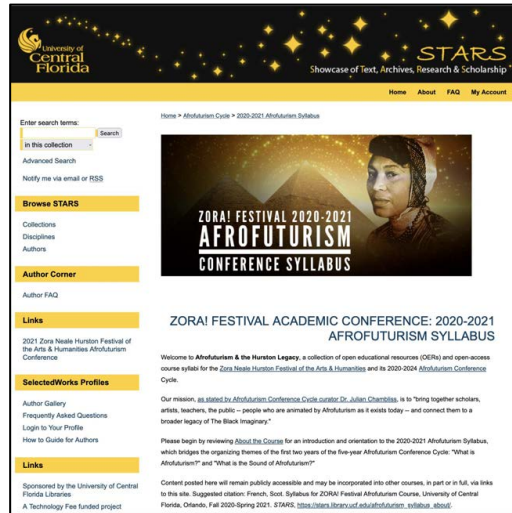


RECOVERING THE PAST, DISCOVERING THE FUTURE: ARCHIVE, COMMUNITY, & PUBLIC SCHOLARSHIP



Dr. Scot French

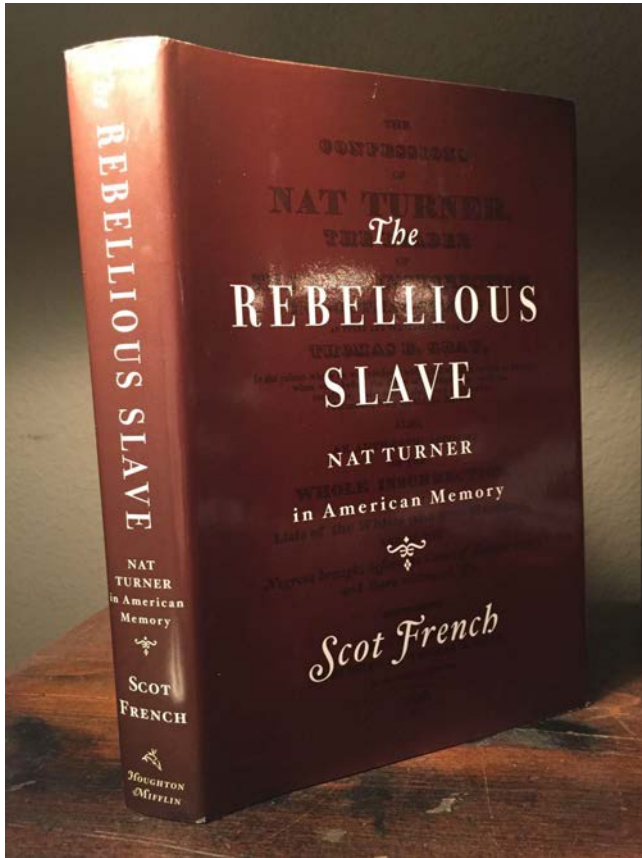
Associate Professor of History, University of Central Florida
Keynote Address, Society of Florida Archivists Annual Meeting
11 May 2022

FIRST - THANK YOU, FLORIDA ARCHIVISTS



- RESEARCH MENTORS/GUIDES
- SUPERVISORS TO STUDENT INTERNS & VOLUNTEERS
- PRESERVATION PARTNERS IN SAVING ENDANGERED COLLECTIONS





1994-2000: Archival Research for Dissertation

2004: *The Rebellious Slave: Nat Turner in American Memory* Published

2021: My reunion with Minor T. Weisiger, retired Archives Research Services Coordinator at the Library of Virginia in Richmond

Item Details

[Return to search results](#)

Research Files for the Rebellious Slave, Nat Turner in American Memory



French, Scot

Creator: French, Scot

Format: Manuscript/Archive

Availability: On shelf

Library: Special Collections

Location: Special Collections Stacks

Call Number: MSS 15050 (10 Boxes)

Language: English

Subject: 1. French, Scot -- Rebellious slave, Nat Turner in American memory
2. Turner, Nat -- 1800?-1831 -- Electronic information resources
3. Tour guides (Persons)
4. Monticello (Va.)

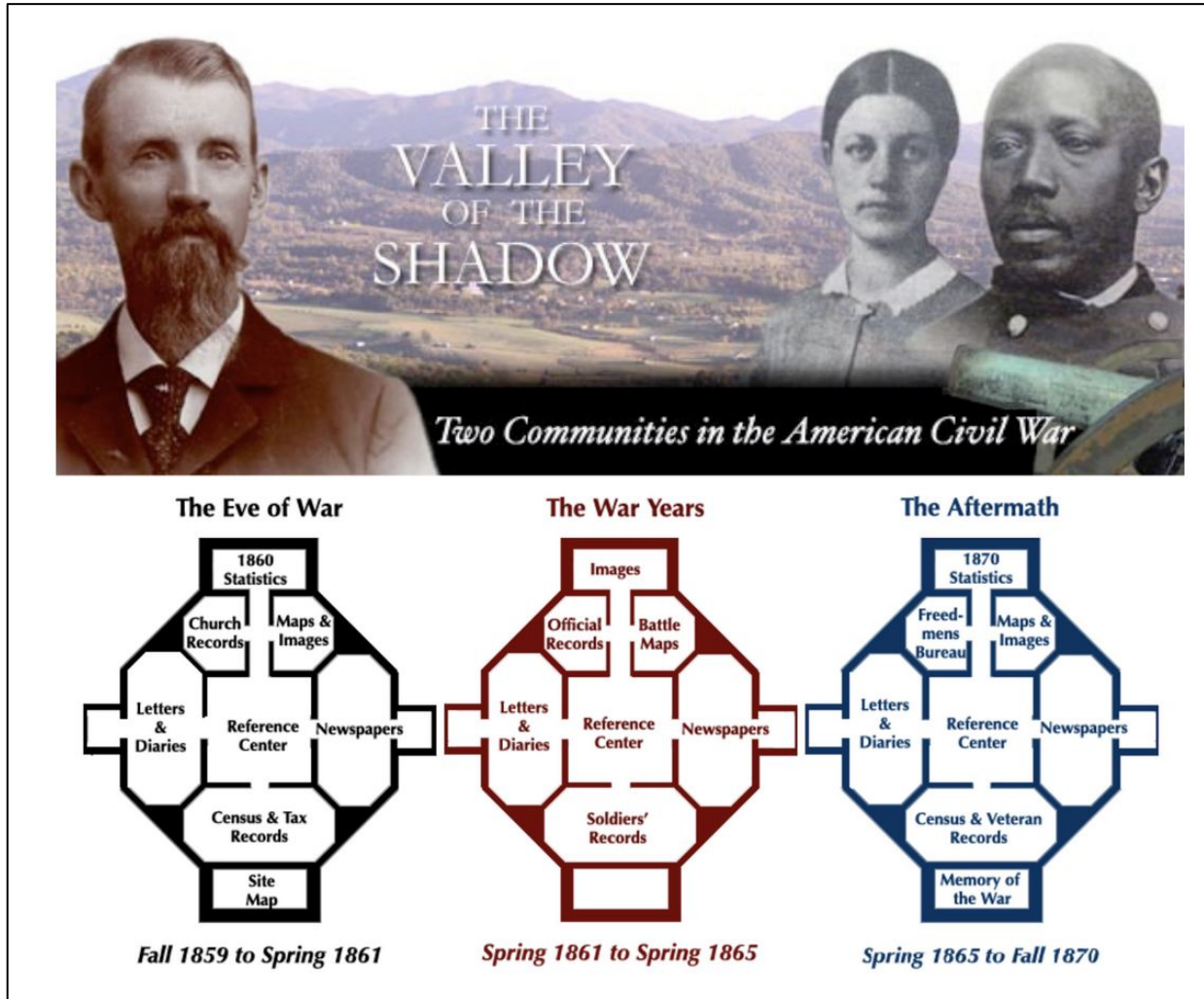
Summary: The collection also contains a manual for Monticello tour guides and supplementary material, 1987-1995.

Description: 9 cu. ft.

Arrangement: Box 1: 1830s-1865. -- Box 2: 1865-1920s. -- Box 3: 1930s-1950s. -- Box 4: 1950s-1950s -- Box 5: 1980s-2000s #1. plus 1 folder 1900-1945. -- Box 6: 1980s-2000s #2. plus 1 folder 1940-1970.

Today I'd like to focus on the ever-expanding partnership of historians and archivists in building sustainable digital repositories for teaching, research & community engagement.

1993: My Introduction to Digital History / Electronic Archives as GRA on Edward L. Ayers Pioneering “Valley of the Shadow” Civil War Project



“A Digital Civil War” By the Numbers

153,572 individual census records

15,864 pages of newspapers covering 55 years

6,430 dossiers of individual soldiers

3,956 church records

1,786 individual letters

1,500 reports from the armies

816 Freedmen's Bureau documents

152 memory of the war articles

138 battle records

106 Southern Claims Commission petitions

47 GIS maps

40 diaries

VALLEY PROJECT LEGACIES I:

Collaborating with Local Archives/Historical Societies
to “Harvest” Artifacts from Family Collections
for Digitization & Web Display Only



Ayers on Origin of “History Harvests”:

“I wanted to find materials no one had seen before, diaries and letters locked away in family collections. ...

“Our friends at the Woodrow Wilson birthplace in Staunton eagerly agreed to cosponsor **what we called a History Harvest in the fall of 1994 . . .** We set up shop at the Wilson birthplace and waited. And we got some useful materials, a diploma from a local girls’ school and a poster about deserters in the Confederacy.”

