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I. Formatting Transcripts in Google Docs

There are multiple steps of document-preprocessing to conduct within the google docs environment to prepare an oral history to be used with the Sélavy tool. Once each step has been completed, update the applicable cell on the [LLJS TranscriptStatus](#) tab of the [CURRENT - Lost Jazz Shrines - Collections as Data](#) from "N" to "Y"

AccessionNo	GoogleDocTitle	GoogleDocURL (SAA Owned)	GoogleDocURL (Weeksville Owned)	Original Transcript	Formatting Cleared	Names Normalized	"BLOCK BREAK"	Entities Identified	Triples Identified	Entities Confirmed	Triples Confirmed
2010.01.07	Weston, Randy	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.01	Abdullah, Ahmed	https://docs.google.com/doc		https://docs.google.com/di	Y	Y	Y	N	N	N	N
2010.05.02	Meyers, Bob	https://docs.google.com/doc		https://docs.google.com/di	N	N	N	N	N	N	N
2010.05.03	Morton, Jimmy	https://docs.google.com/doc		https://docs.google.com/di	N	N	N	N	N	N	N
2010.05.04	Weusi, Jitu	https://docs.google.com/doc		https://docs.google.com/di	N	N	N	N	N	N	N
2010.05.05	Ridley, Larry and Harold Mabern	https://docs.google.com/doc		https://docs.google.com/di	N	N	N	N	N	N	N
2010.05.06	Cheatham, Jo Ann	https://docs.google.com/doc		https://docs.google.com/di	N	N	N	N	N	N	N
2010.05.07	Habersham-Bey, Richard (Dickie)	https://docs.google.com/doc		https://docs.google.com/di	N	N	N	N	N	N	N
2010.05.08	Pinn, Sam	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.09	Stoute, Ed	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.10	Cumberbatch, Tulivu-Donna	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	Y	Y	N	N
2010.05.11	Howard, Michael	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.12	Zawadi, Kiane	Pending Transcription Compl	Pending Transcription Com	Pending Transcription Com	N	N	N	N	N	N	N
2010.05.13	Wali, Kwesi Mensah	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.14	Valle, Harold	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.15	Spaulding, James	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.16	Wareham, Roger	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N
2010.05.17	Blumner Viola	https://docs.google.com/doc		https://drive.google.com/fi	Y	Y	Y	N	N	N	N

A] Remove Extraneous Information

Within the google doc version of the transcript, remove all information in the document that is not explicitly part of the oral history conversation. For example, remove headers, footers (including page number), titles, metadata describing the context of the oral history, which is sometimes free text and sometimes within a table structure. Remember that we still have a link in the [LLJS TranscriptStatus](#) tab of the [CURRENT - Lost Jazz Shrines - Collections as Data](#) google sheet to the original version of the document, so this extraneous information is still readily available should it be needed.

Linking Lost Jazz Shrines Transcript Processing Instructions

Oral History Transcript, 2011 Weeksville Heritage Center	
Interview Date:	April 6, 2010
Interviewee:	Ahmed Abdullah
Interview Location:	Park Plaza Restaurant, Brooklyn, NY
Interviewers:	Willard Jenkins, Jennifer Scott & Kaitlyn Greenidge
Accession Number:	2010.05.01
Transcription Date:	
Transcriber:	
Dates:	Bulk dates [1950s - 2010]
Location:	
Images:	None
Related Materials:	None
Log Sheet:	No
Subjects:	1310 Atlantic Avenue - New Directions Day Care Center Association for the Advancement of Creative Musicians Black Arts Movement Black Panther Party Blue Coronet Brooklyn - Crown Heights, Williamsburg c. 1970s, 1980s Cal Massey Central Brooklyn Jazz Consortium Collective Black Artists Jazz - music, musicians, bands, culture, history Jazz 966 Lehman College Louis Reyes-Rivera Melodic Art-Tet Musicians - lifestyle, jazz culture PS 3 Sista's Place Sun Ra/Sun Ra Orchestra The East The Muse The New School
Summary:	Ahmed Abdullah's recollections on his experience as a jazz musician, composer, educator and activist. He describes the Brooklyn jazz scenes

Abdullah concludes by sharing his perspectives on the music education, and his goals and work as a music educator. At present, he teaches at PS3, the New School, and Lehman College.

Interview: Ahmed Abdullah ("A"), trumpeter-composer-educator
Interviewer: Willard Jenkins ("W")
(with Jennifer Scott & Kaitlyn Greenidge)
Date: April 6, 2010
Park Plaza Restaurant (Brooklyn, NY)

Willard Jenkins: How long have you been residing in Brooklyn.

Ahmed Abdullah: I came to Brooklyn to live in 1970. But I had an uncle who lived on Macon [sp?] Street from the time I was born, so I've had a close relationship with Brooklyn throughout most of my life. I lived in Crown Heights from 1970 until 1978.

W: Are you a native New Yorker?

A: I'm a native New Yorker, born in Harlem.

W: How did you happen to migrate to Brooklyn?

A: I was working at a day care center at 1310 Atlantic Avenue and I was commuting at that time from the Bronx to Brooklyn. The day care center was at 1310 Atlantic Avenue between Nostrand and New York, and I was living in the South Bronx and it was quite a commute. So we found a place in Brooklyn on Crown Street, it was just much more convenient.

W: Prior to moving to Brooklyn did you have any awareness of jazz in Brooklyn?

A: Not really. I don't think I had an awareness per se of jazz in Brooklyn. But I shouldn't say that because I was studying with Cal Massey and he lived in Brooklyn on Brooklyn Avenue, going way back in my memory. Certainly he was very much involved in the [jazz] history of Brooklyn. Actually I introduced him to the day care center I was working at and he wound up doing several benefits, one for the Black Panther Party in 1969, and one for the day care center. He had to do it for the day

B] Clear Formatting

Once extraneous information has been removed from the document, from the "Format" dropdown menu, select "Clear formatting".

Linking Lost Jazz Shrines Transcript Processing Instructions

The screenshot shows a Google Docs document titled "2010.05.01 Abdullah, Ahmed". The "Format" menu is open, and the "Clear formatting" option is highlighted with a red rectangle. The document content is a transcript with alternating speaker labels (W: and A:) and their respective text. The text is currently in a standard font and size, with no bold, italic, or underline formatting applied.

