiative in Tocqueville and Leadership Giving, Alexandria, Virginia** - Secure three year funding from corporate grantor to seed the National Women's Initiative in Tocqueville and Leadership Giving - a 10 year, \$1 billion philanthropic growth initiative designed to encourage giving by women through the United Way affiliate system. Develop, plan, and assist with programming the National Summit on Women and Philanthropy. Research and author annually a guidebook on women's executive leadership and philanthropic giving for distribution nationally to over 1500 United Way of America affiliates.
- **United Way of America, National Planned Giving and Endowment Program, Alexandria, Virginia** - Lead a team of professionals in the development of the national gift acceptance and recognition standards. Create the service and staff training program for the Tocqueville Legacy Initiative offered to 1500 local United Way of America affiliates. Provide additional philanthropic consulting, including technical advice on charitable estate planning, planned gift solicitation techniques, and local community program design and marketing.
- **Development Exchange Incorporated (DEI), Minneapolis, Minnesota** - Create the overall design, policies, implementation plan and ongoing training platform for a national marketing effort – DEI's Legacy Gift Growth Initiative -- offered to member and non member public broadcasting stations to grow endowment and planned gifts in their local, broadcasting communities. DEI is national public radio's marketing service organization serving over 245 member stations and approximately 300 non member stations.

Merrill Lynch Private Banking & Investment Group, Boca Raton, Florida

June 1999 - April 2003

Merrill Lynch Trust Company, Center for Philanthropy and Non Profit Management

ATTACHMENT 7

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APPENDIX A: Resumes and Job Descriptions

Vice President, Senior Philanthropic Consultant, Southeast US

- Manage regional sales efforts in seven states (Florida, Georgia, Alabama, Mississippi, Tennessee, North Carolina, and South Carolina) and within 150+ wealth management centers, growing assets under management by 30% to \$4.7 billion.
- Philanthropic business consultant to high net worth, private foundation, and non profit endowment clients of the firm, designing and implementing over 200 investment policies/wealth management plans, board governance programs, fiduciary reviews, planned and major gift marketing strategies, and private foundation business plans.
- Develop, plan, and assist with programming for an Annual Non Profit Financial Services Conference.
- Regional consultant on national Women's Advisory Network.

United Way of Miami-Dade, Miami, Florida

May 1995 - June 1999

Director, Endowment and Planned Gifts

- Develop and implement start-up, integrated planned giving and endowment program, generating \$4.5 million in current planned gifts and \$42 million in future gifts to the endowment in four years.
- Manage senior development staff and annual campaign divisions for legal, professional and finance industry sectors, raising approximately \$12 million in leadership/major gift funds annually.
- Create and train staff on an overall goal setting and fundraising program, leading to an increase in overall annual campaign revenues from \$24 million to \$40 million in a 3 year period.

Senior Development Officer

Develop and implement annual campaign for attorneys and law firms, including group presentations, individual gift plan development, special events, niche giving programs, and corporate advised funds.

- Create international giving and donor advised fund program.

Bank of America, Ft. Lauderdale, Florida October 1994 - May 1995

Business Banking Officer III

- Service and grow commercial loan portfolio and develop new business in middle markets.
- Specialization in fund accounting and Latin American banking sectors.
- MAPS Advisor. Small Business Development Office Instructor.

SunTrust Bank, N.A., Miami, Florida

June 1992 - October 1994

Commercial Loan Representative

- Service and grow commercial loan portfolio and develop new business in middle markets.
- Management Associate
- Complete commercial loan and management training program.

EDUCATION

University of Florida, Preservation Institute, Nantucket, Massachusetts

June 2011 – July 2011

Center for World Heritage Research & Stewardship, Graduate coursework and Certificate in Historic Preservation

Florida International University, Miami, Florida

September 1988 - December 1992

Bachelors of Science, Double Major: Finance and Marketing

Honors: Faculty Scholar

Series 7 (Inactive a/o 2005) - The Series 7 Exam is the NASD (FINRA) license for general securities representative. The Series 7 Exam covers topics including: Equity Securities, Debt Securities, Options and Derivatives, Securities Markets and Regulations, Retirement Plans, Investment Companies and Taxation.

Series 63 (Inactive a/o 2005) – The Series 63 Exam is the NASD(FINRA) license for Uniform Securities Agents. The Series 63 Exam covers topics including: State Registration Laws and Procedure, Penalties and Suspension, Lawful Practices and Discretionary Rules.

Series 65 (Inactive a/o 2005) - The Series 65 exam is the license for individuals that act as Investment Advisors. The Series 65 Exam covers topics including: Retirement Planning, Conduct and Business Ethics and Securities Rules and Regulations.

COMMUNITY INVOLVEMENT AND BOARD AFFILIATIONS

Current: Perrine Elementary School ESAC (Elementary School Advisory Committee), Environmental Education Providers of Miami-Dade, Dade Heritage Trust, Planned Giving Council of Miami-Dade, and Biscayne Bay Yacht Racing Association

Previous: United Way's Children's Impact Council, Biltmore School and Playhouse, Greater Miami Chamber of Commerce, Camillus House, Fairchild Tropical Gardens, United Way of America's National Women's Initiative in Tocqueville and Leadership Giving, South Florida Donor's Forum, Leave a Legacy, South Florida Annenberg Challenge, Florida Philharmonic, Big Brothers/Big Sisters of Miami, American Cancer Society Miami Chapter, South Florida International Wine Festival, Young Leaders Society, Women's Yacht Racing Association

APPENDIX A: Resumes and Job Descriptions

Lisa Joanne Phillip

Miami, Florida and Detroit, Michigan • Phone: 305-785-8336 • E-Mail: lisaj_phillip@hotmail.com

• Database and Data Warehouse Administrator/Developer/Programmer •

• Database Technical Lead and Manager •

• Business Intelligence Developer •

Skills and Expertise

- **Database Administrator – MS SQL Server**
Database Administration, handling installations and upgrades, performance tuning, capacity planning, replication, clustering; equipped with personally-authored tools and scripts for automation of SQL tasks, along with a knowledge base for troubleshooting (6.5, 7.0, 2000, 2005 – MCTS certified, 2008)
- **Database/Data Warehouse Developer**
Data warehouse implementation, maintenance and database programming (MS SQL Server and Oracle), using VB .NET, SQL Server DTS and SSIS (Integration Services for 2005), Ascential DataStage and Informatica 6.2
- **Database Architect/Modeler**
Database Design of OLTP databases and Data warehouses, with emphasis on relational and dimensional modeling, using tools like System Architect, Erwin and MS Visio for Enterprise Architects
- **Hybrid Technical/Management Professional**
360° view of enterprise operations, with experience in architecting entire IT solutions and leading a technical team throughout project lifecycle (definition, design, engineering, development, testing, provisioning, documentation, support)
- **Business Intelligence Developer**
Development of analytic solutions using tools like Microsoft Analysis Services (2000, 2005), Microstrategy 7i and Crystal Reports, Microsoft SQL Server Reporting Services, Proclarity/ MS Performance Point