VALLEY PROJECT LEGACIES II: Sustaining Born-Digital Scholarship w/ University Library Support

UNIVERSITY OF VIRGINIA LIBRARY
Digital Curation Services

Valley of the Shadow

Overview

The University of Virginia Library is interested in supporting and collecting digital scholarship of the highest caliber and providing the same level of public and research access that is possible for library materials collected in more traditional ways. The opportunity to collect, disseminate and preserve "The Valley of the Shadow" by the Digital Curation Services group has been a successful experiment; one in which new technologies have been implemented, professional relationships across the university have been forged and best practices documentation has been created which will provide a framework for SDS projects of the future.

The goal of this project was one in which "The Valley of the Shadow" would be collected by the Library and disseminated digitally through the Library's managed content environment (LMC). Generally stated, this goal would be met by completing the following:

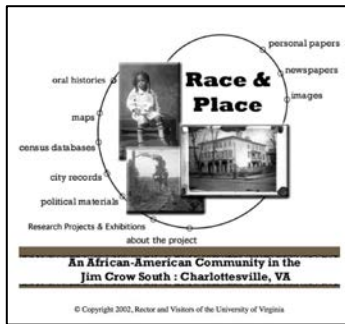
- Consolidate the files from three servers onto one Library server, removing duplicative files and applications
- Update and normalize the encoding and formats of the content files
- Update the technology used for the delivery applications, primarily searching

The Library has made every attempt to collect "The Valley of the Shadow" at a service level commensurate with the technical specification of each digital object. The end result of this action has meant that some objects will be more easily preserved over the long-term than others, i.e. materials based on the Library's digital object and metadata creation standards. Not all "The Valley of the Shadow" digital materials were created adhered to Library standards. Throughout the project to collect and deliver "The Valley of the Shadow," a conscious effort was made to retain the look and feel of the original archive.

- Sustaining Digital Scholarship: The Valley Project, 2014
<https://web.archive.org/web/20141010164712/http://www.digitalcurationsservice.org/sustaining-digital-scholarship/valley-of-the-shadow/>
- Jennifer Howard, "Born Digital Projects Need Attention to Survive," Chronicle of Higher Education, Jan. 6, 2014.
<http://chronicle.com/article/Born-Digital-Projects-Need/143799/>

The Valley project was completed in 2007 and transferred from VCDH to the University of Virginia Library. The process of archiving such a massive digital project, created over more than a decade, involved a team of digital librarians and broke new ground in the field of digital scholarship. How do you preserve/archive a digital history project so that it can be accessed and referenced by scholars long after its authors have moved on and the center that built and maintained/updated it ceases to exist?

My Own Digital/Public History Portfolio

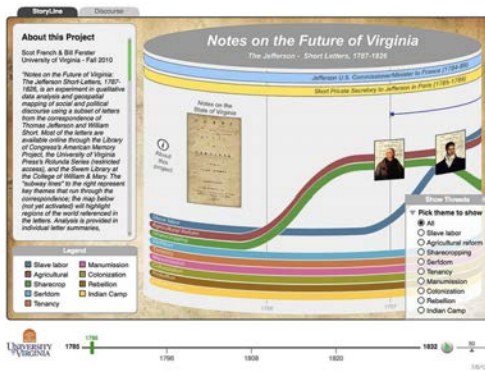


1998-2006 –Associate Director, Carter G. Woodson Institute for African & African-American Studies; Co-Founder/Director, Center for the Study of Local Knowledge

- Race & Place: An African American Community in the Jim Crow South

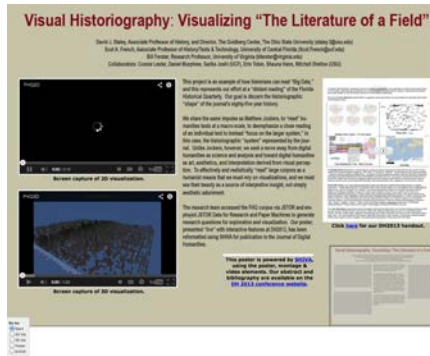
2006-2010 – Director, Virginia Center for Digital History

- Jefferson's Travels
- Vinegar Hill: An Urban Renewal Memoryscape
- Morven Farm as Cultural Landscape
- Notes on the Future of Virginia: The Correspondence of Thomas Jefferson and Wm. Short, 1785-1826



2010-Present – Associate Professor, Digital & Public History, University of Central Florida

- Visual Historiography: Visualizing the Literature of a Field
- UCF-NCA Veterans Legacy Program - Data Visualizations
- Spatial Biography: The Lost Worlds of J. Francis Robinson





University of Central Florida
STARS
Showcase of Text, Archives, Research & Scholarship

Home About FAQ My Account

Enter search terms: Search

in this collection

Advanced Search

Notify me via email or RSS

Browse STARS

Collections
Disciplines
Authors

Author Corner

Author FAQ

Links

2021 Zora Neale Hurston Festival of the Arts & Humanities Afrofuturism Conference

SelectedWorks Profiles

Author Gallery
Frequently Asked Questions
Login to Your Profile
How to Guide for Authors

Links

Sponsored by the University of Central Florida Libraries
A Technology Fee funded project

Home > Afrofuturism Cycle > 2020-2021 Afrofuturism Syllabus

ZORA! FESTIVAL 2020-2021 AFROFUTURISM CONFERENCE SYLLABUS

ZORA! FESTIVAL ACADEMIC CONFERENCE: 2020-2021 AFROFUTURISM SYLLABUS

Welcome to **Afrofuturism & the Hurston Legacy**, a collection of open educational resources (OERs) and open-access course syllabi for the *Zora Neale Hurston Festival of the Arts & Humanities* and its 2020-2024 *Afrofuturism Conference Cycle*.

Our mission, as stated by *Afrofuturism Conference Cycle* curator Dr. Julian Chambliss, is to "bring together scholars, artists, teachers, the public -- people who are animated by Afrofuturism as it exists today -- and connect them to a broader legacy of The Black Imaginary."

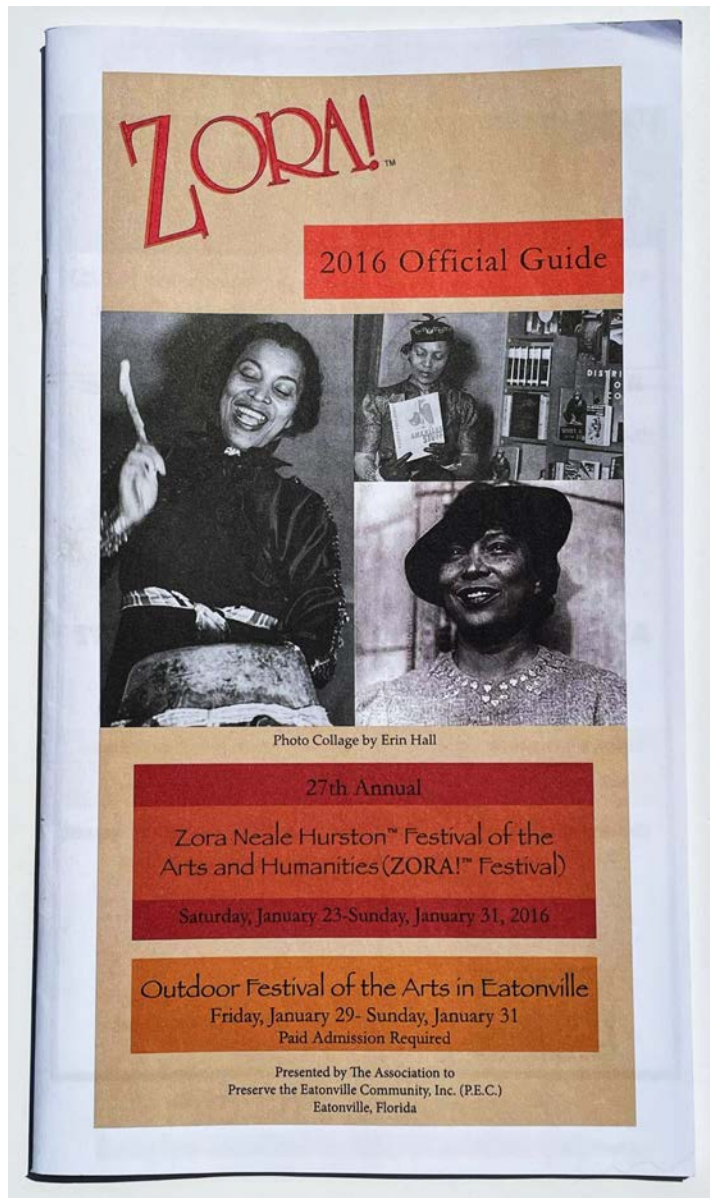
Please begin by reviewing [About the Course](#) for an introduction and orientation to the 2020-2021 Afrofuturism Syllabus, which bridges the organizing themes of the first two years of the five-year Afrofuturism Conference Cycle: "What is Afrofuturism?" and "What is the Sound of Afrofuturism?"

Content posted here will remain publicly accessible and may be incorporated into other courses, in part or in full, via links to this site. Suggested citation: French, Scot. Syllabus for ZORA! Festival Afrofuturism Course, University of Central Florida, Orlando, Fall 2020-Spring 2021. STARS. https://stars.library.ucf.edu/afrofuturism_syllabus_about/

For the past two years, I've been working closely with Michigan State University historian **Julian Chambliss** and UCF Public History Graduate Assistant / Florida Tech University Archivist **Anna Kephart Norris** to devise a sustainable system for archiving materials associated with the annual Zora Neale Hurston Festival of the Arts & Humanities (est. 1990) and its current Afrofuturism Cycle (2020-24).

Our efforts began in 2016, when Julian (then at Rollins) and I (representing UCF) joined the Festival's Academics Committee at the invitation of N.Y. Nathiri.