2010.05.01 Abdullah, Ahmed

File Edit View Insert Format Tools Add-ons Zotero Help All changes saved in Drive

Text
Paragraph styles
Align & indent
Line spacing
Columns
Bullets & numbering
Headers & footers
Page numbers
Table
Image
Clear formatting
Borders & lines

Willard Jenkins: How long have you been residing in Brooklyn.

Ahmed Abdullah: I came to Brooklyn to live in 1970. But I had an uncle who lived on Macon [sp?] Street from the time I was born, so I've had a close relationship with Brooklyn throughout most of my life. I lived in Crown Heights from 1970 until 1978.

W: Are you a native New Yorker?

A: I'm a native New Yorker, born in Harlem.

W: How did you happen to migrate to Brooklyn?

A: I was working at a day care center at 1310 Atlantic Avenue and I was commuting at that time from the Bronx to Brooklyn. The day care center was at 1310 Atlantic Avenue between Nostrand and New York, and I was living in the South Bronx and it was quite a commute. So we found a place in Brooklyn on Crown Street, it was just much more convenient.

W: Prior to moving to Brooklyn did you have any awareness of jazz in Brooklyn?

A: Not really, I don't think I had an awareness per se of jazz in Brooklyn. But I shouldn't say that because I was studying with Cal Massey and he lived in Brooklyn on Brooklyn Avenue, going way back in my memory. Certainly he was very much involved in the [jazz] history of Brooklyn. Actually I introduced him to the day care center I was working at and he wound up doing several benefits, one for the Black Panther Party in 1969, and one for the day care center. He had to do it for the day care center after doing it for the Black Panther Party because the donor to the center decided to take funds away from the center after he did the benefit for the Black Panther Party at the center. It was a great event, called Jazz on Brass, in Staten Island, as was the fundraiser for the Black Panther Party. If you know anything about Cal Massey, his events included a cast of thousands they would all come to perform for his benefits. I was able to bring him in to do that. So I did have some awareness of jazz in Brooklyn and was involved in it even before I moved here.

W: Once you moved to Brooklyn, in 1970, what was it like here for jazz at that time?

A: I came in on the decline of the golden era. I've talked to other people who were involved in the earlier jazz in Brooklyn when all the other clubs were around. During that time [1970] we had the Blue Coronet, there was Muse on Bedford Avenue near Lincoln Place; people like Bill Barron, Reggie Workman, Roland Alexander, and Louis Reyes Rivera were all at The Muse. Bill Barron ran jam sessions there and it was one of the places that I got my roots in music because he was very gracious in allowing musicians to come and play. There were some great musicians who played there; Danny Mixon for example would come and play there all the time, all of the cats that were part of the [Muse] staff would also come and

C] Normalize Names

Often, a person's full name will be indicated at the beginning of the transcript, and then they will be referred to using one of more of their initials throughout the rest of the transcript. Within google docs, use the find and replace function to normalize the names so that all of the names are the full version.

Willard Jenkins: How long have you been residing in Brooklyn.

Ahmed Abdullah: I came to Brooklyn to live in 1970. But I had an uncle w Macon [sp?] Street from the time I was born, so I've had a close relationsh Brooklyn throughout most of my life. I lived in Crown Heights from 1970

W: Are you a native New Yorker?

A: I'm a native New Yorker, born in Harlem.

W: How did you happen to migrate to Brooklyn?

A: I was working at a day care center at 1310 Atlantic Avenue and I was co at that time from the Bronx to Brooklyn. The day care center was at 1310 Avenue between Nostrand and New York, and I was living in the South Br was quite a commute. So we found a place in Brooklyn on Crown Street, it much more convenient.

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W: Once you moved to Brooklyn, in 1970, what was it like here for jazz at that time?

A: I came in on the decline of the golden era. I've talked to other people who were involved in the earlier jazz in Brooklyn when all the other clubs were around. During that time [1970] we had the Blue Coronet, there was Muse on Bedford Avenue near Lincoln Place; people like Bill Barron, Reggie Workman, Roland Alexander, and Louis Reyes Rivera were all at The Muse. Bill Barron ran jam sessions there and it was one of the places that I got my roots in music because he was very gracious in allowing musicians to come and play. There were some great musicians who played there; Danny Mixon for example would come and play there all the time, all of the cats that were part of the [Muse] staff would also come and

Find and replace

Find: 12 of 20

Replace with:

☐ Match case

☐ Match using regular expressions [Help](#)

☒ Ignore Latin diacritics (e. g. ä = a, É = È)

D] Adding “~BLOCKBREAK~”

Before the creation of triples within the Séavy tool occurs, the tool splits the document up into blocks. One of the ways a document can be split up into blocks is through using the text “~BLOCKBREAK~” (without quotes). For these oral history transcripts, add “~BLOCKBREAK~” (without quotes) between each new speaker.

Willard Jenkins: How long have you been residing in Brooklyn.

~BLOCKBREAK~

Ahmed Abdullah: I came to Brooklyn to live in 1970. But I had an uncle who lived on Macon [sp?] Street from the time I was born, so I’ve had a close relationship with Brooklyn throughout most of my life. I lived in Crown Heights from 1970 until 1978.

~BLOCKBREAK~

Willard Jenkins: Are you a native New Yorker?

~BLOCKBREAK~

Ahmed Abdullah: I’m a native New Yorker, born in Harlem.

~BLOCKBREAK~

Willard Jenkins: How did you happen to migrate to Brooklyn?

***NOTE:** For reference, all “completed” transcripts use the font **Corbel**, size **11**, with speakers names bolded, “~BLOCKBREAK~” in grey, and text fully justified. These formatting choices are stripped in the Séavy tool, but can help the user organize data within the google doc environment in preparation for the Séavy tool.