Experience

Senior Data Warehouse Engineer Quicken Loans, Detroit, MI Leading a team of database engineers to build and support OLTP and DW/BI platform.	July 2006 – present
Database Administrator, Technical Lead and Systems Architect Technical Olympic USA, Inc., Hollywood, FL Database Administrator, Modeler and Developer (SQL 2000/2005)	Sept. 2005 – July 2006
Data warehouse Analyst and Administrator Kerzner International, Fort Lauderdale, FL Database Professional – OLTP, Data warehouse, Business Intelligence	May 2003 – Sept. 2005

APPENDIX A: Resumes and Job Descriptions

Senior Technical Consultant
Enterprise Resources Technology Group, Inc., Fort Lauderdale, FL Oct. 2002 – May 2003
Database Administrator and Programmer

Technical Lead
SPSS – Enabling Technologies Division, Miami, FL May 1999 – Oct. 2002
Analytic Solutions for end clients and partners

Education

Bachelor of Science, Computer Science with a minor in Mathematics
Barry University, Miami, FL May 1999

Certifications and Awards

Microsoft Certified Technology Specialist
Microsoft SQL Server 2005 – Implementation & Maintenance, November 26, 2007

TDWI (The Data Warehouse Institute)
Best Practices Award, 2010 and 2011

APPENDIX A: RESUMES AND JOB DESCRIPTIONS

PROJECT DIRECTOR: LARA STEIN PARDO

Duties – Oversee and participate in all aspects of the project. Research and compile historical information for the project. Coordinate staff for additional research. Hire and coordinate with web programmer and designer. Coordinate grant reporting requirements and provide fiscal management support.

Qualifications – Executive Director of Blackbird Arts and Research; Founder of Mapping Miami; Visual Artist, PhD Candidate in Sociocultural Anthropology; Fellow at the Smithsonian American Art Museum

Time - 25 hours/week or approximately 4,000 hours over the three-year period

PROJECT FACILITATOR/HOST SITE: JENNIFER TISTHAMMER/ DEERING ESTATE FOUNDATION AND THE DEERING ESTATE AT CUTLER

Duties – Serve as host site for the project under the leadership of Ms. Jennifer Tisthammer, the Assistant Director; Facilitate partnerships between local, government, and university groups and institutions. Market the project in the community through onsite and outreach special events, lectures, and media activities. Advise on aspects of the project based on professional and personal insights and experiences. Manage fiscal elements of the project. Provide oversight on all grant reporting requirements and procurement processes. Project staff will be invited to participate in Estate meetings related to topics of interest including art, Miami's history, archiving, and creating public programming.

Qualifications – Assistant Director, Exhibits and Collections Coordinator at the Deering Estate and Cutler

Time – .15 FTE (In-kind matching support)

TECHNICAL CONSULTANT: LISA PHILLIP

Duties – Advise on the technical components of the project including database development and technical project management. Provide insight and expertise during the hiring of database and website programmer and website designer.

Qualifications – Senior Data Warehouse Engineer at Quicken Loans with 12 years of experience in relational database design, implementation, and backup systems. On the leading edge of her field, winning the Best Practices Award from The Data Warehouse Institute Award two years in a row in 2010 and 2011.

Time – On an as-needed basis. Approximately 150 hours over the three-year period. In-kind matching support.

APPENDIX A: RESUMES AND JOB DESCRIPTIONS

PROJECT ASSISTANT: TO BE HIRED, 1 POSITION

Duties: Provide the administrative support necessary to complete the project. The Project Assistant reports to the Project Director, and will also work closely with the Project Facilitator who will manage their time at our host site. Activities performed may include telephone calls, emails, coordinating members of the project staff, scheduling, organizing project materials, uploading content to the website, and processing research materials.

Qualifications – Qualified candidates will have a bachelor's degree, one to two years of experience with administrative support or project management, and advanced skill in utilizing recognized office and design software such as Microsoft Word and Adobe Photoshop. An individual best suited for this position must be independent, highly organized, and able to pay close attention to detail. The candidate must also demonstrate the ability to work well with a team.

Time – 20 hours/week or approximately 3,000 hours over the three-year period

RESEARCH ASSISTANTS (OR PAID INTERNS): TO BE HIRED, VARIOUS POSITIONS/INTERNSHIPS

Duties – Conduct archival and oral history research according to the format and guidelines of the project. Research will be conducting in various locations including local universities, online, archives, and people's homes. Activities performed may include conducting, organizing, and processing research materials, writing content for the website, uploading content to the website, and working with volunteer researchers. The Research Assistant reports to the Project Director, and will also work closely with the Project Facilitator who will manage their time at our host site.

Qualifications - Qualified candidates will have a bachelor's degree, one to two years of experience with independent research, and advanced skill in utilizing recognized office and design software such as Microsoft Word and Adobe Photoshop. An individual best suited for this position must be independent, highly organized, and able to pay close attention to detail. The candidate must also demonstrate the ability to work well with a team. Qualified students will also be considered for a paid internship.

Time – 20 hours/week or approximately 3,000 hours over the three-year period

APPENDIX B: Letters of Support/Commitment



DEERING ESTATE AT CUTLER

July 18, 2011

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate at Cutler

Dear NEH Grant Review Panel:

We strongly support the grant proposal submitted by and the Deering Estate at Cutler. Through a partnership with Blackbird Arts and Research, the proposed Mapping Miami project will develop the only comprehensive history on the subject of the arts in Miami during the time period between 1920s and 1950s. The city's history during this time period, especially its art history, is largely unknown even to people living in Miami.

NEH funding will facilitate the preservation and public access to born-digital sources through research and development of a publicly accessible interactive online archive website. The website will utilize database, GIS, and web design technologies in order to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida during the time period: 1920's – 1950s.

As the lead applicant, the Deering Estate at Cutler is committed to managing and implementing the proposed project in collaboration with our community partners including Blackbird Arts & Research, Inc. and the Deering Estate Foundation. To ensure successful implementation, the Estate will provide ample in-kind services in the form of personnel resources, intern management, research gathering, marketing services, server space, office and project space, as well as grant administration and reporting.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me via email at tistj@miamidade.gov or via phone at 305-235-1668, ext. 232.

Sincerely,

Jennifer Tisthammer
Assistant Director, Deering Estate at Cutler

APPENDIX B: Letters of Support/Commitment

July 18, 2011

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Division of Preservation and Access
Room 411
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Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. Blackbird Arts and Research will partner with the project as part of our commitment to the arts, research, and education. Two of our Board Members, including Executive Director Lara Stein Pardo and Board Member Lisa J. Phillip will serve as integral members of the project team. Blackbird Arts and Research will also help to sustain the project beyond the grant period.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at 305-775-9683 or blackbirdartsorg@gmail.com.