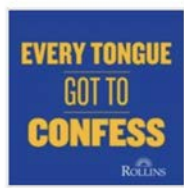
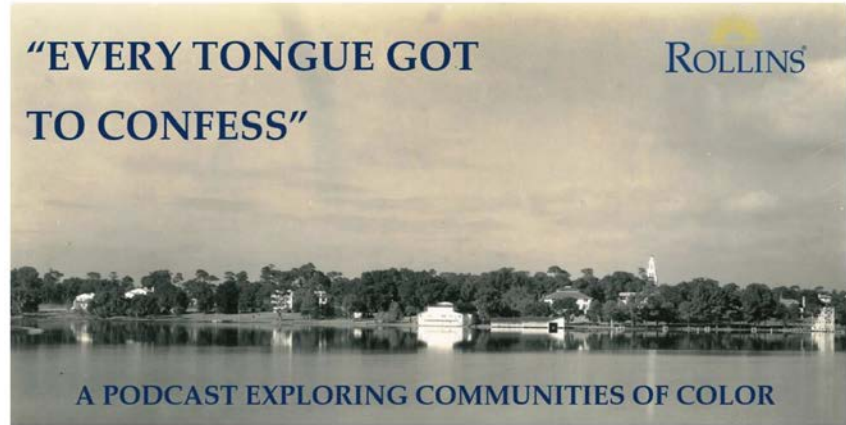
Ms. Nathiri wanted us to play a role in shaping the future of the annual conference, **then in its 27th year.**





Julian and I advocated for expanded use of the ZORA! Festival's website to share/archive programs, talks, etc. We quickly found, however, that our own University libraries offered more sustainable, open-access options for building community archives.

2017: Julian & my UCF colleague Robert Cassanello launched podcast series featuring Festival presenters. Episodes aired on WPRK radio to promote Festival in community; archived in Rollins Scholarship Online.



Every Tongue Got to Confess: Podcast #18
Julian Chambliss, Robert Cassanello, and Nandni Verma
 Michelle Robinson speaks about her research projects with graduate students and community members in Hobson City – the first self-governed black municipality in the state of Alabama.



Every Tongue Got to Confess: Podcast #19
Julian Chambliss, Robert Cassanello, and Nandni Verma
 Porsha Dossie discusses her research on uncovering the hidden history of vibrant African American communities in historic Seminole County, Florida. She used a range of digital and traditional methodologies to achieve her final project, which was an online collection of stories and artifacts.



Every Tongue Got to Confess: Podcast #20
Julian Chambliss, Robert Cassanello, and Nandni Verma
 Carlene Jackson speaks about the National Urban Housing and Economic Community Development Corporation, a non-profit organization that works to implement a comprehensive approach to fighting poverty in urban areas through affordable housing, home ownership, and life skills trainings for those with barriers to employment.



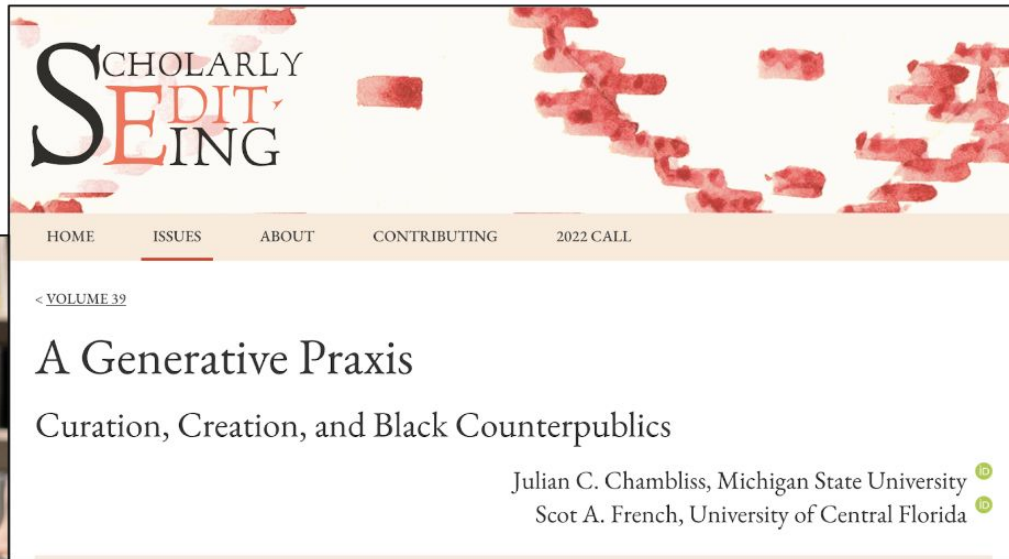
Every Tongue Got to Confess: Podcast #21
Julian Chambliss, Robert Cassanello, and Nandni Verma
 Scott French discusses the importance of finding and preserving history in local communities of color. At the Zora Festival in 2017, he led several students in their research projects about real-life, local, and important community history initiatives. Dr. French and his students use digital storytelling tools to magnify the narratives of the communities they partner with.



Recovering Community Narratives I—Mapping Black Imaginaries and Geographies through the ZORA! Festival: Julian Chambliss

In our recently published co-authored essay, Julian reflected on his role in the ZORA! Festival’s digital/social media turn:

“As a member of the Academics Committee for the Zora Festival, I was an active participant in the development of the Festival program. I could align the podcast with the organization’s goal for the event. Notably, Cassanello’s innovative podcast projects promoted a model of engagement with local community archives and provided crucial technical support recording interviews.”



Recovering Community Narratives I—Mapping Black Imaginaries and Geographies through the ZORA! Festival: Julian Chambliss

“Olin Library archivists Wenxian Zhang and Rachel Walton supported our project by utilizing the institutional repository to store the podcast episodes.”

“Rollins Scholarship Online (RSO) – a bepress Digital Commons – served as a digital home that offered important stability to ensure that the podcast was discoverable and available across the internet while providing important analytics.”

THE 29TH ANNUAL ZORA NEALE HURSTON FESTIVAL OF THE ARTS AND HUMANITIES (2018), THE COMMUNITIES CONFERENCE PHOTO ARCHIVE

Plenary session at Rollins of Charles M. Blow
Charles M. Blow



[View More](#)

First presented in 1990, the ZORA!™ Festival is a multi-day, multi-disciplinary, inter-generational event composed of public talks, museum exhibitions, theatrical productions, arts education programming, and a 3-day Outdoor Festival of the Arts.

The event takes place primarily in Eatonville, Florida (10 miles north of Orlando) and throughout Orange County. For more information about past and future festival events go to <https://zorafestival.org/>.

Traditionally, some of the event programming for the festival is held on Rollins College's campus and involves collaboration with Rollins faculty, staff, and/or students.

[Follow](#)

[Switch View to List](#) [View Slideshow](#)



2018: Julian adds **Photo & Audio Archives** to Rollins Scholarship Online; creates new ZORA! Festival **Community Engagement & Collaboration Collection**

THE COMMUNITIES CONFERENCE AUDIO ARCHIVE

[Follow](#)

[Switch View to Grid](#) [View Slideshow](#)



Education of College Campuses

Kennedy Butler, Emily Russell, Oriana Jimenez, Davita Bonner, and AJ Chrisolm

The speakers discuss ways to help less privileged students, some of whom were traumatized sexually and abused, and the culture differences that some minority students may face. They mention issues such as senioritis that students deal with. Having back up plans are important such as choosing a minor.



Options in Education

Letecia Foster, John Wright, and Kennedy Butler

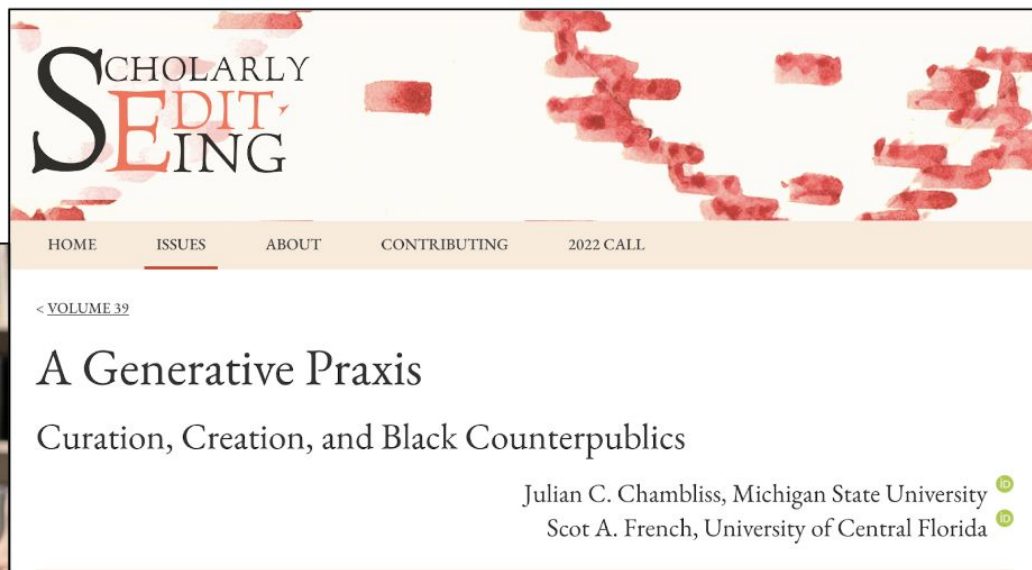
The speakers discuss current actions that are being taken towards improving the quality of education, as well as strategies that could be further implemented. The public school grading system is discussed and the criteria that is related to ranking the schools, specifically the nine characteristics of a high performing school are explained. One of the strategies that is being implemented is providing internships and allowing UCF and Rollins students majoring in education to be substitutes at elementary schools.