~BLOCKBREAK~ Willard Jenkins: How did you evolve from a musician to an activist musician? ~BLOCKBREAK~ Ahmed Abdullah: That's a good question and it goes back to my work with the Sun Ra band in fact. I lived in Manhattan from 1978-1988 on the Lower East Side, and I was involved in many organizations and a lot of self-determined efforts as far as the music was concerned at that time and I spent 10 years working with Sun Ra during that time. I worked with him from 1975-1998 almost consistently, I made every gig. And then from '78-'88 the stuff that I had seen about just following the leader without really questioning, that stuff really got to me and I said I need to get out of here for a moment and find my own way, and I did, and developed some groups of my own. But then I came to understand that [Sun Ra] really was a great leader, and I needed to understand something about the leadership that he involved himself in, so I went back to the band and formed several groups along the way. About 1988 I moved back to Brooklyn. In 1988 Brooklyn was very different from 1978 Brooklyn. In fact it was so different that I didn't even spend any time in Brooklyn because there weren't places to play in Brooklyn in 1988, at least that I knew of. And the places that had music, the music was like 1950s music. What I had seen in Brooklyn in the 1970s had retarded, it had gone way back, so I knew where the hip music was, so I'm going to the hip music. Sun Ra passed in 1993 and before he left the planet, this problem that people had of following him became very obvious because he was not able to negotiate anything in life, he couldn't get on and off the bus without someone carrying him; he was not able to deal with business at any kind of level. But these cats that were with him all those years, they believed that he still came from outer space and that somehow everything would be all right. I'm like ya!! better smell the coffee because this cat is leaving. And sure enough when he left the band went way down, we could hardly get a gig if we paid to play somewhere. John Gilmore was leading the band and he was about to die, so at that point my wife and I had just gotten married in 1992 and my wife and I started producing gigs for the band, we had the task of resurrecting the Sun Ra Arkestra and making it the viable entity that it is today. We didn't get any thanks for that by the way, but we did it anyway because at that point I knew that my life was completely bound up in that particular music. I had spent 22 years in the Sun Ra Arkestra, so I spent a lot of time in helping to build that institution, so I'll be damned if I was going to let it fall and I didn't care what anybody else said or felt, that was my commitment to make it work. So we did, and after we did that we got so much flack from the cats that were still stuck in the mud that we had to leave, so I left in 1997. Meanwhile I'm still going out in Brooklyn trying to hear music and I'm saying "this music ain't happenin'", but I began to write a book on my experiences with Sun Ra, my memoirs. Amiri Baraka suggested a poet, Louis Reyes-Rivera, as a person who could help me write the memoirs. Louis was involved with Sista's Place at the time; he would do a thing called jazz poetry. So I went by there to work with Louis and he became my editor for the book. We would work out of Sista's Place.	~BLOCKBREAK~ Willard Jenkins: How did you evolve from a musician to an activist musician? ~BLOCKBREAK~ Ahmed Abdullah: That's a good question and it goes back to my work with the Sun Ra band in fact. I lived in Manhattan from 1978-1988 on the Lower East Side, and I was involved in many organizations and a lot of self-determined efforts as far as the music was concerned at that time and I spent 10 years working with Sun Ra during that time. I worked with him from 1975-1998 almost consistently, I made every gig. 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What I had seen in Brooklyn in the 1970s had retarded, it had gone way back, so I knew where the hip music was, so I'm going to the hip music. ~BLOCKBREAK~ Ahmed Abdullah: Sun Ra passed in 1993 and before he left the planet, this problem that people had of following him became very obvious because he was not able to negotiate anything in life, he couldn't get on and off the bus without someone carrying him; he was not able to deal with business at any kind of level. But these cats that were with him all those years, they believed that he still came from outer space and that somehow everything would be all right. I'm like ya!! better smell the coffee because this cat is leaving. And sure enough when he left the band went way down, we could hardly get a gig if we paid to play somewhere. ~BLOCKBREAK~ Ahmed Abdullah: John Gilmore was leading the band and he was about to die, so at that point my wife and I had just gotten married in 1992 and my wife and I started producing gigs for the band, we had the task of resurrecting the Sun Ra Arkestra and making it the viable entity that it is today. We didn't get any thanks for that by the way, but we did it anyway because at that point I knew that my life was completely bound up in that particular music. I had spent 22 years in the Sun Ra Arkestra, so I spent a lot of time in helping to build that institution, so I'll be damned if I was going to let it fall and I didn't care what anybody else said or felt, that was my
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E] Identifying Pertinent Entities

Once a document is blocked in Sélavy, the document is sent to the NER (named-entity recognition) component of the tool. The NER tool will identify named entities (names places, etc.) and then display those entities back in the Sélavy module. In order to ensure that all applicable entities are captured, within the google doc, we will place a special character—for example, the double dagger (‡)—followed by a space in front of every entity we want to ensure gets recognized as an entity. That way, once the document goes to and gets returned from the NER component of the Sélavy tool and the entities are “painted” (more info on that in the next section), searching for the special character (ctrl+f on a pc, or command+f on a pc) can help the document processor ensure all the relevant named entities have been painted. Use the [Appendix A| Classes + Properties](#) and [Appendix B| Triple-Making Guidelines](#) sections of this document to guide identification of relevant entities. For example “Ahmed Abdullah” will become “‡ Ahmed Abdullah” within the google doc. (The text color used is called “purple” from the text color chooser.)

Recommendations:

- Add the double dagger in front of each instance of an entity (as opposed to only the first appearance of an entity)
- Add the double dagger for short names, name variants, and nicknames. To include information about the full name of the person the short name, name variant, or nickname refers to, enclose the full name in *double square brackets*. (This way it is clear who the entity is, but the added text can be differentiated from original text from the transcript that might already exist in single square brackets.)
 - Original text: “Pharoah, Doug & Jean Carn, Leonard Thomas...”
 - Updated Google doc: “‡ Pharoah [[Pharoah Sanders]], ‡ Doug [[Doug Carn]] & ‡ Jean Carn, ‡ Leonard Thomas...”