Sincerely,



Lara Stein Pardo
Executive Director, Blackbird Arts and Research

APPENDIX B: Letters of Support/Commitment

JOHNS HOPKINS
UNIVERSITY

History Department

301 Gilman Hall
3400 N. Charles Street
Baltimore MD 21218
410-516-7575 / Fax 410-516-7586

July 12, 2011

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate Foundation

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Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project partner as well as supporter, I am committed to providing assistance to the project. My contribution will include describing the various political and social worlds in which artists lived and moved so that those who access the project can better appreciate and interpret the work these artists produced. As a specialist on race, politics, and urban development in mid-twentieth century South Florida, my background leaves me especially suited for the "mapping" part of "Mapping Miami." The actual geography, commercial flows, and color lines shepherding daily

APPENDIX B: Letters of Support/Commitment

work habits, consumption, and cultural exchange within the city played no small part in the life of the arts. The artists, through their work in the tourism industry in particular, also helped shape the city. It is my aim to help viewers understand this reciprocal relationship as part of the projects broader aims.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at 734.717.3870, or at nconnol2@jhu.edu.

Sincerely,



Nathan D.B. Connolly
Assistant Professor of History
Johns Hopkins University

APPENDIX B: Letters of Support/Commitment



MIAMI BEACH

City of Miami Beach, 1700 Convention Center Drive, Miami Beach, Florida 33139, www.miamibeachfl.gov

DEPARTMENT OF TOURISM & CULTURAL DEVELOPMENT Cultural Affairs Program
Tel: 305-673-7577, Fax: 305-673-7063, www.mbculture.org

July 15, 2011

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate Foundation

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NEH funding will facilitate the preservation and public accessibility to born-digital sources through research and development of a publicly accessible interactive online archive website. The website will utilize database, GIS, and web design technologies in order to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida during the time period: 1920's – 1950s.

The City of Miami Beach is eager to include the Miami Beach locations of "Mapping Miami" in the 2012 edition of Sleepless Night, our annual free, dusk-til-dawn, citywide celebration of the arts. Please feel free to call me at 305-604-4100 should you have any questions.

Sincerely,

Gary Farmer
Cultural Affairs Program Manager

We are committed to providing excellent public service and safety to all who live, work, and play in our vibrant, tropical, historic community.

ATTACHMENT 7

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SS

APPENDIX B: Letters of Support/Commitment

UNIVERSITY OF MIAMI  LIBRARIES

July 12, 2011

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
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Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project partner as well as supporter, the Special Collections Department at the University of Miami Libraries would commit to providing assistance in locating important primary and secondary source materials for the project. These materials would include archival documents, photographs, scrapbooks, etc. on Miami organizations, individuals, buildings, etc. We are particularly interested in documenting the Caribbean communities that have redefined the artistic milieu of Miami and has defined us as a truly Pan-American city. The department will furthermore provide reference and research assistance, and possibly partner with the Deering Estate on both a physical and online exhibition celebrating the project and introducing it to a wider public.



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APPENDIX B: Letters of Support/Commitment

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at (305) 2843247.

Sincerely,

A handwritten signature in cursive script that reads "Cristina Favretto".

Cristina Favretto
Head, Special Collections, University of Miami Libraries

APPENDIX B: Letters of Support/Commitment



July 12, 2011
Humanities Collections and Resources
Division of Preservation and Access
Room 411
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Washington, DC 20506

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Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project partner as well as supporter, I am committed to providing assistance to the project in the form of active research partnership with Florida Memorial University (FMU) faculty and staff. We also believe that once funded, our students will have opportunities to directly participate as possible program and research assistants.

The Division of Visual and Performing Arts has already embarked on its own mapping project with Mrs. Yarling as the lead investigator. We have been interviewing musicians of note from the African Diaspora in South Florida some of whom have given lectures and interacted in different ways with our students. We have also linked with the Black Archives to give our students greater insight into the archival process. Our next step is to show the link between many of the musical traditions found in Florida and the United States as a whole, and countries in Africa, South America and the Caribbean.

We at FMU believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at (305) 623-4225.

Sincerely,

A handwritten signature in black ink, appearing to read "Osubi Craig", written over a horizontal line.

Osubi Craig, M.A.
Interim Director of Grants and Sponsored Research
Florida Memorial University
Room 204 A Lehman Building
15800 NW 42nd Avenue
Miami Gardens, FL 33054
(305) 623-4225 Office
(305) 623-4221 Fax
Osubi.Craig@fmuniv.edu

APPENDIX B: Letters of Support/Commitment



OFFICE OF THE DEAN | RackhamDeansInfo@umich.edu
Phone: 734-764-4400
Fax: 734-763-2447
www.rackham.umich.edu
915 E. Washington St., Ste. 1120
Ann Arbor, MI 48109-1070

July 18, 2011

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As a project partner as well as supporter, I am committed to providing assistance to the project. Specifically, I have agreed to provide consultation and advising on program development and implementation, as well as critical analysis of program strengths and challenges. I believe the project will significantly enhance the availability of public scholarship in the arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at (313)516-9863.

Sincerely,



Kamilah Henderson
Associate Director, University of Michigan Arts of Citizenship

APPENDIX B: Letters of Support/Commitment

HistoryMiami
101C West Flagler Street
Miami, Florida 33130
305-375-1492 t
305-375-1609 f

HISTORYMIAMI

Chair
Dr. Michael N. Rosenberg

Vice Chair
Faith Mesnekoff

Treasurer
Leslie J. Lott

Secretary
Libby J. Smith

At Large Representatives
Phillip M. Hudson III
Robert L. Parks

Immediate Past Chair
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Trustees
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John J. Quick
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Francis X. Sexton, Jr.
Hon. Scott J. Silverman
Eloy Villaluso
Stephen A. Weber

President/CEO
Robert H. McCannan

July 12, 2011
Humanities Collections and Resources
Division of Preservation and Access
Room 411
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1100 Pennsylvania Avenue, NW
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Dear NEH Grant Review Panel:

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NEH funding will facilitate the preservation and public accessibility to born-digital sources through research and development of a publicly accessible interactive online archive website. The website will utilize database, GIS, and web design technologies in order to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida.