Economic Development Panel Models

Dr. Walter Greason, Ed Jones, and Kennedy Butler

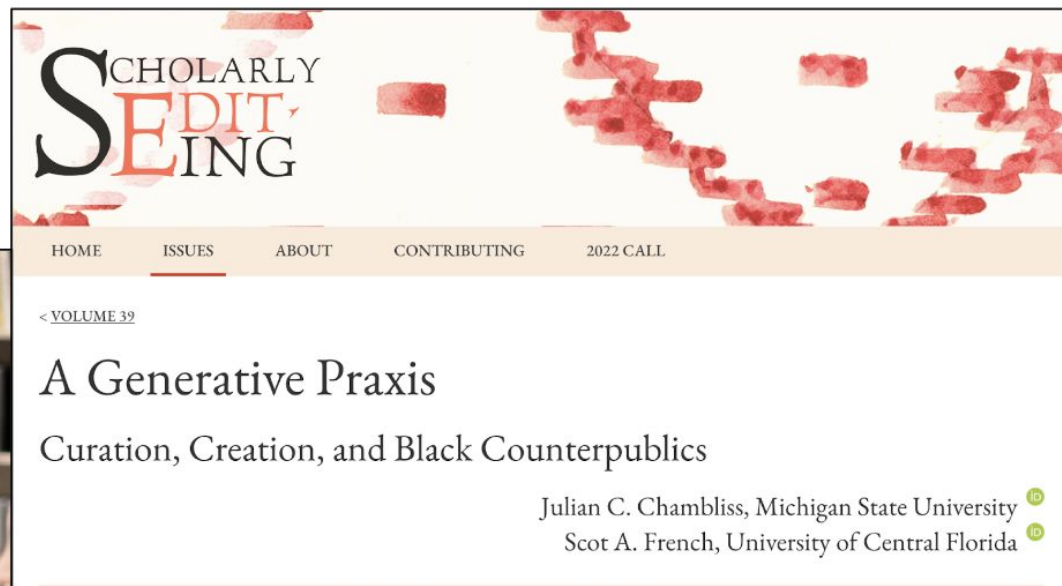
The speakers discuss stories and strategies of successful individuals who are a minority. They evaluate models such as capitalism and talk about other potentially new models that could bring greater benefits to society. The story of Andre McKenzie, an orphan who started a real estate firm and who has now acquired several properties is mentioned.



Recovering Community Narratives I—Mapping Black Imaginaries and Geographies through the ZORA! Festival: Julian Chambliss

Julian on Resources / Institutional Support / Skills Training:

*“As coordinator of the African and African American Studies minor, I utilized **program resources** such that **undergraduate work-study students** completed the process of uploading these materials to the RSO. Importantly, this institutional support also **trained student workers in the data research skills** necessary to complete these **significant projects in cultural recovery.**”*



Recovering Community Narratives I—Mapping Black Imaginaries and Geographies through the ZORA! Festival: Julian Chambliss

Julian on Open Access Model for Community Archive Initiatives

*“While in an institutional home (Rollins Scholarship Online), this larger collection is inspired by a community archive initiative that highlights the ways that **marginalized communities can resist erasure through archiving and documentation**. Key to this model are the **affordances of an open-access model that lowers the barriers to access for PEC and interested users around the world.**”*





SCHOLARLY
EDITING

HOME ISSUES ABOUT CONTRIBUTING 2022 CALL

< VOLUME 39

A Generative Praxis

Curation, Creation, and Black Counterpublics









Julian C. Chambliss, Michigan State University 
Scot A. French, University of Central Florida 

Recovering Community Narratives I—Mapping Black Imaginaries and Geographies through the ZORA! Festival: Julian Chambliss

Julian on His Departure from Rollins / Implications for Archive

*“My departure from Rollins College in 2018 meant that my **digital collaboration with the ZORA! Festival came to an end. These collections endure with metadata generated from RSO; significantly, they demonstrate the vital ways in which such conversations can continue to inform and educate.**”*

Our Academics Committee

 <p>Scot French, Ph.D. Committee Chairman Department of History University of Central Florida Orlando</p> <p>View Profile</p>	 <p>Julian C. Chambliss, Ph.D. Michigan State University Lansing</p> <p>View Profile</p>	 <p>Jason Gregory, MFA Department of English University of Central Florida Orlando</p> <p>View Profile</p>	 <p>Anna Lillios, Ph.D. Department of English University of Central Florida Orlando</p> <p>View Profile</p>
 <p>Aman Nadhiri, Ph.D. Department of Languages and Literature Johnson C. Smith University</p> <p>View Profile</p>	 <p>Christopher Peace, Ph.D. Candidate Associate Member University of Kansas Lawrence</p> <p>View Profile</p>	 <p>Trent Tomengo, MFA Humanities Department Seminole State College of Florida Sanford</p> <p>View Profile</p>	 <p>Clarissa West-White, Ph.D. Reference Librarian/Instructor Bethune-Cookman University Daytona Beach</p> <p>View Profile</p>

With Julian's departure for Michigan State responsibility for local organizing – including recording & digital archiving – of the annual ZORA! Festival Academic Conference fell to me. Additionally, with the start of a new thematic cycle, I assumed the role of 2020-2024 Academics Committee chair.



Fortunately UCF has been a longstanding sponsor of the ZORA! Festival, with critical support from past Dean Jose Fernandez, current Dean Jeff Moore and **Executive Associate Dean Lyman Brodie** (above, left) of the College of Arts & Humanities.

2020-2024 ZORA! Festival Afrofuturism Cycle Year-One: “What is Afrofuturism”?



- Held at UCF Downtown
- Four keynote speakers
- 100 registered participants
- Some social media, still photography but no official video or audio recordings of proceedings
- Podcast interviews conducted as recap/bridge to following year



Feb. 2020: In post-conference review, Dean Brodie praised the intellectual dynamism of our Afrofuturism program; lamented the limited reach of face-to-face event; pledged institutional/financial support for livestream broadcast/media capture for future conferences.

2020-21: A Pandemic-Fueled Transition To Hybrid Virtual Conference With Open Access Syllabus & 1-Credit UCF Course

March 2020: Pandemic shuts down all face-to-face programming; Festival's National Planners discuss possibility of no f2f conference events next year

My pitch: Make Festival a year-round open-access “Course,” with annual conference a featured event (hybrid or web-only). Create course materials that can be easily accessed and readily adapted for classes at UCF or other institutions. Put archived media to use now, not later. Model potential use in classroom teaching.

September 2020: My new 1-credit Festival course (AFA 3600: Afrofuturism and the Hurston Legacy”) is approved and submitted for curriculum review; work begins on open-access syllabus.

Inspiration: Edward L. Ayers, “Does Digital Scholarship Have a Future?” *Educause Review* (2013)



“The articles and books that scholars produce today bear little mark of the digital age in which they are created. Thus the foundation of academic life—the scholarship on which everything else is built—remains surprisingly unaltered.”

Q: Can't the same be said today for academic conferences?

AYERS MAKES STRONG CASE FOR
GENERATIVE DIGITAL SCHOLARSHIP

“scholarship that builds ongoing, ever-growing digital environments even as it is used”

(1) framed with significant disciplinary questions in mind,

(2) offers scholarly interpretation in multiple forms as it is being built, and

(3) invites collaborators ranging from undergraduate students to senior researchers to public historians.

Dr. Regina Bradley
Kennesaw State

Dr. Paul Ortiz
University of Florida

Dr. Toniesha Taylor
Texas Southern

Dr. Erik Steinskog
Univ. of Copenhagen

Dr. Julian Chambliss
Michigan State

AFROFUTURISM: WHAT IS ITS SOUND?

UCF CHDR

A 2-DAY VIRTUAL CONFERENCE
Friday-Saturday, Jan. 29-30, 2021
Register at ZoraFestival.org

ZORA! 2021
HYBRID SPECIAL EVENT
WITH BOTH IN-PERSON & VIRTUAL PROGRAMMING

UCF | **College of Arts and Humanities**
UNIVERSITY OF CENTRAL FLORIDA

ZORA! FESTIVAL 2020-2024
AFROFUTURISM
CONFERENCE CYCLE

“Afrofuturism - What is its Sound?”
Friday, Jan. 29 - Saturday, Jan. 30
2021 ZORA! Festival of the Arts & Humanities

How could we ensure that the knowledge shared and discussion generated by the 2021 ZORA! Festival Afrofuturism Conference would remain accessible beyond this 2-day live event and – **in the spirit of generativity** – contribute to digital pedagogy and scholarship moving forward? What platform should we use for the Syllabus

Enter search terms:

Search

in this repository

[Advanced Search](#)

[Notify me via email or RSS](#)

Browse STARS

[Collections](#)

[Disciplines](#)

[Authors](#)

Author Corner

[Author FAQ](#)