- Sélavy: “# Pharoah [[Pharoah Sanders]], # Doug [[Doug Carn]] & # Jean Carn, # Leon Thomas... ”
- If a band is mentioned only by referencing the band leader, the pertinent entity is the band leader (not the unnamed band)
 - Original text: “James Spaulding: At the same time I was working with Freddie Hubbard’s band”
 - Updated Google doc: “# James Spaulding: At the same time I was working with # Freddie Hubbard’s band”
 - Triple: <JamesSpaulding> <playedUnder> <Freddie Hubbard> .
- If a band is mentioned by name, the pertinent entity is the band itself.
 - Original text: “Tulivu-Donna Cumberbatch: ... I've recorded on other people's recordings as well: with the Baritone Saxophones...”
 - Updated Google doc: “# Tulivu-Donna Cumberbatch: ... I've recorded on other people's recordings as well: with the # Baritone Saxophones...”
 - Triple: <Tulivu-Donna Cumberbatch> <memberOfMusicGroup> <BaritoneSaxophones>
- If the leader of a named band is known, that band leader is also a relevant entity
 - Example B: “Tulivu-Donna Cumberbatch: I used to work in the Ray Abrams Big Band.”
 - Updated Google doc: “# Tulivu-Donna Cumberbatch: I used to work in the # Ray Abrams Big Band. [[# Ray Abrams]].”
 - Triples: <Tulivu-Donna Cumberbatch> <memberOfMusicGroup> <RayAbramsBigBand> .
<Ray Abrams> <bandLeaderOf> <RayAbramsBigBand> .

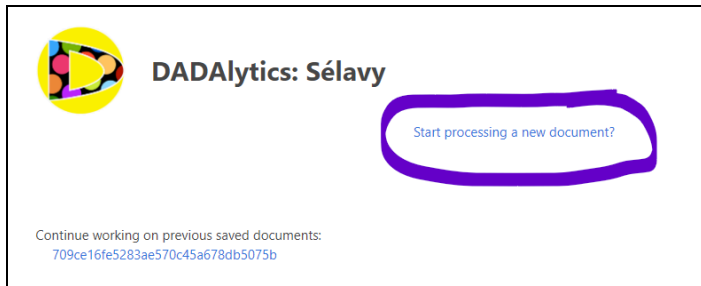
F] Uploading Formatted Transcript to GitHub

Once a document has been fully formatted in google docs, and has been reviewed by at least two team members to ensure all related entities have been appropriately identified, download the google document as a txt file, and then upload the txt file to <https://github.com/weeksvilleheritagecenter/linking-lost-jazz-shrines>.

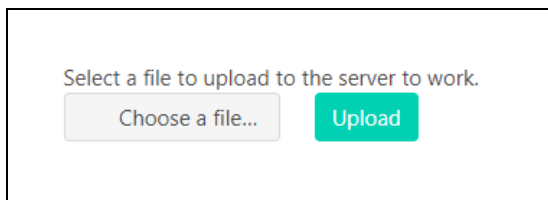
II. Processing Document in Sélavy

A] Upload

Visit <http://159.89.242.202:3000/> and click on "Start processing a new document?"

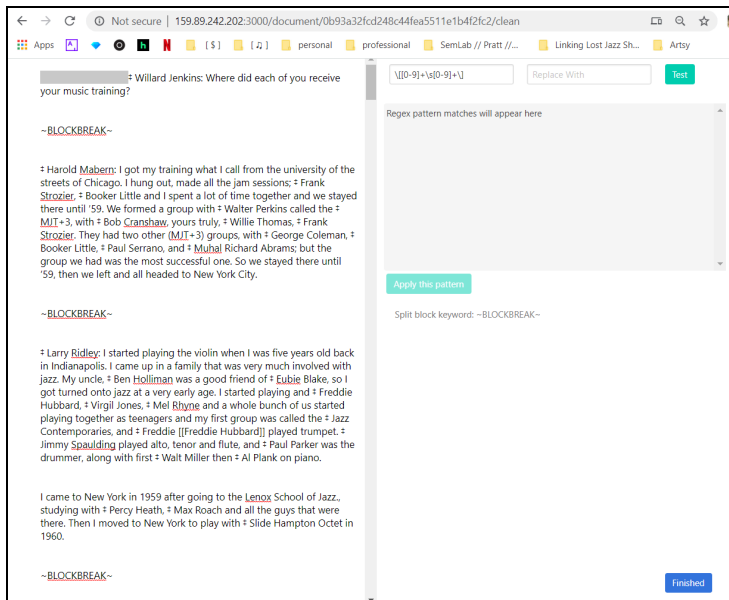


On the next screen, select "Choose a file", select the file to be uploaded, and then click "Upload"



B] /clean

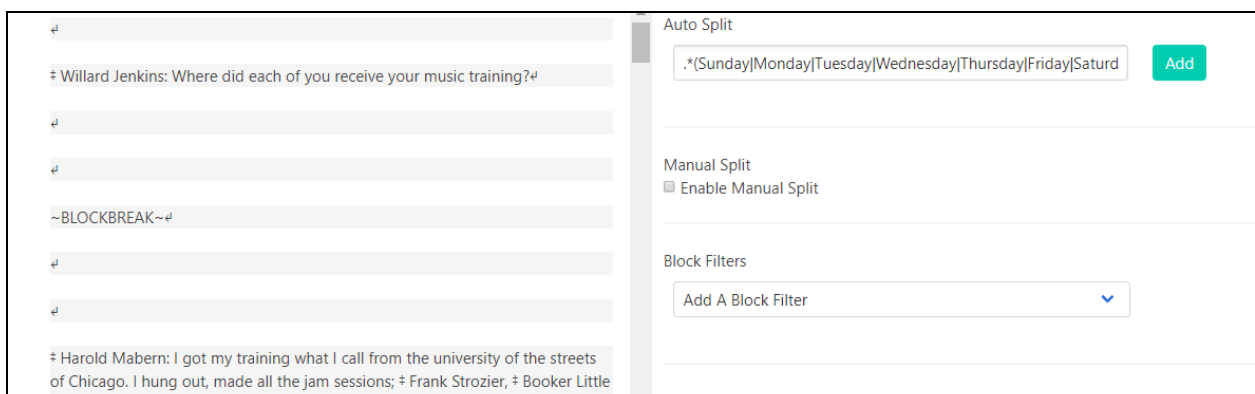
The next screen that appears is the "cleaning" screen for this document. For the Linking Lost Jazz Shrines, the text has already been "cleaned" in google docs, but if there are any extra white spaces or obvious typos, feel free to edit the text in the left side of the screen. For example, in the below screenshot, there are extra spaces at the beginning of the text that can be removed.