Once heralded as America's Playground, the 1920s through the 1950s brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project partner as well as supporter, I am committed to providing assistance to the project by making available the substantial visual and documentary resources from HistoryMiami's Archives and Research Center. Our over 1 million photographic collection on the South Florida region is unmatched and contains within it a significant subsection on local and visiting artists of various genres. I also plan to contribute what I can of my own scholarly research on African American writer Zora Neale Hurston, whose time here in Miami, both as a researcher for the WPA and a short-term resident has never gotten the attention it deserves.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly

www.historymiami.org

*The Museum • Miami Circle • Archives and Research Center • South Florida Folklife Center • Education Center
City Tours • Miami International Map Fair • 11th Judicial Circuit Historical Society • Flagler Street Society*

ATTACHMENT 7

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APPENDIX B: Letters of Support/Commitment

HistoryMiami

101C West Flagler Street

Miami, Florida 33130

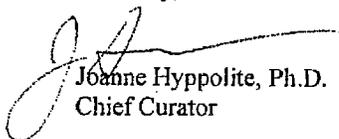
305-375-1492 T

305-375-1609 F

HISTORYMIAMI

endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at 305-375-1599

Sincerely,



Joanne Hyppolite, Ph.D.
Chief Curator

www.historymiami.org

*The Museum • Miami Circle • Archives and Research Center • South Florida Folklife Center • Education Center
City Tours • Miami International Map Fair • 11th Judicial Circuit Historical Society • Flagler Street Society*

ATTACHMENT 7

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APPENDIX B: Letters of Support/Commitment

UNIVERSITY
OF MIAMI



Department of Geography and Regional Studies
Antonio Ferré Building
1000 Memorial Drive, Rm. 211
P.O. Box 248067
Coral Gables, FL 33124-2221

July 13, 2011

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Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project partner as well as supporter, I am committed to providing assistance to the project. My contribution will be to provide technical assistance in the collection, processing and visualization of spatial data and consult on the design of digital map and browse-able features.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at 305-294-4781, or at miguelkanai@miami.edu.

Sincerely,

J. Miguel Kanai
Assistant Professor
Geography and Regional Studies

APPENDIX B: Letters of Support/Commitment



COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURES

July 12, 2011

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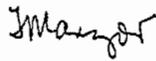
P.O. Box 248093 • Coral Gables, Florida 33124-4650 • Phone: 305-284-4858 • Fax: 305-284-2068
<http://www.miami.edu/fl/fl.htm>

APPENDIX B: Letters of Support/Commitment

As director of the Cuban Theater Digital Archive at the University of Miami, and convener of the Interdisciplinary Research Group on New Technologies at the Miami Observatory on Communication and Creative Industries, I can assure you that this project is innovative in its use of new technologies in the humanities. Indeed, I am involved in a similar project focusing only in performing art spaces in Spanish from 1950s-1970s and Ms. Stein Pardo and I have discussed different ways in which our projects could be connected.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at lmanzor@miami.edu.

Sincerely,



Dr. Lillian Manzor
Associate Professor, Modern Languages and Literatures
Director, Cuban Theater Digital Archive

APPENDIX B: Letters of Support/Commitment



The Official Accredited Destination Marketing Organization for Greater Miami and the Beaches

July 15, 2011

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Division of Preservation and Access
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW - Room 411
Washington, DC 20506

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate Foundation

Dear NEH Grant Review Panel:

I strongly support the grant proposal submitted by the Deering Estate Foundation, Inc and the Deering Estate at Cutler. Through a partnership with Blackbird Arts and Research, the proposed Mapping Miami project will develop the only comprehensive history on the subject of the arts in Miami during the time period between 1920s and 1950s. The city's history during this time period, especially its art history, is largely unknown even to people living in Miami. Creating an accessible and comprehensive virtual project about Miami's cultural arts history will help generate interest, research, and education.

NEH funding will facilitate the preservation and public accessibility to born-digital sources through research and development of a publicly accessible interactive online archive website. The website will utilize database, GIS, and web design technologies in order to creatively link historic information on artists (including visual artists, dancers, musicians, actors/actresses, and writers) to geographic sites and spaces where artists have lived, produced work, or visited in Miami, Florida during the time period: 1920's - 1950s.

Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project partner as well as supporter, I am committed to providing assistance to the project.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at (305) 539-3083.

Sincerely,

George T. Neary
Associate Vice President,
Cultural Tourism

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APPENDIX B: Letters of Support/Commitment

July 18, 2011

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate Foundation

Dear NEH Grant Review Panel:

I strongly support the grant proposal submitted by the Deering Estate Foundation, Inc and the Deering Estate at Cutler. Through a partnership with Blackbird Arts and Research, the proposed Mapping Miami project will develop the only comprehensive history on the subject of the arts in Miami during the time period between 1920s and 1950s. The city's history during this time period, especially its art history, is largely unknown even to people living in Miami. Creating an accessible and comprehensive virtual project about Miami's cultural arts history will help generate interest, research, and education.

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Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project supporter I am committed to assisting with the project by providing insight and technical assistance with the development and integration of a relational database. I will offer my expertise in terms of industry standards and best practices for data storage, backup, and database design.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at 305-785-8336 or lisaj_phillip@hotmail.com.

Sincerely,



Lisa J. Phillip
Senior Data Warehouse Engineer, Quicken Loans
Board Member, Blackbird Arts and Research

APPENDIX B: Letters of Support/Commitment



THE UNIVERSITY OF MICHIGAN
DEPARTMENT OF ANTHROPOLOGY

101 WEST HALL
1085 SOUTH UNIVERSITY AVENUE
ANN ARBOR, MICHIGAN 48109-1107
734 764-7274 FAX 734 763-6077

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

July 18, 2011

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate Foundation

Dear NEH Grant Review Panel:

I strongly support the grant proposal submitted by the Deering Estate Foundation, Inc and the Deering Estate at Cutler. Through a partnership with Blackbird Arts and Research, the proposed Mapping Miami project will develop the only comprehensive history on the subject of the arts in Miami during the time period between 1920s and 1950s. The city's history during this time period, especially its art history, is largely unknown even to people living in Miami. Creating an accessible and comprehensive virtual project about Miami's cultural arts history will help generate interest, research, and education.

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Once heralded as America's Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time. As a project partner as well as supporter, I am committed to providing assistance to the project by recording a story about Zora Neale Hurston, a cultural anthropologist and writer who is of crucial significance to the feminist ethnographic tradition in anthropology, and who also played an important, if largely silenced, role in the history of the arts in Miami.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of the Arts, locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at rbehar@umich.edu

Sincerely,

A handwritten signature in cursive script that reads 'Ruth Behar'.

Ruth Behar
Victor Haim Perera Collegiate Professor of Anthropology
University of Michigan

APPENDIX B: Letters of Support/Commitment



FIU

FLORIDA INTERNATIONAL UNIVERSITY
Miami's public research university

July 16, 2011

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate Foundation

Dear NEH Grant Review Panel:

I strongly support the grant proposal submitted by the Deering Estate Foundation, Inc and the Deering Estate at Cutler. Through a partnership with Blackbird Arts and Research, the proposed Mapping Miami project will develop the only comprehensive history on the subject of the arts in Miami between the 1920s and the 1950s. The city's history during this time period, especially its art history, is largely unknown even to people living in Miami. Creating an accessible and comprehensive virtual project about Miami's cultural arts history will help generate interest, research, and education among academic audiences and to the larger public.

