

NEH Application Cover sheet (PW-285091)

Humanities Collections and Reference Resources

PROJECT DIRECTOR

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Field of expertise: Dance History and Criticism

INSTITUTION

Jacob's Pillow Dance Festival, Inc.
Becket, MA 01223-4001

APPLICATION INFORMATION

Title: *Jacob's Pillow Archives digitization of the moving image collection from 1992.2009.*

Grant period: From 2022-06-01 to 2025-05-31

Project field(s): Dance History and Criticism

Description of project: To support a large-scale digitization project of one-of-a-kind physical media from the Pillow's extensive Archives. This three-year project will focus primarily on a collection of 3,336 moving images (performances, talks, classes, oral histories, special events, and more) recorded from 1992 through 2010, that currently exist on obsolete physical media and are only accessible on-site at Jacob's Pillow in Becket, MA. Additional materials to be digitized include photographs, correspondence, and other paper and photographic materials; these assets will provide invaluable contextualization to the moving images. This digitization work will make it possible to significantly grow our existing online resource Jacob's Pillow Dance Interactive, will dramatically increase access to these unique resources, and will address critical preservation needs.

BUDGET

Outright Request	350,000.00	Cost Sharing	113,796.00
Matching Request	0.00	Total Budget	463,796.00
Total NEH	350,000.00		

GRANT ADMINISTRATOR

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Introduction

Jacob's Pillow respectfully requests an Implementation Grant in the amount of \$350,000 from the National Endowment for the Humanities to support a large-scale digitization project of one-of-a-kind physical media from the Pillow's extensive Archives. This three-year project will focus primarily on a collection of 3,336 moving images (performances, talks, classes, oral histories, special events, and more) recorded from 1992 through 2010, that currently exist on obsolete physical media and are only accessible on-site at Jacob's Pillow in Becket, MA. Additional materials to be digitized include photographs, correspondence, and other paper and photographic materials; these assets will provide invaluable contextualization to the moving images. This digitization work will make it possible to significantly grow our existing online resource Jacob's Pillow Dance Interactive, will dramatically increase access to these unique resources, and will address critical preservation needs.

Significance

Jacob's Pillow plays an important role as a chronicler of the dance field, and both preservation and scholarly interpretation are integrated in the Pillow's mission and programs *"to support dance creation, presentation, education, and **preservation**; and to **engage and deepen public appreciation** and support for dance."*

Jacob's Pillow was established in 1933 by dance pioneer Ted Shawn as a center for international dance performance and education. Situated on a 220-acre historic site in Western Massachusetts, the Pillow is among the largest and oldest cultural institutions in the Berkshires. Jacob's Pillow is a National Historic Landmark, recipient of the National Medal of Arts, and home to America's longest-running international dance festival.

As Jacob's Pillow has been shaping the history of dance in America over the past eight decades through curating presentation, supporting creation, and leading in education and audience engagement, it has also been actively documenting and preserving this most ephemeral of art forms, and in the process has created a repository of dance history that is extensive and unique. Started by Pillow founder Ted Shawn, the **Jacob's Pillow Archives** include the Pillow's pre-dance history, extensive materials about Ted Shawn, Ruth St. Denis, the Men Dancers, and the scores of dance legends and significant artists who have performed, taught, studied, and visited Jacob's Pillow. The Archives also include documentation about the Jacob's Pillow site's pre-dance history as a farm and a station on the Underground Railroad, extensive materials about the origins of modern dance in America, and founder Ted Shawn's correspondence with historic figures such as the composer Ralph Vaughan Williams, choreographer Martha Graham, social reformer Havelock Ellis, and other notable individuals. While these Archives represent without question one of the most significant collections of archival material for the American dance field, their relevance goes far beyond dance and our nation's borders.