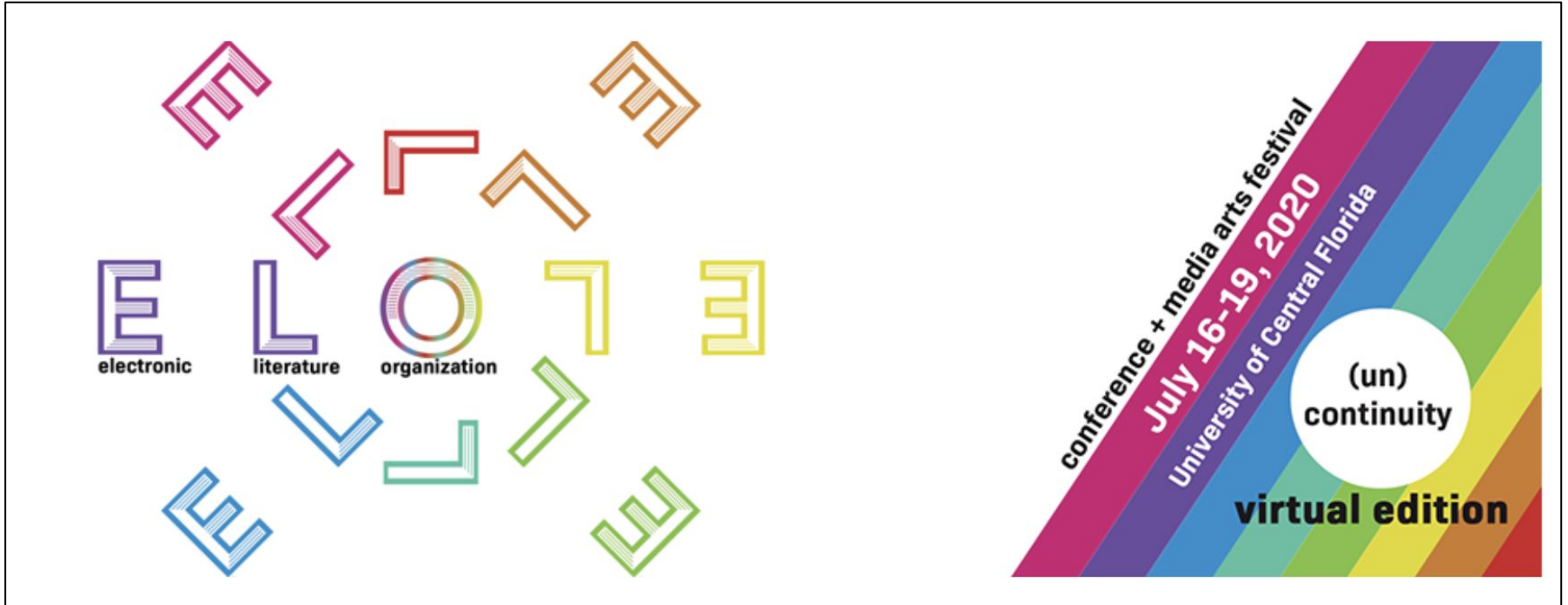
Welcome to STARS!

UCF's Showcase of Text, Archives, Research & Scholarship exists to publicize, disseminate, and provide ready access to works by, for, and about the University of Central Florida. Administered by the UCF Libraries, STARS is available to host and promote research, creative activity, and institutional outputs to...

- ▣ Ensure persistent access to your work
- ▣ Increase discovery of UCF scholarship and creative endeavors
- ▣ Foster scholarly collaborations with colleagues
- ▣ Document and record UCF's history and progress
- ▣ Discover open access materials and projects created by UCF authors
- ▣ Allow you to share your work while retaining your copyright. If you own the copyright to your work, the copyright for materials uploaded to STARS remains with you.

The repository is currently accepting submissions by all faculty, staff, students and affiliates of UCF wishing to share their work with a worldwide audience. Contact us at STARS@ucf.edu with any comments, questions, or suggestions. [Read more.](#)

For us, the UCF Libraries' STARS Repository provided a ready solution. As described on its About page, the **Showcase of Text, Archives, Research and Scholarship** exists to “publicize, disseminate, and provide ready access to works by, for, and about the University of Central Florida.”




I knew that STARS housed UCF theses and dissertations and that some faculty had used it to display curated research and teaching materials. What opened my eyes to the site anew, in the midst of planning for the Syllabus, was the repository's creative repurposing by organizers of another pandemic-disrupted conference:

The 2020 Electronic Literature Organization (ELO) Conference and Visual Media Festival.

PlumX Metrics Sign in ?

Embed PlumX Metrics



Before the Byte, There Was the Word: Exploring the Provenance and Import of the "Computer Word" for Humans, for Digital Computers, and for Their Relations

Publication Year: 2020

113 | 8

Usage | Social Media

Home

Overview

Highlights


Twitter

Metrics Details

USAGE	113
Abstract Views	94
Digital Commons	94
Downloads	18
Digital Commons	18
Plays	1
Digital Commons	1
SOCIAL MEDIA	8
Tweets	8
Twitter	8

Most Recent Tweet

See all tweets >



Duncan Friend
@LumpenData

Talk: Before the Byte, There Was the Word: Exploring the Provenance and Import of the "Computer Word" for Humans, for Digital Computers, and for Their Relations (2020) - from @what_is_writing

stars.library.ucf.edu/elo2020/asynch...

Artifact Description

Unlike the terms bits and bytes, the origins of which have been documented via the print record (bits in reference to the operations of digital computation machines dates from a January 9, 1947 Bell Labs Memo drafted by John W. Tukey and byte from a June 11, 1956 IBM memo drafted by Werner Bucholz), the term "computer word" has received much less attention in recent scholarship in the histories of computing(s) and in the digital humanities. In computer science, the "word" or "computer word" is a data set number of bits and is hardware de...

Show more v

Bibliographic Details

REPOSITORY URL: <https://stars.library.ucf.edu/elo2020/asynchronous/talks/11>

Working with a web designer, ELO organizers customized the STARS Digital Commons installation to double as a presentation platform and a conference archive. Not only could STARS accommodate our open-access syllabus, it could also host Conference-generated digital media (videos, etc.) with associated metadata AND provide PlumX metrics on abstract views and downloads.

**So how hard could it be
to turn a conference
into a 1-credit course /
open-access syllabus?**

Syllabus Schedule

The course consists of weekly Conversations & Explorations leading up to, through, and beyond the live-streamed [2021 Afrofuturism Conference](#). We invite you to participate in this ongoing Conversation/Exploration and make plans to attend the [2021 Afrofuturism Conference](#) scheduled for Jan. 28-29, 2021!

New materials will be released each week, beginning Nov. 1, 2020. You can find a link to each week's content on this page as it is published.

Part I: Reflecting on the 2020 ZORA! Festival Conference Theme: What is Afrofuturism?

- **Week 1** - [Podcast Interview with Dr. Julian Chambliss on Afrofuturism and the Zora Neale Hurston Festival: 2020 Afrofuturism Conference Participant Interview Clips](#) (Released 11/1/2020)
- **Week 2** - [Webinar on Afrofuturism with Dr. Julian Chambliss, Dr. Phillip Cunningham, and Trent Tomengo](#) (Released 11/8/2020)
- **Week 3** - [Podcast Interview with Dr. Kinitra Brooks: The Roots of Afrofuturism](#) (Released 11/15/2020)
- **Week 4** - [Podcast Interview with Dr. Isiah Lavender III: The Search for an Afrofuturist Legacy](#) (Released 11/22/2020)
- **Week 5** - [Podcast Interview with Dr. Reynaldo Anderson: The Black Speculative Tradition](#) (Released 11/29/2020)
- **Week 6** - [Podcast Interview with Dr. Michele Tracy Berger: The Afrofuturist Aesthetic](#) (Released 12/6/2020)
- **Week 7** - [Webinar with Dr. Julian Chambliss and Dr. Kinitra Brooks](#) (Released 12/13/2020)
- **Week 8** - [Podcast Interview with Maurice Broaddus: The Space to Dream](#) (Released 12/20/2020)
- **Week 9** - [Podcast Interview with Dr. Chesya Burke: Reimagining the Future](#) (Released 12/27/2020)
- **Week 10** - [Podcast Interview with P. Djèlí Clark: Retrofuturism](#) (Released 1/3/2021)
- **Week 11** - [Podcast Interview with Tenea D. Johnson: Building Black Future Worlds](#) (Released 1/10/2021)
- **Week 12** - [Podcast Interview with Dr. Iheoma Nwachukwu: The Reality of Afrofuturism](#) (Released 1/17/2021)
- **Week 13** - [Dr. Julian Chambliss's Spotify Playlist on The Sound of Afrofuturism: Mapping the Sonic Imagination](#) (Released 1/24/2021)

Part II: "Live" From the 2021 ZORA! Festival Academic Conference Program: What is the Sound of Afrofuturism?

- **Week 14** - Please join us for the [2021 ZORA! Festival Academic Conference, 1/29-1/30/2021](#)
- **Week 15** - [Dr. Regina N. Bradley on Hip Hop, OutKast, and Black Culture and Identity in the Post-Civil Rights South](#) (Released 2/7/2021)
- **Week 16** - [Dr. Eric Steinskog, Keynote Speaker, on Speculative Sounds: Aural History, Sonic Fiction, and Afrofuturism](#) (Released 2/14/2021)
- **Week 17** - [Dr. Paul Ortiz, Keynote Speaker, on Oral History, Zora Neale Hurston, and the Black Freedom Struggle through Storytelling and Song](#) (Released 2/21/2021)
- **Week 18** - [Dr. Toniesha Taylor, Keynote Speaker, on "Mocked to Death by Time": Zora Neale Hurston as the Sound of Afrofuture Present Past to Future Past](#) (Released 2/28/2021)
- **Week 19** - [Panel Discussion on What is the Sound of Afrofuturism?](#) (Released 3/7/2021)

Part III: Reflecting on the 2021 Afrofuturism Conference Theme: What is the Sound of Afrofuturism?

- **Week 20** - [Afrofuturism Exhibit](#) (Released 3/14/2021)
- **Week 21** - [Sun-Ra](#) (Released 3/21/2021)
- **Week 22** - [Janelle Monae](#) (Released 3/28/2021)

Challenge #1:


Devising a 22-Week Open-Access Course Schedule/Syllabus Culminating in 2-Day Hybrid In-Person/ Livestreamed Conference

Our Strategy: First recap the 2020 conference (“What Is Afrofuturism?”) using available digital media – **interviews, podcasts, webinars.** Then integrate presentations from 2021 conference (“Afrofuturism: What is its Sound?) and other referenced materials.