As an historian, I am delighted to be a partner and a supporter who is committed to the success of the project by providing guidance in the methods of archival research and oral history. My consultations will emphasize the best ways to tap into the richness of local collections, such as the University of Miami's Cuban Heritage Collection; identify local histories and their broader significance from holdings at major public and private institutions such as the U.S. National Archives and the Rockefeller Archives Center; or how to be efficient when working at smaller institutions and with private collections that may not yet be catalogued or have limited access because they are located in private homes. I will also be glad to provide direction on the best approaches to gathering oral histories, including guidelines on ethical parameters that should be respected, technical matters to consider, archiving the oral histories, and strategies for combining the analysis of archival and oral history data.

As a professor at Florida International University (Miami's public research institution), I am excited to help build and promote awareness about Mapping Miami by linking the website to my teaching activities. Students in my undergraduate and graduate courses will benefit greatly from the Mapping Miami website, as will students at other universities in the area, the country and around the world. I have witnessed such enthusiastic and fruitful use of online collections with a number of sites particularly as an academic advisory board member of the U.S. Department of Education funded Digital Library of the Caribbean. In addition to being an excellent resource for my weekly lectures, Mapping Miami will be a dynamic research toolbox for students interested in studying the

Department of History
College of Arts & Sciences
University Park • Miami, FL 33199, USA • Tel: (305) 348-2328 • Fax: (305) 348-3561

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APPENDIX B: Letters of Support/Commitment

links between social, political and economic issues. Entire courses or individual assignments can be based on the resources available on the Mapping Miami site. Alternatively, students in a course or pursuing public history degrees can develop their research skills and gain added investment in Mapping Miami by serving as volunteer researchers who will collect, analyze and/or process the arts history, and how it helps us better understand the relationship between American and world history.

Mapping Miami is an innovative, inviting, and informative way to learn about and capitalize on history of Miami. Beyond academic audiences, the website will be attractive to Miami's local and visiting publics who are increasingly recognizing the richness of the city's history. I can only imagine the positive rewards for our local artists, arts institutions and in turn, economy.

Once completed, this project will significantly enhance the availability and value of public scholarship on the subject of Arts locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me via email: verna@fiu.edu or phone: 305.348.0180.

Sincerely,



Chantalle F. Verna, Ph.D.

Assistant Professor of History and International Relations

FIU Public History Coordinator

Founding Academic Advisory Board Member, Digital Library of the Caribbean

APPENDIX B: Letters of Support/Commitment

July 12, 2011

Humanities Collections and Resources
Division of Preservation and Access
Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Re: Humanities Collections and Reference Resources Grant Application from Deering Estate Foundation

Dear NEH Grant Review Panel:

Interactive Knowledge is an experienced producer of award-winning websites and online applications for some of America's best known cultural institutions. Our redesign of the Smithsonian Institution's main website, SI.edu won a 2011 Webby Award. We strongly support the grant proposal submitted by the Deering Estate Foundation, Inc and the Deering Estate at Cutler. Through a partnership with Blackbird Arts and Research, the proposed Mapping Miami project will develop the only comprehensive history on the subject of the arts in Miami during the time period between 1920s and 1950s. The city's history during this time period, especially its art history, is largely unknown even to people living in Miami.

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Once heralded as America's Winter Playground, this time period brought Miami rapid population growth and immigration, significant advances in architecture and transportation, and nightlife entertainment venues frequented by some of the most famous artists of the time.

I believe the project, once completed, will significantly enhance the availability of public scholarship on the subject of Arts both locally, nationally, and internationally. I eagerly endorse the project and urge your support. Should you have any questions, please don't hesitate to contact me at (704) 344 0055 x14.

Sincerely,



Tim Songer, President
Interactive Knowledge, Inc.

APPENDIX C: Work Samples

Desi Arnaz

Roney Palace Condominiums
(formerly Roney Plaza Hotel)

2301 Collins Avenue, Miami Beach, FL, 33139

The Roney Plaza Hotel was built in 1928, and after undergoing a series of renovations, the building is currently the Roney Palace Condominiums and the Grandview Hotel. Visitors can experience the historic architecture of the Roney, have a Cuban coffee at a nearby cafe on Collins Avenue, enjoy a drink at the Grandview's rooftop pool bar, or take a stroll on the boardwalk behind the building which leads north to 47th Street.



Desi Arnaz got his first big music break in 1937 when he performed his soon-to-be popular song "Babalu" at the Roney Plaza Hotel during an audition. A leader in Latin music at the time, Xavier Cugat, heard his audition and hired him as a vocalist. Shortly after, he left Cugat's orchestra and struck out on his own. He formed a Latin band, La Congra Orchestra and later the Desi Arnaz Orchestra. "Babalu" pays tribute to a Santeria orisha Babalu Aye; orisha of the infirmed in the Afro-Cuban Yoruba tradition. It was written by Margarita Lecuona in Cuba and Arnaz later popularized the song for American audiences on I Love Lucy. As performed by Arnaz, the song is heavy in percussion and often concluded with a conga solo.

Babalu
Babalu
Babalu aye
Babalu aye
Estan empezando lo vedoris
que le hacemos a Babalu.
Dame diez y siete velas
pa ponerlo en cruz.

Y dame un cabo de tabaco mayague
y un jarrito de aguardiente
y dame un poco de dinero mayague
pa que me de la suerte.