The center for most of Jacob's Pillow's preservation activities is Blake's Barn, an 18th century building that was relocated to the Pillow grounds and reconfigured specifically for this purpose. Blake's Barn includes a large exhibition gallery, an outdoor area for lectures and talks called Sommerspace, The Norton Owen Reading Room, and the new Stephan Driscoll Special Collections Room in addition to non-public areas for staff offices and climate controlled storage. In the Reading Room visitors can watch videos, see exhibits from the Archives' permanent collection, browse the library, and access other materials from the Archives. During the summer, this research facility is open to the general public Tuesday-Sunday from 12-8pm. Throughout the fall, winter, and spring, the Archives may be visited during regular business hours by appointment.

The Collections

The collections include audiotapes, board minutes, books, correspondence, costumes, films, photographs, posters, programs, scrapbooks, videos, and more. The Archives is one component of the Pillow's

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Preservation Program, which also includes the documentation of the ongoing activities of Jacob's Pillow and Audience Engagement programming like our [PillowTalks](#) and [exhibitions](#) exploring various aspects of dance history.

At the heart of the Archives, more than 10,000 films and videos span 1894 to the present, and include remarkable and rare documents of key moments in world culture. These include unique 1942 footage of African dancer Asadata Dafora—the only known film of this pioneering artist who was the first to present African dance on the concert stage; footage of traditional dances from Korea performed at Jacob's Pillow at the height of the Korean War; one-of-a-kind performances by legendary American tap dancers Gregory Hines and Jimmy Slyde; and rehearsals and performances of one of the first efforts to revive the Cambodian court and folk dance traditions that were nearly extinguished by the Pol Pot regime.

For 10 weeks every summer, the Jacob's Pillow Dance Festival includes more than 60 national and international dance companies and 550 free and ticketed performances, talks, tours, classes, exhibits, and events. During the first 50 years of the Pillow's history, the Festival was well documented through photographs, programs, press, and related materials; however, filming during those years was more sporadic. In 1982 the Pillow formally established its video documentation program, recording all aspects of the Festival. In 2022 the Pillow will celebrate its 90th anniversary with 40 years of comprehensive moving image documentation of every component of the Festival.

The collection of moving images is housed in Blake's Barn, stored in a climate-controlled environment with viewing copies available for visitors to watch on site in the recently expanded Norton Owen Reading Room. We experienced a 35% increase in visitors after the first expansion of the Reading Room in 2015 and we now welcome more than 20,000 people to the Archives on site each year. The moving image collection in the Archives is by far the most accessed aspect of all the resources available. These videos are viewed extensively by artists, audiences, researchers, scholars, students, and educators, both in person and online.

No other Festival in the dance field has a moving image archive like Jacob's Pillow. The Collection identified as a priority for digitization includes original objects documenting hundreds of seminal performances by artists and dance companies including: Akram Khan, Alonzo King's LINES Ballet, American Indian Dance Theatre, Bill T. Jones / Arnie Zane Dance Company, Hubbard Street Dance Chicago, Liz Lerman Dance Exchange, Mark Morris Dance Group, Martha Graham Dance Company, Merce Cunningham Dance Company, Meredith Monk, Miami City Ballet, Pacific Northwest Ballet, Ralph Lemon, Ronald K. Brown, Savion Glover, Shantala Shivalingappa, Twyla Tharp, Urban Bush Women, and Yin Mei among many others. There are also a range of recordings from The School at Jacob's Pillow including classes with master artists such as Anna-Marie Holmes, Bessie Schönberg, Chet Walker, Chuck Davis, Donald McKayle, Jean Léon Destiné, Judith Jamison, Lula Washington, Milton Myers, Rennie Harris, Robert Moses, and many more. Additionally, this project encompasses hundreds of historic conversations, interviews and panel discussions including Emmy Award-winning host and commentator Rachel Maddow, Pulitzer Prize-winning authors (Alan M. Kriegsman, Eric Foner, Jules Feiffer), prominent visual artists (Annie Leibovitz, Jack Mitchell, Lois Greenfield, Philip Trager), composers and musicians (John Cage, Peter Yarrow, Szymon Brzóska, Philip Glass, Zakir Hussain), renowned scholars (Deborah Jowitt, Joan Acocella, Lynn Garafola, Marcia B. Siegel, Robert Gottlieb), and dance luminaries (Alla Osipenko, Ann Hutchinson Guest, Anna Halprin, Bebe Miller, Charles "Cholly" Atkins, Dianne Walker, Doug Varone, Frederic Franklin, Savion Glover, Paul Taylor, Katherine Dunham, Merce Cunningham, Nacho Duato, Nina Ananiashvili, Sidi Larbi Cherkaoui, Shen Wei, Suzanne Farrell, Tina Ramirez). A complete list of season artists between 1992-2009 included in the items to be digitized is detailed in *Attachment 8, Additional supporting documentation*.