Take note of the URL (<http://159.89.242.202:3000/document/0b93a32fcd248c44fea5511e1b4f2fc2/clean>). Every new document you upload into Sélavy will have a unique identifier or “hash” in the URL (highlighted in blue). As you move through the stages of using Sélavy, the end of the URL will update to reflect the stage, highlighted in yellow. These URLs are public, and not particular to your own computer, which enables sharing and collaboration on Sélavy documents. Once the necessary edits are made to the text, select “Finished” in the bottom right corner of the screen.

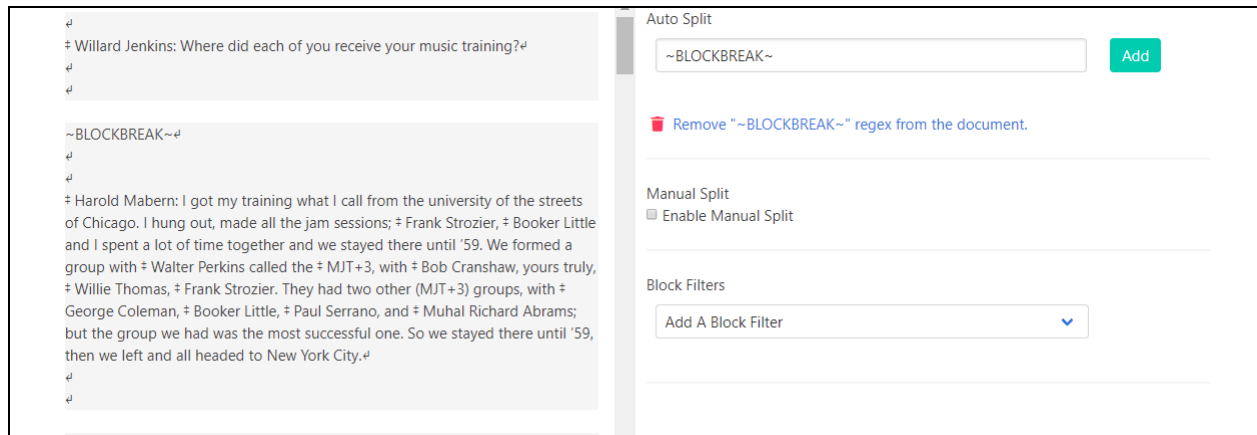
C) /block

Next we enter the “blocking” phase, and the end of the URL is updated accordingly: <http://159.89.242.202:3000/document/0b93a32fcd248c44fea5511e1b4f2fc2/block>.

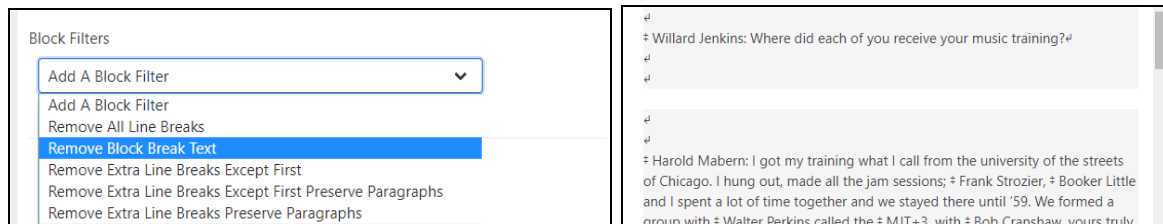


Similarly with the cleaning phase, for the Linking Lost Jazz Shrines project, the document was sectioned off into “blocks” within the google doc environment by adding “~BLOCKBREAK~” between speakers. To create blocks

within Sélavy, replace the default text in the Auto Split field with ~BLOCKBREAK~, and then click "Add". This will group the individual lines together, creating a new group or "block" whenever ~BLOCKBREAK~ appears.



"~BLOCKBREAK~" has now served its purpose, so we can remove this text from the document. To do so, select "Remove Block Break Text" from the Block Filters dropdown menu, and all instances of ~BLOCKBREAK~ will be removed.



The last step is to remove extra lines. To do this, select "Remove All Line Breaks" from the Block Filters dropdown menu.

Block Filters

Remove Block Break Text

▼

Add A Block Filter

Remove All Line Breaks

Remove Block Break Text

Remove Extra Line Breaks Except First

Remove Extra Line Breaks Except First Preserve Paragraphs

Remove Extra Line Breaks Preserve Paragraphs

± Willard Jenkins: Where did each of you receive your music training?

± Harold Mabern: I got my training what I call from the university of the streets of Chicago. I hung out, made all the jam sessions; ± Frank Strozier, ± Booker Little and I spent a lot of time together and we stayed there until '59. We formed a group with ± Walter Perkins called the ± MJT+3, with ± Bob Cranshaw, yours truly, ± Willie Thomas, ± Frank Strozier. They had two other (MJT+3) groups, with ± George Coleman, ± Booker Little, ± Paul Serrano, and ± Muhal Richard Abrams; but the group we had was the most successful one. So we stayed there until '59, then we left and all headed to New York City.

± Larry Ridley: I started playing the violin when I was five years old back in Indianapolis. I came up in a family that was very much involved with jazz. My uncle, ± Ben Holliman was a good friend of ± Eubie Blake, so I got turned onto jazz at a very early age. I started playing and ± Freddie Hubbard, ± Virgil Jones, ± Mel Rhyne and a whole bunch of us started playing together as teenagers and my first group was called the ± Jazz Contemporaries, and ± Freddie [[Freddie Hubbard]] played trumpet, ± Jimmy Spaulding played alto, tenor and flute, and ± Paul Parker was the drummer, along with first ± Walt Miller then ± Al Plank on

Now that the blocking is complete, select “Finished” in the bottom right hand corner of the screen.

D] /ner/start

The next screen will have a URL that ends in “/ner/start”, for example <http://159.89.242.202:3000/document/ob93a32fcd248c44fea5511e1b4f2fc2/ner/start>. On this page the user will be prompted to test the NER tool to ensure it is “online” and available for use. Select the “Test NER Tool” button to begin this process.

Before we send text to the NER engine we need to make sure it is online.