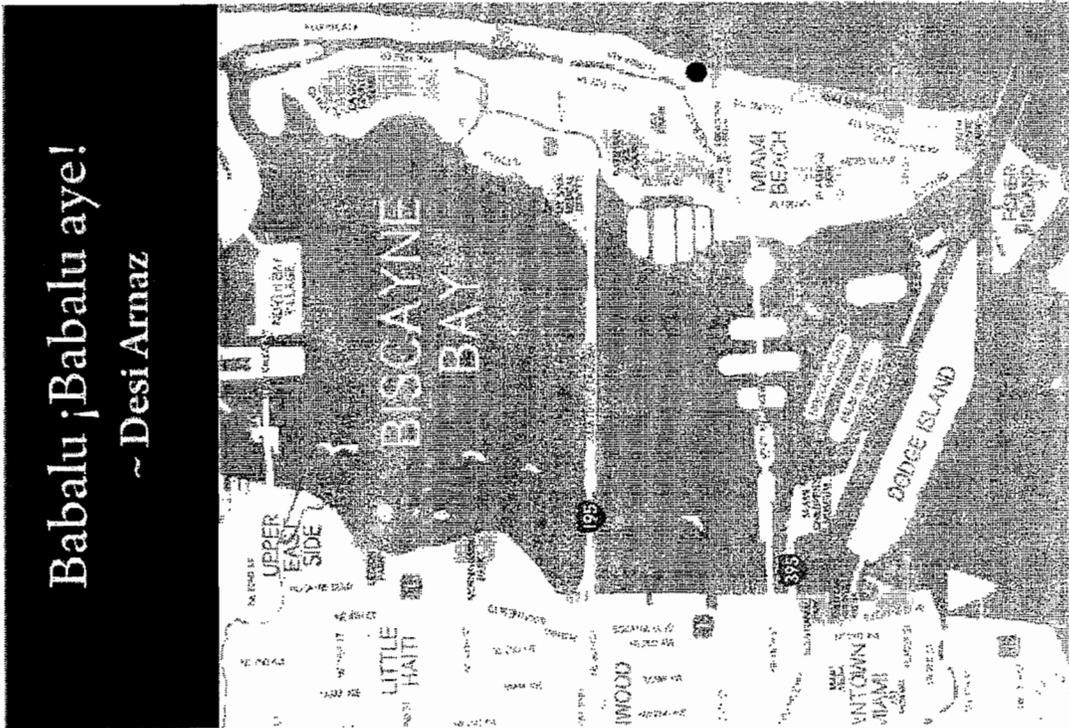
Babalu
Babalu
Babalu aye
Babalu aye
We are starting the ceremony
that is made for Babalu.
Give me seventeen candles
to make a cross with.

And give me a cup of tobacco mayague
and a little jar of aguardiente
and give me a little bit of money mayague
to give me good luck.



To learn more about artists who lived and worked in Miami from the 1930s - 1950s, connect with Mapping Miami on Facebook. The website, mappingmiami.com, is coming soon!

*All image credits listed on website



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APPENDIX C: Work Samples



Katherine Dunham
Eden Roc Hotel, 4525 Collins Avenue,
Miami Beach, FL 33140

The Eden Roc was designed by Morris Lapidus and opened in 1956. Café Pompeii, the venue for historic performances such as Dunham's, is now the 10,000 square-foot Grand Ballroom.

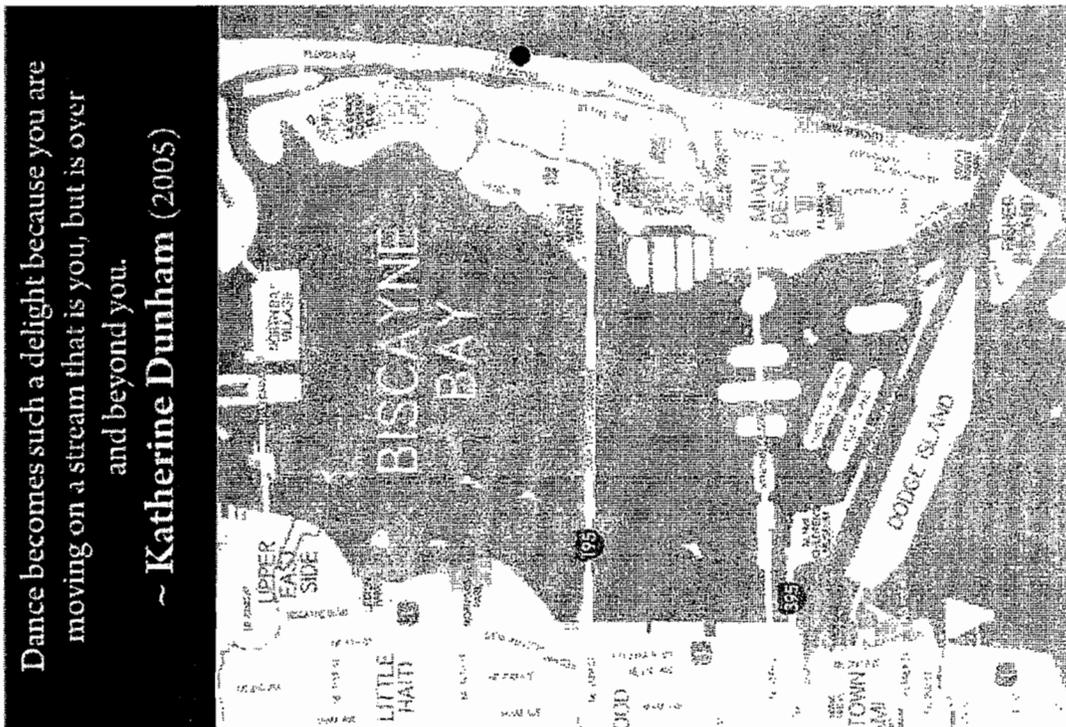
Katherine Dunham and her company performed at the Eden Roc Hotel's Café Pompeii, likely during her tour in the 1950s. Miami Beach had strict segregation laws at the time which meant that no black people were allowed in the audience, though many of the performers were black. One evening Thurgood Marshall visited Dunham's dressing room at the Eden Roc and asked her to reserve a table for him and his friends for one of the supper shows. In the biography, *Dancing a Life* (2002) Joyce Aschenbrenner writes that Dunham thought she would "be put out" of the venue for requesting tables for her friends in a segregated space. While she obliged Marshall that evening and other friends during performances elsewhere including Paul Robeson, Josephine Baker, and Sammy Davis, Jr. she said, "I never wanted to eat in those places because I thought they'd spit in the soup." (135) Dunham recognized the importance of breaking social barriers in through her dance performances, research, writing, and political activism. Just the presence of the Dunham Company in places that were segregated helped expose new audiences to the people, cultures, histories, and experiences she channeled through her dancing and choreography. As she explained in a 2005 interview, "dance becomes such a delight because you are moving on a stream that is you, but is over and beyond you."



To learn more about artists who lived and worked in Miami from the 1930s - 1950s, connect with Mapping Miami on Facebook.

The website, mappingmiami.com, is coming soon!

*all image credits listed on website



Dance becomes such a delight because you are moving on a stream that is you, but is over and beyond you.

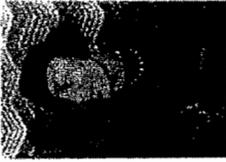
~ Katherine Dunham (2005)

APPENDIX C: Work Samples

Zora Neale Hurston

MacArthur Causeway at the Miami Beach Marina
300 Alton Road, Miami Beach, FL, 33139

Walk along the Baywalk from the 1st St. beach to the Marina and pause at the northern end to watch the sunset behind the MacArthur Causeway.



Zora Neale Hurston spent time in both Miami and Miami Beach, writing, researching, and voicing political concerns. In 1950 she lived on a boat named Challenger near what is now the Miami Beach Marina, and wrote a letter to Scribner's editor Burroughs Mitchell. In the letter she updates Mitchell on the progress of her book, *The Lives of Barney Turk*, and describes the vivid scenes surrounding her life on the boat.