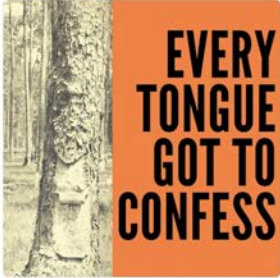
Panel Presenters, Zora Neale Hurston Festival of the Arts & Humanities 2020 Afrofuturism Conference

[Rhea Posey](#), *Association to Preserve the Eatonville Community, Inc.*
[Nulieta John](#), *Association to Preserve the Eatonville Community, Inc.*

Contributors
Tiffany Pennamon, Richard T. Reep, Kathryn Polizzi, Dr. Piper Kendrix Williams



Apple Podcasts Preview



Every Tongue Got to Confess Podcast
Julian Chambliss
Education
★★★★★ 5.0 • 6 Ratings
[Listen on Apple Podcasts](#)

DEC 23, 2020
Iheoma Nwachukwu and the Reality of Afrofuturism
During the 2020 Zora Neale Hurston Festival of the Arts and Humanities, interviewer Kimberly Williams talked with Iheoma Nwachukwu about Afrofuturism. Nwachukwu is a fiction writer and poet from Nigeria. In this conversation, Nwachukwu reflects on the realities of African culture captured by...
[PLAY](#) 29 min

DEC 17, 2020
Tenea Johnson and Building Black Future Worlds
During the 2020 Zora Neale Hurston Festival of the Arts and Humanities, interviewer Grace Chun talked with Tenea Johnson about Afrofuturism. Johnson is a speculative fiction author, poet, and musician. She is the author of several books, including Smoketown: A Novel as well as Starting Fricti...
[PLAY](#) 24 min

DEC 10, 2020
Phenderson Djeli Clark and a Retro-Afrofuturism
During the 2020 Zora Neale Hurston Festival of the Arts and Humanities, interviewer Grace Chun talked with Phenderson Djeli Clark about Afrofuturism. Clark is a writer of speculative fiction, including The Black God's Drums and The Haunting of Tram Car 015. In this conversation, he recounts the co...
[PLAY](#) 35 min

DEC 2, 2020
Chesya Burke and Reimagining the Future
During the 2020 Zora Neale Hurston Festival of the Arts and Humanities, interviewer Tiffany Pennamon talked with Chesya Burke about her work in Afrofuturism. Burke is an editor, educator, and author of comic books and speculative fiction, including The Strange Crimes of Little Africa, and Let...
[PLAY](#) 22 min

Relevant Library & Academic Journal Resources

CARL S. SWISHER LIBRARY RESEARCH SERVICES

Carl Swisher Library LibGuides Afro-Futurism Afrofuturism

Afro-Futurism: Afrofuturism

An overview of items in the library's collection that will allow those interested to gain footing in the discipline and increase knowledge of the African Diaspora's place in graphic novels and comic books.

Search This Guide Search

AFROFUTURISM



To see more of Mosek Bowman's illustrating Us Black to the Future, click [HERE](#)

Af-ro-fu-tur-ism
/əˈfrɔʊtʃɜːrɪzəm/
noun

1. a movement in literature, music, art, etc., featuring futuristic or science fiction themes which incorporate elements of black history and culture (dictionary.com).
2. a cultural aesthetic, philosophy of science, and philosophy of history that explores the developing intersection of African/African Diaspora culture with technology (Wikipedia).

THIRD STONE devoted to **Afrofuturism** and other modes of the **Black Fantastic**

Journal Home
About This Journal
Editorial Board
Policies

Submit Article

Most Popular Papers

Receive Email Notices or RSS

Select an issue:
All Issues Browse

Enter search terms:
In this journal Search

Advanced Search

ISSN : 2688-6510

Home > THIRDSTONE

Follow

Third Stone Journal is devoted to Afrofuturism and other modes of the Black Fantastic. The genesis of its idea was the creation of a platform to demonstrate digital humanities by selecting a subject matter that was apropos to the "discipline." Third Stone is therefore intended as a starting place for a necessary conversation on literature, art, music, digital content, popular culture, and more that seeks to inject activism by advocating for the removal of obstacles that have habitually stifled and/or silenced people of African descent, their imagination, and things produced as a result.

ISSN 2688-6510

**Current Issue: Volume 2, Issue 1 (2021)
Sonic Afrofuturism**

Conversations

- PDF Recalling the (Afro)Future: Collective Memory and the Construction of subversive Meanings in Janelle Monáe's Metropolis-Suites
Anders Lijedahl
- PDF Editor's Corner: Sound Carries
Julian Chambliss
- PDF Give Me Liberty or Give Me (Double) Consciousness: Literacy, Orality, Print, and the Cultural Formation of Black American Identity in Harriet Jacobs's Incidents in the Life of a Slave Girl and Octavia Butler's Kindred
Aisha Matthews
- PDF Mapping the Sonic Imaginary: Stacey Robinson's Visual Codex
Julian Chambliss and Stacey Robinson

Continuing the Conversation

- PDF Annotated Bibliography - Grace Jones, Slave to the Rhythm
Bennett Brazelton
- PDF A Critical History of Adonis' "No Way Back"
Marvin J. Gladney
- PDF Grandmaster Flash, the Sound of Afrofuturism
Stacey Robinson
- PDF Book Review: A River Called Time
Rochelle Spencer

Guest Editor
Dr. Julian Chambliss
Michigan State University

Spotify Play List
Curated by Damaris Billups, Intern

Third Stone Playlist
ThirdstoneJournal

- 1 Third Stone From The Sun
Jimí Hendrix
- 2 Mothership Connection (St...
Parliament
- 3 Swing Down, Sweet Charo...
Parliament
- 4 ATLens
Outkast
- 5 Violet Stars Happy Hunting!...
Janelle Monáe
- 6 Many Moons
Janelle Monáe

Clarissa West-White's Afrofuturism LibGuide;
ThirdStone's Afrofuturism Bibliography



2020-2021 AFROFUTURISM SYLLABUS - WEEK 15 - DR. REGINA N. BRADLEY ON "THE DEMO TAPE AIN'T NOBODY WANNA HEAR": HIP HOP, OUTKAST, AND BLACK CULTURE AND IDENTITY IN THE POST-CIVIL RIGHTS MOVEMENT SOUTH

Welcome to **Week 15** of the [ZORA! Festival](#) 2020-2021 Afrofuturism Course!

Please begin by reviewing [About the Course](#) for an introduction and orientation to the 2020-2021 Afrofuturism Syllabus, which bridges the organizing themes of the first two years of the five-year Afrofuturism Conference Cycle: "What is Afrofuturism?" and "What is the Sound of Afrofuturism?"

Note: Each week the course coordinator will release new content related to the conference themes. Content posted here will remain publicly accessible and may be incorporated into other courses, in part or in full, via links to this site. Suggested citation: French, Scot. Syllabus for ZORA! Festival Afrofuturism Course, University of Central Florida, Orlando, Fall 2020-Spring 2021. STARS, https://stars.library.ucf.edu/afrofuturism_syllabus_about/.

CONVERSATIONS

In the Conversations segment we share resources featuring participants in the 2020-2021 ZORA! Festival Afrofuturism Conference.

This week's featured Conversation is a [webinar by Dr. Regina N. Bradley](#), Assistant Professor of English and African Diaspora Studies at Kennesaw State University and author of *Boondock Kollage: Stories from the Hip Hop South*, a collection of short stories.

Using historical, spectral and hip hop-infused fiction, Dr. Bradley explores the issues of race, place, and identity in the post-Civil Rights American South and the intersections of regionalism and Black culture in American society.

Dr. Bradley discusses the cultural significance of hip hop music, with emphasis on the Atlanta based hip hop duo OutKast, André "3000" Benjamin and Antwan "Big Boi" Patton, and how they used hip hop starting in the mid-1990s to expand definitions of southern Blackness and their representations of a consistently evolving performance of race, region and identity.

Dr. Bradley presented the webinar on January 27, 2021 as part of Seminole State College of Florida's 2020-2021 Speaker Series, in partnership with the 2021 ZORA! Festival of the Arts and Humanities. It lasts about 90 minutes. Introductions begin about 6:15 minutes into the video, and Dr. Bradley's talk begins about 13:20 minutes into the video.

Challenge #2: Curating the Conference Materials for UCF Students and General Audiences

- Speaker Profiles
- Study Questions/Prompts
- References & Links


REFERENCES

Authors, artists, and works referenced in the podcast include:


- [Octavia Butler](#) - *Mind of My Mind* (1977); *Kindred* (1979); *Parable of the Sower* (1993)
- [Samuel R. Delany](#)
- [Zora Neale Hurston](#)
- [Alice Walker](#)
- [Toni Morrison](#)
- [Nisi Shawl](#)
- [Sycorax's Daughters](#) (2017)
- [Ntozake Shange](#)
- [Pearl Cleage](#)
- [Eden Royce](#)
- [Nicole Kurtz Smith](#)
- [Linda Addison](#)
- [Toshi Reagon's](#) adaptation of *Parable of the Sower* (1993)
- [Dr. Michele Tracy Berger](#) - [Nussia](#) (2018); [Reenu-You](#) (2020)

Challenge #3:

Marketing/Publicity of Open-Access Syllabus/Course



ZORA! Festival 2021 Updates



AFA 3930: AFROFUTURISM & THE HURSTON LEGACY


What is Afrofuturism? How does it connect to the literary legacy of Zora Neale Hurston? The music of Sun Ra and P-Funk? Janelle Monáe and Beyoncé? Read, watch, listen, and discuss this critical theory with leading scholars as a virtual participant in the 2021 ZORA! Festival of the Arts & Humanities Afrofuturism Conference. *The Future is Now.*

New Class 1st Time Offered!

UCF Spring 2021

1 Credit Hour
Fully Online

Register Now!



University of Central Florida
Approves One-credit Course on Afrofuturism

What is **Afrofuturism**? How does it connect to the literary legacy of **Zora Neale Hurston**? The music of **Sun Ra** and **P-Funk**, **Janelle Monáe**, and **Beyoncé**?