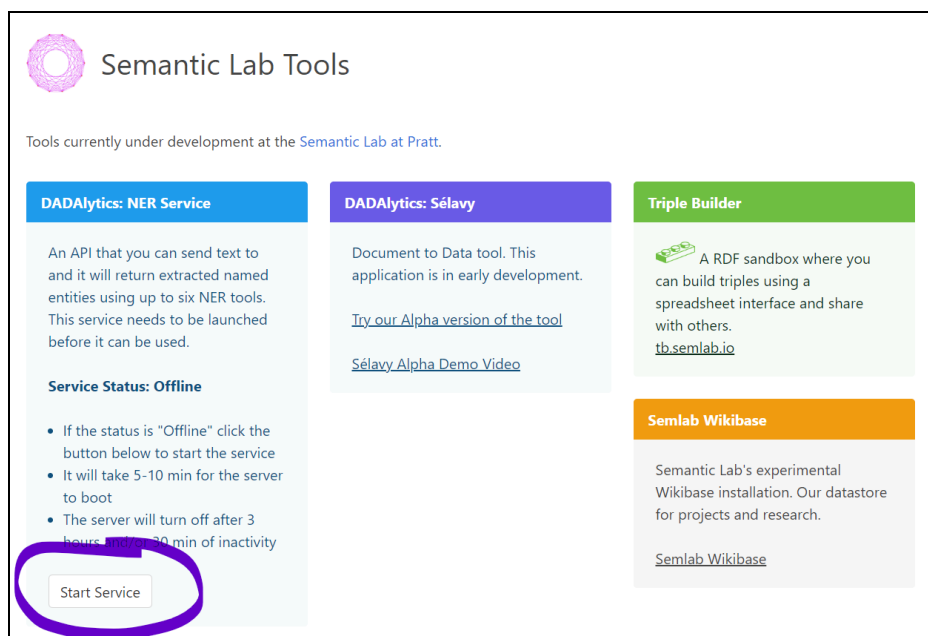
Test NER tool

Before we send text to the NER engine we need to make sure it is online.

Test NER tool

testing... please wait...

If the NER tool is not online, you will be prompted to check the server status, which will lead you to <http://tools.semlab.io/> in a separate window. Under the “DADAlytics: NER Service” section, click the “Start Service” button.



Semantic Lab Tools

Tools currently under development at the [Semantic Lab](#) at Pratt.

DADalytics: NER Service

An API that you can send text to and it will return extracted named entities using up to six NER tools. This service needs to be launched before it can be used.

Service Status: Offline

- If the status is "Offline" click the button below to start the service
- It will take 5-10 min for the server to boot
- The server will turn off after 3 hours and/or 30 min of inactivity

[Start Service](#)

DADalytics: Sélavy

Document to Data tool. This application is in early development.

[Try our Alpha version of the tool](#)

[Sélavy Alpha Demo Video](#)

Triple Builder

 A RDF sandbox where you can build triples using a spreadsheet interface and share with others.

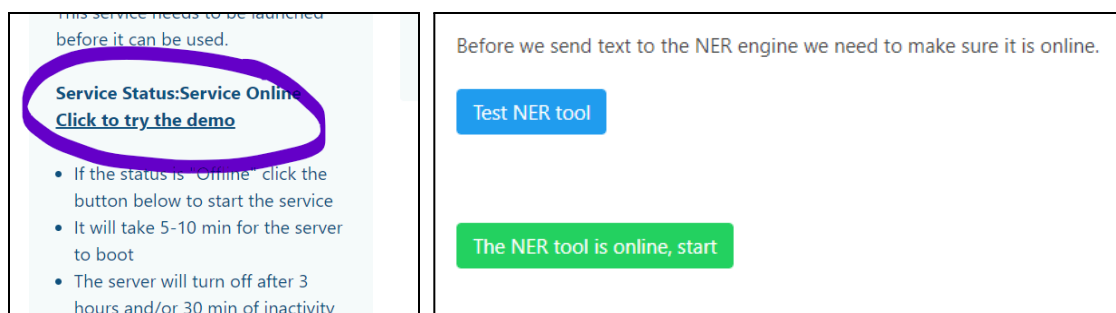
tb.semlab.io

Semlab Wikibase

Semantic Lab's experimental Wikibase installation. Our datastore for projects and research.

[Semlab Wikibase](#)

Once the service status is "Service Online", go back to the document page (the one that ends in "/ner/start") and select the "Test NER Tool" again. If the server is online, select the "The NER tool is online, start" green button to move through to the next page.



This service needs to be launched before it can be used.

Service Status: Service Online

[Click to try the demo](#)

- If the status is "Online" click the button below to start the service
- It will take 5-10 min for the server to boot
- The server will turn off after 3 hours and/or 30 min of inactivity

Before we send text to the NER engine we need to make sure it is online.

[Test NER tool](#)

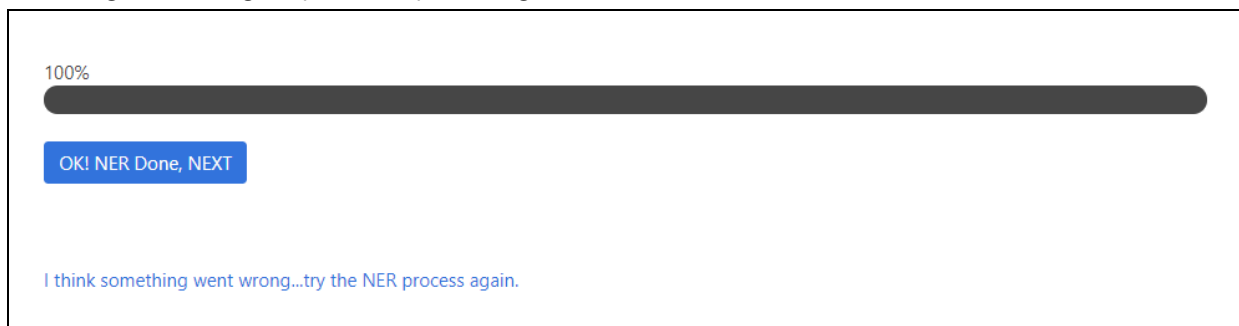
[The NER tool is online, start](#)

Sometimes an error reading "The server or one of the components are not ready. Try again:" will appear. Although it may not seem like it, this is usually a good sign that the next time the "Test NER tool" button is selected, the NER tool will be ready for use.