Reading these excerpts from Hurston's letter to Scribner's editor Burroughs Mitchell in 1950 we can get a sense of her time on the boat and her work as a writer.

...it was impossible for me to write for the first two weeks. Then on later inspection, I had to tear up most of what I had written in that period... Now, I am feeling fine and in a working mood. Naturally, all the fish that comes into a writer's net: I am meeting a great number of characters down here on the waterfront, and the cross section of life that I am getting! It is really something. The rich and the poor and their ways and concepts... The Challenger is berthed along the MacArthur Causeway, near the 13th St. Bridge and dead across from Miami's well advertised skyline. The traffic pouring to and from Miami Beach makes a steady drone from dawn till nearly dawn again. There is a little park that I can reach in a few steps ashore, and I stroll across and pick a coconut or two that falls during high winds, or pay a visit to the sapodilla tree and pick what I find ripe... And God keeps His appointment with Miami every sundown. Berthed on the east of Biscayne Bay, I can look to the western side, which never fail to come top-side and do around sunset. Thus I get the benefit of His dashing paint brush all the way. It is just too marvelous. Burroughs... from your letter, I decided to rewrite the beginning of the book... The next fifty pages following what I am sending will deal with how Barney got to Honduras. The last part will of course detail what happened to him there... My love to your wife, Mr. Scribner, Mr. Darrow, and all...



With faithful feelings

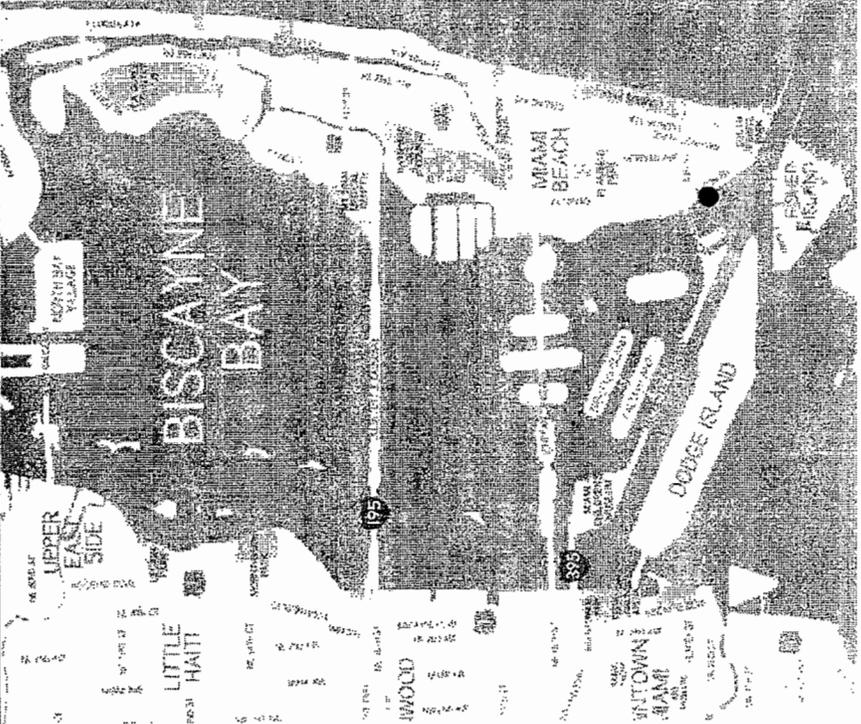
Zora (written on Saturday)

To learn more about artists who lived and worked in Miami from the 1930s - 1950s, connect with Mapping Miami on Facebook.

The website, mappingmiami.com, is coming soon!

*all image credits listed on website

The traffic pouring to and from Miami Beach makes a steady drone from dawn till nearly dawn again.
~ Zora Neale Hurston (1950)



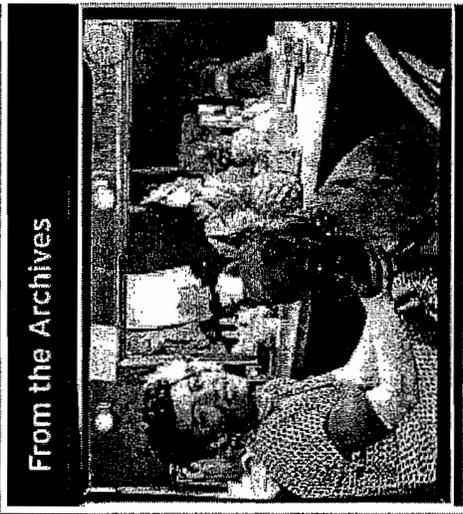
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APPENDIX C: Work Samples



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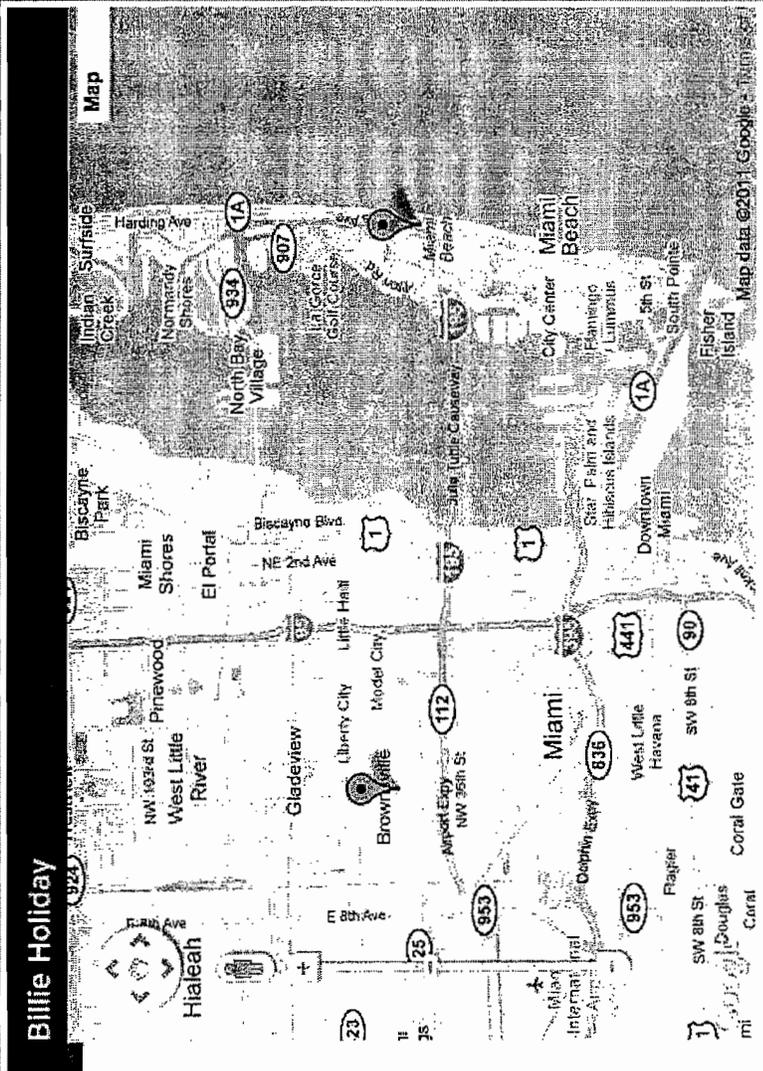