To encourage and guide student participation in the 2021 ZORA! Festival of the Arts & Humanities Afrofuturism Conference, the University of Central Florida's College of Arts & Humanities will offer a new, 1-credit Africana Studies course, **AFA 3930: Afrofuturism & the Hurston Legacy**, in the Spring 2021 semester. This Special Topics course invites UCF students to participate in an exploration of Afrofuturism through the work of Zora Neale Hurston and a diverse range of Black writers, artists, musicians, and scholars from past to present.

Taught/courated by UCF historian *Dr. Scot French*, in consultation with *Dr. Julian Chambliss* (Michigan State University) and *Dr. Michelle Robinson* (Spelman College), the course will consist of instructor-guided learning modules leading up to, through, and beyond the Afrofuturism-themed 2021 ZORA! Festival of Arts & Humanities Academic Conference scheduled for Jan. 28-29. Students will participate in live-streamed/recorded ZORA! Festival events, complete weekly response assignments, and produce a final reflective essay that engages with Afrofuturism-themed content (music, art, literature) featured in the course.

A free, non-credit, self-guided version of the course syllabus, with links to Festival and related resources, will be posted on the UCF Library's STARS repository beginning Nov. 1, 2020.

[Learn More](#)



FREE AFROFUTURISM ONLINE COURSE OPEN TO PUBLIC



ZORA! 2021
A HYBRID SPECIAL EVENT
WITH ARTS & LETTERS & MUSICAL PERFORMANCE




UCF

**UNDERSTANDING
THE BLACK
IMAGINARY**

AFA 3930: Afrofuturism and the Hurston Legacy (Spring 2021)

Instructor-Led 1-Credit UCF Special Topics/Africana Studies Course

AFA3930-21Spring 0W60 Jump to Today Edit



AFA 3930 - SPECIAL TOPICS: AFROFUTURISM & THE HURSTON LEGACY
Fully Online - Web Only

Instructor: Dr. [Scott French](#)
Associate Professor, Department of History
Office Hours: By Appointment (Online)
Phone: 407-623-2223 | Email: [via Weiboase](#)

"The present was an egg laid by the past that had the future inside its shell."
— Zora Neale Hurston

"What is Afrofuturism? It's more than Black Panther... and I love Black Panther. But there's more to it than Black Panther... I define Afrofuturism as Black speculative practice that critiques the status quo and projects a kind of literary vision for the future."
— Dr. Julian Chambliss

Course Description

This 1-credit online Special Topics course invites students to participate in an exploration of Afrofuturism through the work of Zora Neale Hurston and a diverse range of Black writers, artists, musicians, and scholars from past to present. Taught by UCF historian Dr. Scott French, in consultation with Dr. Julian Chambliss (Michigan State University) and Dr. Michelle Robinson (Spelman College), the course will consist of instructor-guided learning modules leading up to, through, and beyond the Afrofuturism-themed 2021 ZORA! Festival of Arts & Humanities Academic Conference (Jan. 28-29, 2021). Students will participate in live-streamed/recorded ZORA! Festival events, complete weekly response assignments, and produce a final reflective essay that engages with Afrofuturism-themed content (music, art, literature) featured in the course.

Learning Objectives/Outcomes

The purpose of this course is to engage students in an exploration of Afrofuturism with the guidance of UCF and visiting scholars participating in the 2021 ZORA! Afrofuturism Circle of [Zora Neale Hurston Festival of Arts & Humanities Academic Conference](#). Through virtual attendance at the conference and related course instruction/activities, students will:

- Understand and engage with the concept of Afrofuturism as a critical scholarly lens through which to study historical/cultural texts;
- Explore social, cultural, and artistic expressions and contexts linked to Afrofuturism;
- Act as culturally aware and ethically responsible citizens in local and global communities through understanding the impact of Afrofuturism;
- Critically assess, produce, and communicate knowledge in a variety of media for a range of audiences through Afrofuturist production; and
- Recognize and understand the value of diversity and the significance of interconnectedness in the classroom and beyond by understanding the cultural narrative in Afrofuturism.

Course Requirements

- Virtual attendance/sign-in for at least two live-streamed talks/presentations during the ZORA! Festival Academic Conference. (Note: All assigned content from the Festival/conference will be recorded and posted online.)
- Short weekly response assignments based on assigned readings/viewings.
- A final essay that applies an Afrofuturist analysis to an author/text of the students' choice. Students may submit a traditional written essay or the equivalent in an audio-visual/digital medium.

Expectations of Students

Students are expected to critically engage with all assigned readings/viewings, virtually attend live-streamed and prerecorded ZORA! Festival events, and complete weekly assignments as instructed. Students are expected to abide by the [UCF Code of Ethics](#) and familiarize themselves with the Core Policy Statements included below.

Assessment & Grading Procedures

The instructor will assess all student work based on a S/U grade scale, with clear expectations/rubrics established for individual activities/assignments.

Assessment of activities/assignments will be weighted as follows:

- Active participation/virtual attendance at ZORA! Festival/Conference events: 20%
- Weekly Responses via Weiboase discussions and blog posts: 60%
- Final Report: 20%



Screenshot from live/hybrid Afrofuturism conference

- Fully online / asynchronous
- Integrate live/hybrid conference & open-access syllabus
- 8 students enrolled in “pilot” course; 17 this Spring
- Student evals - 100 % good to excellent

Sample Assignment #1: Real-Time Q&A & Simulated “Live-Tweeting” of Recorded Sessions

Week #5: Viewing and Virtual "Live-Tweeting" of Dr. Regina Bradley's Recorded Talk

Scot French

Jan 8 at 3:36pm

3 | 16



Welcome back! For this week's Afrofuturism course assignment:

1. Watch the recorded talk by Dr. Regina N. Bradley, a featured panelist at last week's Afrofuturism Conference:

["The Demo Tape Ain't Nobody Wanna Hear": Hip Hop, OutKast, and Black Culture and Identity in the Post-Civil Rights South](#) ↗

2. Take notes as you watch and post three (3) brief comments to this discussion assignment plus one (1) response to another student.

NOTE: Think of this as a classroom version of "live tweeting" from the conference, with brief discussion posts -- your own personal observations/questions/summaries of key points -- of 280 characters or less.

Please note: You do not have to sign up for Twitter or post on Twitter. Use this discussion space instead. For tips on live-tweeting, see [How to Live Tweet: https://blog.hootsuite.com/how-to-live-tweet/](https://blog.hootsuite.com/how-to-live-tweet/) ↗

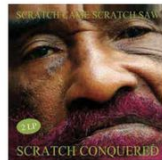
Sample Assignment #2: Using Julian Chambliss's Spotify Playlist/Catalog Essay as Inspiration for Student Exploration

Final Report - [Choose Your Own Artist]: An Afrofuturist Listening

Published Edit



Album: You're Dead!
Artist: Flying Lotus
Label: Warp Records
Country: UK, Europe & US
Released: 2014
Genre: Electronic, Jazz
Style: Future Jazz
Song from album: Coronus, the Terminator



Album: Scratch Came, Scratch Saw, Scratch Conquered
Artist: Lee "Scratch" Perry
Label: Politur
Country: Europe
Released: 2008
Genre: Reggae
Style: Reggae
Song from album: Having a Party



Album: Metropolis: The Chase Suite (Special Edition)
Artist: Janelle Monáe
Label: Bad Boy Entertainment, Wondaland
Country: US
Released: 2013
Genre: Funk/Soul



Album: Nightbirds
Artist: Labelle
Label: Epic
Country: United States
Released: 1974
Genre: Funk/Soul
Style: Funk/Disco
Song from album: Lady Marmalade



Album: Mama's Gun
Artist: Erykah Badu
Label: Motown
Country: United States
Released: 2000
Genre: Hip Hop, Funk/Soul
Style: RnB/Swing, Neo Soul, Conscious
Song from track: Penitentiary Philosophy



Album: My Brother the Wind (part 2)
Artist: Sun Ra
Label: El Saturn Records
Country: United States
Released: 1971
Genre: Jazz
Style: Free Jazz, Free Improvisation
Song from album: Walking on the Moon

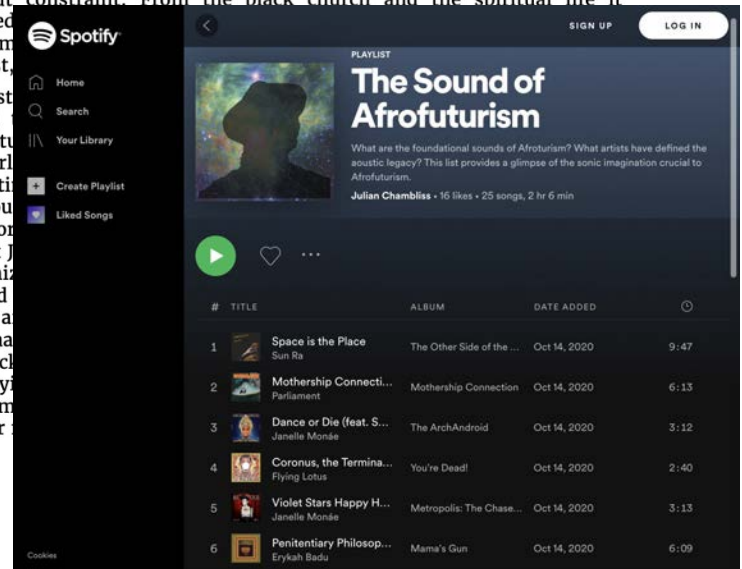
Throughout this semester we have been exploring the question "Afrofuturism: What is its Sound?" through conference panels, webinars, videos, exhibits, and selected readings/viewings. For your final report I would like you to conduct an original Afrofuturist investigation into a performing artist/musician/writer/orator of your choice.