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Digital Engagement

The moving image collection in the Jacob's Pillow Archives is the backbone of our digital engagement platform, [Jacob's Pillow Dance Interactive](#) (JPDI). This ever-growing online resource includes more than 550 video clips filmed at Jacob's Pillow from the 1930s to today, which can be browsed by artist, era, or genre, or explored through curated Playlists. Each year we add at least 50 new video excerpts to JPDI, including a clip from every performance from each Festival (20 performances/year). In 2020, JPDI use achieved an all-time high with 144,764 unique visitors from 174 countries, and 401,770 page views. New content is announced monthly in our *Virtual Pillow Views* newsletter.

Examples of some historic additions recently made to JPDI include the Merce Cunningham Dance Company in [Septet](#) (1955), a notable landmark in Cunningham's choreographic career in that it was the last time he used "a wholly intuitive procedure" to create it; and Tom Two Arrows performing an [Iroquois Indian Dance](#) (1949). Born as Thomas Dorsey, Tom Two Arrows (1920-1993) was an Onondagan-adopted Lenni-Lenape (Delaware) artist based in the Albany area. He first taught at Jacob's Pillow in 1949 when this film was made. Music by the Red Sky musicians was added to the silent film in 2019.

In addition to the dance clips added to JPDI, the Themes and Essays module allows us to draw upon the rich spoken-word recordings that have previously been available only by traveling to the Pillow Archives. Among the rare interviews that may now be experienced anywhere are a 1987 oral history with Pearl Primus, a 2003 discussion between pioneering modernist Trisha Brown and critic Deborah Jowitt, and a 1996 recording of tap legend Dianne Walker assessing the influence of Gregory Hines. In 2018 Jacob's Pillow launched [PillowVoices: Dance Through Time](#), a podcast series on our digital platform that highlights key figures and events from dance history utilizing archival recordings brought to life in the personal stories and narration of current thought-leaders and scholars.

Dozens of prominent educational institutions and organizations now use JPDI as a resource, including Emory, Kenyon College, Lesley, Ohio State, Slippery Rock, Temple, Towson University, UC Berkeley, University of Maryland College Park, Wayne State, and Yale, as well as schools in Canada, Britain, South Africa, the Netherlands, and Australia. High-quality dance video is a scarce resource in the dance field, particularly historical works and marginalized artists and forms. JPDI has an extensive range of films and video (all with accompanying information and contextualization), which is ever growing. For these reasons, JPDI has increasingly become a staple primary source teaching resource in college classrooms, embedded into dance history and technique syllabi. The National Center for Teachers, Counselors, and School Leaders directs visitors to Dance Interactive. More than 400 bloggers and many established online publications have linked to Dance Interactive, including *The New York Times*, *The Washington Post*, Wikipedia, and *dancemagazine.com*.

Resource for the Arts and Humanities

Each year, **academic researchers and scholars** from around the world make the pilgrimage to the Pillow to utilize the unique materials and immerse themselves in the history of dance. Major international publications such as Oxford University Press' *International Encyclopedia of Dance* rely upon the Pillow's Archives to supply imagery of artists whose likenesses were never otherwise captured during their performing careers. The cultural value of these Archives to scholars worldwide across the arts and humanities is documented in the published work, exhibitions, and ongoing research that have drawn upon the collection.