E] /ner/status

The next page ends in /ner/status, for example <http://159.89.242.202:3000/document/ob93a32fcd248c44fea5511e1b4f2fc2/ner/status>) and is the page that is shown while the document text is sent to the NER tool, and then comes back from the NER tool. If it seems like there is an error in the NER processing, the user can select "I think something went wrong... try the NER process again." If not, select the "OK! NER Done, NEXT" button.



F] /edit

The edit screen is where the most time will be spent. Before proceeding with these written instructions—which are specific to the Linking Lost Jazz Shrines project—please watch the [Sélavy Alpha Demo](#) video prepared by Matt Miller. At around 8 minues 45 seconds, Miller shows the different components of Sélavy and the "edit" screen. The document used as an example for this portion of the documentation is <http://159.89.242.202:3000/document/ob93a32fcd248c44fea5511e1b4f2fc2/edit>.

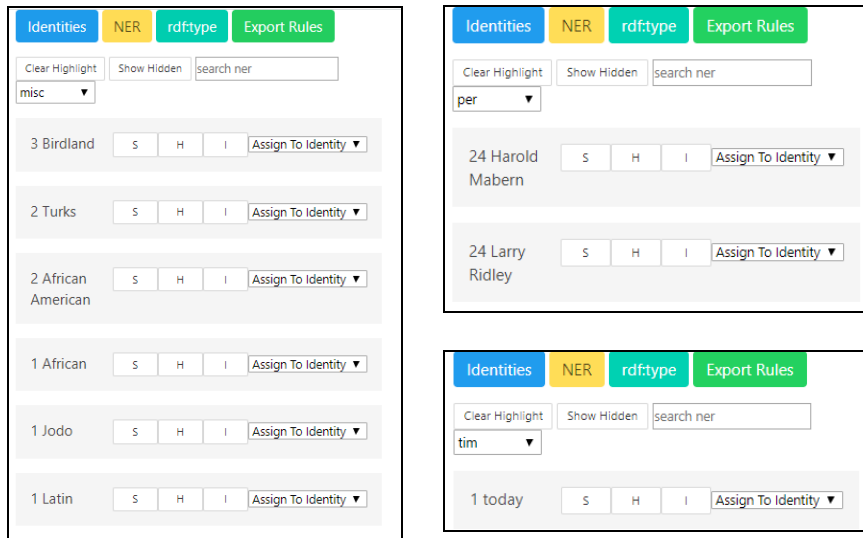
***NOTE:** Be sure to periodically "save" the screen using the button on the upper left hand of the screen. Sélavy not save automatically, and if you navigate away from the URL without saving, the edits that have been made since the last save will be lost when the URL is revisited.

F₁] Creating "rdf:type" [ON HOLD]

The default rdf:types in Sélavy are

F2] Creating Identities in the "NER" Tab

Once in the "edit" screen, click on the yellow "NER" tab. This tab includes a dropdown menu so that the different types of entities the NER component picked up (person, location, date, organization, miscellaneous, date, time) can be grouped together. The number to the left of the entity shows how many instances of that string were picked up by the NER tool. The NER tab can be used to "paint" batches of entities, rather than painting each entity individually. Below are screenshots showing the different types of entities that were found in the Larry Ridley and Harold Mabern interview.



To determine if a suggested entity is applicable and should be made into an identity, select the "S" to show where in the text the NER found the entity.

- If the entity is preceded by a double dagger (§)—and all instances of the NER highlights are the correct form of the entity—then it is an applicable entity. Select the "I" to create an identity for that entity. That entity, and all of the instances of it, will then be "painted" in the text and that entity will show on the "Identities" tab.
- If a suggested entity is *not* preceded by a double dagger (§), or if not every form of the highlighted entity is the correct form, click "H" to hide the entity from the list. (The identity can be manually created on the blue "Identities" tab.)
- If an identity for a given person, music group, music venue has already been created, click "H" for any subsequent strings picked up by the NER for that entity. Creating multiple separate identities for one entity should be avoided. This is in contrast to associating multiple forms of a person's name to one identity, which is further explained in section [6d\] Painting Remaining Entities](#)
- If you accidentally hide an entity, you can click the "Show Hidden" button which will reset all of the originally suggested entities.

***Note:** The automated NER entity groups can be thought of as “suggestions”. For example, if a valid “person” entity is suggested within the “organization” tab, click “I” and create an identity. Once an identity has been created, the appropriate rdf:type can be set on the blue Identities tab.

F3] Creating Identities Manually

Utilizing the NER tab allows a user to create identities in bulk, but it is possible that not all entities are captured through that process. Therefore, the blue “Identities” tab can be used to create identities and/or assign additional strings to existing identities. This is where the presence of the double dagger (§) comes especially in handy.

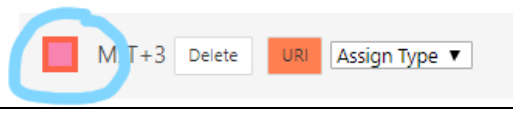
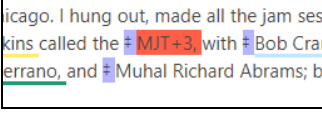
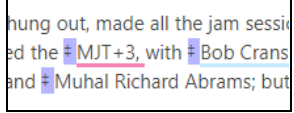
In the empty field above the document text, add the double dagger (§). This will highlight all of the double daggers in the text in purple to make it easier to find whether or not all of the applicable entities have been assigned to an identity. If the text following the double dagger is underlined, that means the entity has already been assigned to an identity. If the text following a double dagger is *not* underlined, that means the entity is not yet assigned to an identity, and/or that an identity needs to be created. In the below example, we can see that most of the applicable entities have been assigned to identities, but “MJT+3”, “Muhai Richard Abrams”, “Freddie” (as an alternate form of Freddie Hubbard) and “Slide Hampton” have not yet been assigned to identities.

The screenshot shows a document text interface with a search bar at the top containing a double dagger (§). Below the search bar, there are three paragraphs of text. The first paragraph is by Willard Jenkins, the second by Harold Mabern, and the third by Larry Ridley. Various names are highlighted with colored boxes (blue, green, orange, pink) and underlined. Double daggers (§) are placed before several names: Willard Jenkins, Harold Mabern, Walter Perkins, MJT+3, Bob Cranshaw, Willie Thomas, Frank Strozier, George Coleman, Booker Little, Paul Serrano, Muhai Richard Abrams, Ben Holliman, Eubie Blake, Freddie Hubbard, Virgil Jones, Mel Rhyne, Jimmy Spaulding, Paul Parker, Walt Miller, Al Plank, Percy Heath, Max Roach, and Slide Hampton. The text "MJT+3" and "Muhai Richard Abrams" are not underlined, indicating they are not yet assigned to an identity.