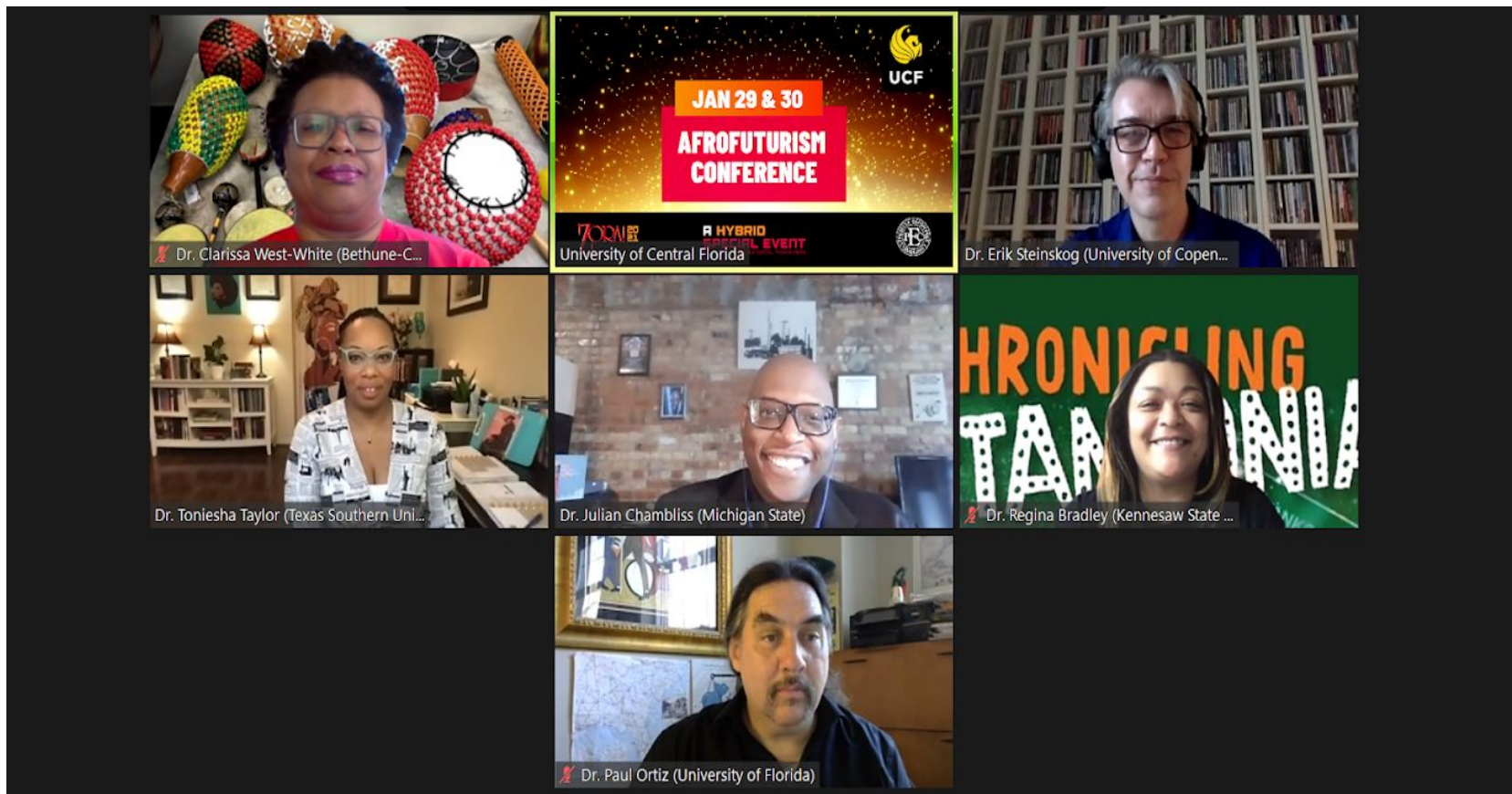
MAPPING THE SONIC IMAGINATION Julian C. Chambliss, Ph.D.

From the beginning of the modern engagement with Afrofuturism, sound has been a crucial element. In his groundbreaking study of Afrofuturism, Kodwo Eshun wrote of "psychoacoustic fictional spaces" that "crumple chronology" and, in doing so, bounds together the Black Atlantic. Sound serves as a not so secret technology that catalogs the human experience and formulates new possibilities. For Afrofuturism, sound is a technology, and black hands and minds have used that technology to reshape the universe.

Tracing Afrofuturism through sound offers essential ways to recover the legacy of black speculative practice. An analysis of Afrofuturism rooted in sound provides the potential to see layers of connection through time, space, and instruments that highlight the diasporic nature of black speculative practice. This reality supports what Afrofuturist sound theorist Erik Steinskog calls "multimedial transmission" at the heart of sound's role in Afrofuturism. When cultural critic Mark Dery first coined the term Afrofuturism, he urged us to consider that black people have "other stories to tell about culture, technology, and things to come." Sound is a technology that provides information and serves as a communal archive that transmits stories about black existence. Sound allows black people to disseminate knowledge of the past, critique the present, and imagine the future without constraint. From the black church and the spiritual life it fostered to exam

Our list linked Afrofuturist Ra, Parliament and soul transform Robert Johnson created These a Bambaas on black and Fly perform call for





Dr. Clarissa West-White (Bethune-C...

JAN 29 & 30
AFROFUTURISM
CONFERENCE
UCF
700N
A HYBRID
DIGITAL EVENT
University of Central Florida

Dr. Erik Steinskog (University of Copen...

Dr. Toniesha Taylor (Texas Southern Uni...

Dr. Julian Chambliss (Michigan State)

Dr. Regina Bradley (Kennesaw State ...

Dr. Paul Ortiz (University of Florida)

LIVE EVENT: Hybrid (In-Person/Livestreamed) Afrofuturism Conference II at UCF Downtown; 25 In-Person/400+ Registered Online (Zoom/Facebook Live); All Sessions Video-Recorded for Open-Access Syllabus/Open Educational Resource

- Address institutional sustainability / STARS training for public history staff & interested faculty
 - Extend model to other department- and college-sponsored public programming
- Work with N.Y. Nathiri and Preserve the Eatonville Community, Inc. to Archive Video/Print Media & Other Artifacts Associated with the Festival



Association to Preserve the Eatonville Community Inc. Archive/Storage Facility (March 2018)

Q. Does This Count as Scholarship?

Theorize & Narrativize Work of Recovery in Partnership w/Community



SCHOLARLY
EDITING

HOME ISSUES ABOUT CONTRIBUTING 2022 CALL

< [VOLUME 39](#)

A Generative Praxis

Curation, Creation, and Black Counterpublics

Julian C. Chambliss, Michigan State University 
Scot A. French, University of Central Florida 

PDF | DOI: [10.55520/EWTF3JH1](https://doi.org/10.55520/EWTF3JH1)

Scholarly Editing, Volume 39

CFP: Edited Volume on Zora Neale Hurston



Announcement published by Christopher Varlack on Friday, March 5, 2021

Type: Call for Papers

Subject Fields:
African American History / Studies, American History / Studies, Black History / Studies, Ethnic History / Studies, Literature

Call for Proposals: *Hurston in Context*
- proposals due April 5, 2021 -

In her 1942 autobiographical work, *Dust Tracks on a Road*, author and anthropologist Zora Neale Hurston openly declared her desire to expand the focus and direction of African-American literature, indicating not only that “I was and am thoroughly sick of the subject [of the race problem in the United States]” but that she was interested in exploring “what makes a man or a woman do such-and-so, regardless of his color” (713). And while discussions of race inherently pervade much of her work, this artistic and ideological perspective—the need to “tell a story the way I wanted, or rather the way the story told itself to me” (713)—played a significant role in shaping Hurston’s literary works throughout her storied career. Whether it was using dialect to construct the African-American voice in text, driving down the coast collecting stories from Black folk whose voices had long been ignored, or delving into the lives of a white married couple in what some described as her “whiteface novel,” Hurston pursued a brand of art that was uninhibited by twentieth-century expectations of African-American literary expression, gender norms, and socio-social constraints constructed by Black and white society alike. Because of this, Zora Neale Hurston’s short stories, novels, plays, essays, collected songs, and more remain truly rich material for scholars across the disciplines to explore.



Thank you!



EATONVILLE EXHIBITS

The Hurston Museum of Fine Arts (2018)
Art & History Museums - Maitland (2019)
University of Central Florida Library (2020)

COMMUNITY TALKS/WALKING TOURS

"Imagining Freedom: Black Community and
Creating Place" with Julian Chambliss, Hannibal
Square Community Land Trust Juneteenth
Celebration, June 19, 2020

[https://youtu.be/ uNNBJ CTuo](https://youtu.be/uNNBJCTuo)



Thank you!!

Scot.French@ucf.edu

Twitter: @scotfrench

MAGAZINE & JOURNAL ARTICLES

"Social Preservation and Moral Capitalism in the Historic Black
Township of Eatonville, Florida: A Case Study of 'Reverse
Gentrification,'" *Change Over Time*, Vol. 8, No. 1 (Spring 2018):
54-72. <https://muse.jhu.edu/article/717928>

"Moral Capitalist: In the Aftermath of Reconstruction, Winter Park
Pioneer Lewis Lawrence Brought his Crusading Spirit South," *Winter
Park Magazine* (Spring 2018): 52-69.
https://issuu.com/digitalissue/docs/wpm_spring18_da19c8b0d2a067/

"Marked, Unmarked, Remembered: Exhibits Explore African American
Experiences and Historic Ties That Bind Maitland and Eatonville,"
Winter Park Magazine (Spring 2019): 58-66
https://issuu.com/digitalissue/docs/wpm_spr19/60