From the Archives

Places of Interest

Billie Holiday at the Fontainebleau
 Fontainebleau, 4445 Collins Avenue Miami Beach, Florida 33140 The Fontainebleau is one of the most popular hotels in Florida during the 1930s including Billie Holiday, Frank Sinatra, Katherine Dunham and Lena Horne. Work Tapelus designed this hotel which opened in 1934. It was possibly the favorite party spot of the National Register of Historic Places.

Billie Holiday at Georgetown's Tea Room
 Georgetown Tea Room, 2406 NW 51st St, Miami, Florida The tea room was established in 1940 by Georgetown's own Communist Party's headquarters. The room performed a variety of music, and the day included them from 1939 to 1940. Holiday performed at Georgetown's Tea Room, often performing at Georgetown's Tea Room.



Billie Holiday

Billie Holiday (1915 - 1959), nicknamed Lady Day, was actually born with the name Eleanora Fagan (though some sources report her birth name was Elinore Harris). To this day she is one of the best known singers of American jazz and blues, recording numerous songs including "God Bless the Child" and "Strange Fruit."

Leave a Reply

Name (required)

Mail (will not be published) (required)

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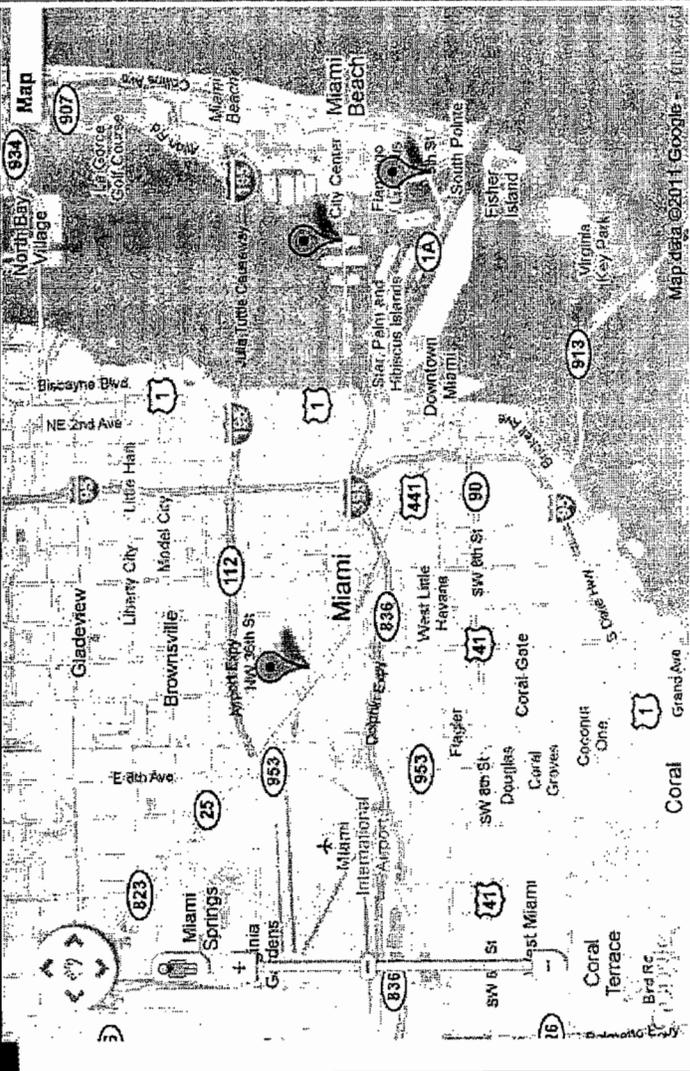
APPENDIX C: Work Samples

MAPPING MIAMI

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Zora Neale Hurston



From the Archives



Places of Interest

Zora Neale Hurston at the MacArthur Causeway

MacArthur Causeway at the Miami Beach Marina, 2000 Alton Road, Miami Beach, FL 33139. Zora Neale Hurston wrote letters to friends and supporters and his from these letters that was very sure of the place where Hurston lived and worked with the West in Miami. These letters were compiled by Gail Kopsch.

Zora Neale Hurston on the Venetian Island

16 First Terrace, S.W. Anapoula Island, Miami Beach, FL 33139

Zora Neale Hurston (1897 – 1960) was a writer, poet, dramatist, and anthropologist. She wrote one her most well-known books, *Their Eyes Were Watching God* (1937) based in Eatonville, a town about four hours north of Miami, where she spent her early years. She claims to have been born in Eatonville, Florida in 1901, but most sources show that she was actually born in Notasulga, Alabama, in 1891. Hurston studied Anthropology at Columbia University with Franz Boas, and though she was prevented from finishing her formal education she conducted extensive amounts of field research. Much of this research is now housed by the Library of Congress. Today, she is widely recognized as one of the foremost literary figures of the Harlem Renaissance for her literary work including novels and plays.

Her time in Miami and South Florida was marked by her work with the Works Progress Administration (WPA) and as a stop-over place for her frequent trips to the Caribbean and

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APPENDIX D: SAMPLE RELEASE FORM

Oral History and Documentation Release Form
for Mapping Miami

a project sponsored by Blackbird Arts and Research (EDIT AS NECESSARY)

Name of Interviewee: _____

Date of Interview: _____

I, _____, agree to be interviewed
by _____, for Blackbird Arts and
Research and Mapping Miami.

I also agree to the recording of my interview on audio/video tape and to the making of transcripts and/or tape summaries there from. I hereby give permission to Blackbird Arts and Research to make the recording, transcripts, and the tape summaries of my interview available for use by historians, scholars, and others authorized by Blackbird Arts and Research according to general archival procedures.

I also give permission to Blackbird Arts and Research to use this oral history recording, transcript, and any related documentary materials and images for all other general project purposes including, but not limited to, use in connections with exhibitions (online and in-person), publications, educational materials, websites, and public relations.

I hereby donate, transfer, and convey to Blackbird Arts and Research and Mapping Miami, subject to the conditions, if any, written below, all of my rights and title to and interest in the recording and transcript of my interview and images, including but not limited to, all copyright interests that I may have in the interview and images.

This conveyance is subject to the conditions written below, if any:

Signed

Dated

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