To create a new identity for MJT+3, for example, click the white “Add Identity Manually” button located under the blue “Identities” tab. A pop-up box will appear where the label of the identity can be added. Once the blue “Ok” button is clicked, the new identity will be added to the bottom of the identities list on the right hand side of the screen.

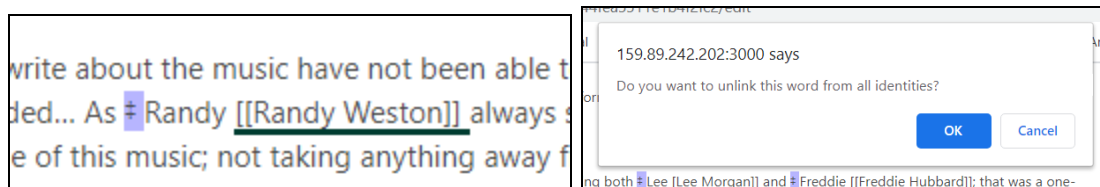
The screenshot shows the “Add Identity Manually” pop-up box on the left and the identities list on the right. The pop-up box has a text input field with “MJT+3” entered and “OK” and “Cancel” buttons. The identities list on the right shows a list of identities with their labels, a “Delete” button, and an “Assign Type” dropdown menu. The identities listed are: Tito Puente, Machito, Jim Harrison, Art Blakey, Orville Bryant, MJT+3, and Slide Hampton. The “MJT+3” identity is highlighted with a blue circle.

So now the identity has been created, but it is not associated with any particular text string. To do this, click on the colored square to the left of the identity text, in this case the pink square to the left of “MJT+3”. Once selected, the color will have a red outline around it. With the identity’s color selected, hover over the desired text string and click to “paint” the applicable text and associate it with the identity.

		
Selecting a colored square results in the square being outlined by red.	Hovering over the “MJT+3”	The text string “MJT+3” is now associated with the (pink) identity “MJT+3”

The user can use Ctrl-F (for PCs) or Command-F (for MACs) to see if other applicable text strings should be associated with a newly created identity. Once all of the applicable text strings have been “painted”, return back to the selected colored square and click on the square to “unselect it”. The red outline will disappear. Be sure to save your work as you go. This process should be repeated until all applicable text strings are associated with identities.

Any text strings that have been incorrectly painted can be disassociated from a current identity. Ensuring that none of the colored squares are selected, click on the text that should be unpainted, and a pop up dialog will appear to confirm that the words should be unlinked from the identities. Click ok. If the text is no longer underlined, the text string has successfully been disassociated from the identity.



F4] Assigning “rdf:type” and URIs to Identities [ON HOLD]

- “rdf:types” not “sticking” and URIs not yet created

F5] Create Triples in Sélavy [ON HOLD]

III. Preparing Triples in Google Doc (Temporary Process)

Appendices

Appendix A] Classes + Properties

Below are the classes or types of things an entity can be an "instance of".

- person
 - (subclass of agent, subclass of thing)
- music group
 - (subclass of group, subclass of agent, subclass of thing)
- music venue
 - (subclass of civic structure, subclass of place, subclass of thing)
- borough (used for instances of "Brooklyn")
 - (subclass of city, subclass of state, subclass of country, subclass of administrative area, subclass of place, subclass of thing)

Below are the types of relationships (properties) that can be used between entities, with the domain indicating the types of entities that can be the subject of a triple, and the range being the types of entities that can be the object of a triple.

Linking Lost Jazz Shrines Property Options

DOMAIN	PROPERTY	RANGE	DIAGRAM
Person; Music Group	influenced by (P39)	Person; Music Group	A
Person	attended performance of (P63)	Person; Music Group	A
Person	member of music group (P65)	Music Group	A
Person	knows of place (P66)	Music Venue	B
Person	visited place (P67)	Music Venue	B
Person	performed at (P68)	Music Venue	B
Person	attended performance at (P112)	Music Venue	B
Person	resident of (P69)	Borough	B
Person	knows of (P29)	Person; Music Group	C
Person	mentor of (P30)	Person	C
Person	acquaintance of (P32)	Person	C
Person	has met (P33)	Person	C
Person	friend of (P34)	Person	C
Person	grew up with (P70)	Person	C
Person	relative of (P113)	Person	C
Person; Music Group	collaborated with (P31)	Person; Music Group	D
Person	in music group with (P35)	Person	D

Person	played with (P36)	Person	D
Person	played under (P37)	Person	D
Person; Music Group	toured with (P38)	Person; Music Group	D
Person; Music Group	recorded with (P71)	Person; Music Group	D
Person	bandleader of (P72)	Music Group	D

Appendix B] Triple-Making Guidelines

1. When determining relationships between entities, use the text as a guide. Avoid inference, opting for more general relationships if more nuanced relationships can not be determined from the text itself.
2. Only include locations that are music performance venues.
3. Entities and relationships that fall outside of the stated scope may be included only if they contribute to the preservation of history and memory of the Brooklyn jazz community.
4. The *residence (of)* relationship should only be used to describe when a person is from or has lived in Brooklyn, as stated in the transcripts. Although information about additional residencies may be present in the WLJSB collections, the Linking Lost Jazz Shrines focuses on the borough of Brooklyn.
5. Triples including the interviewer as the subject or object should only be created for when the interviewer is asking a question about a pertinent entity. There are a lot of statements that could be made through inferring the interviewers' knowledge, but the focus of the project is the knowledge of the interviewees.
6. Do not create a triple if a triple with the same subject, property, and object already exists in the transcript. Duplicate triples, however, are acceptable if they occur in separate transcripts.

Appendix C] Transcript Processing Checklist

For the Collections as Data granting period, the project team members utilized google docs to keep track of the status of each of the transcripts. Moving forward, those who work on the project may wish to continue in the google docs environment, or an alternative project tracking software (like Trello) could be used.