Jacob's Pillow is widely recognized in the dance field for its historical commitment to the preservation and advancement of the art form through the **Scholars-in-Residence** and **Research Fellows** programs. Each year, 2-5 dance scholars and historians are hired from university faculties across North America to act as public guides and as educational resources for Pillow audiences, students and performers, providing

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a critical, historical, and interdisciplinary perspective on dance for all who attend the Festival. In addition to Scholars-in-Residence, the Pillow competitively selects 4-6 Research Fellows from around the world each season to pursue their own academic research in the Jacob's Pillow Archives.

Projects by the Pillow's past research fellows pursuing advanced degrees and scholarship in history, psychology, anthropology and arts criticism have included a review of the international political implications of cold war arts funding, a psychological and sociological study of creativity, and a study of performances from the 1940s of the New Zealand Maori's War Haka as staged by Ted Shawn.

As a further testament to the Archives' broad relevance, in recognition of Jacob's Pillow's unusually strong holdings on the history of artists of the African Diaspora – from Asadata Dafora to Alvin Ailey – Jacob's Pillow was recognized as a site on the African American Heritage Trail in 2007.

Examples of recent and upcoming publications that were partially developed through research in the Jacob's Pillow Archives include:

- *Ted Shawn: His Life, Writings, and Dances* (Oxford University Press, 2019) by eminent writer and Chair & Professor of Dance at Barnard College at Columbia University, **Paul A. Scolieri**.
- Exhibition catalog for *Dance We Must* (Williams College Museum of Art, 2022) by **Kevin M. Murphy**
- *Martha Graham: When Dance Became Modern* (to be published by Alfred A. Knopf in 2022) by cultural historian and critic, **Neil Baldwin**.
- *La Nijinska: Choreography of the Modern* (Oxford University Press, 2022) by **Lynn Garafola**
- *La Meri and Her Life in Dance: Performing the World* (University Press of Florida, 2019) by **Nancy Lee Chalfa Ruyter**
- *Dancing with Merce Cunningham* (University Press of Florida, 2019) by **Marianne Preger-Simon**
- *Dancing the World Smaller* (Oxford University Press, 2020) by **Rebekah J. Kowal**
- *What the Eye Hears: A History of Tap Dancing* (FSG, 2015) by dance writer and critic, **Brian Seibert**.
- Forthcoming biography of Jack Cole by **Debra Levine**
- Forthcoming biography of Martha Graham by **Deborah Jowitt**
- Forthcoming critical study of Merce Cunningham by **Alastair Macaulay**

Each year 10 Pillow Lab residencies take place on site and many resident artists visit the Archives to conduct research that informs the development of their work. Recent Pillow Lab artists include Reggie Wilson/Fist and Heel Performance Group whose work entitled *POWER* premiered at the 2019 Festival. This work built on Wilson's ongoing examination of early African American spiritual worship within American Christian religiosity, imagining what Black Shaker worship might have looked like. Wilson also looked at Doris Humphrey's *The Shakers* and other Shaker-related dances in the Pillow Archives as part of his research. In a Fall 2019 residency, former Batsheva dancer Shamel Pitts consulted Frankie Manning's autobiography, a related PillowTalk, and various videos that depict the Lindy Hop to inform his creative process. During the Festival, students of The School at Jacob's Pillow spend time in the Archives viewing the work of guest artists and faculty at The School, adding context to the material they are learning and helping them understand the lineage of artists whose history is shaping their creative practice.

Former Mark Morris Dance Company member Adam H. Weinert is currently at work on a new project known as Jacob's Garden which has its roots in the Archives. Weinert has been inspired by archival photographs and information from Shawn's Men Dancers about their gardening activities here in the 1930s, and has begun plantings that interweave aspects of dancing and gardening. Weinert's previous

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research in the Pillow Archives led to performances of historic works within the galleries of New York's Museum of Modern Art and London's Tate Britain Museum and the Tate Modern Museum.

The Jacob's Pillow Archives has achieved the status of a global resource which former *New York Times* chief dance critic Alastair Macaulay calls "one of the world's most remarkable dance archives." With an international scope, anthropological and sociological significance, inclusion of rare moving image documentation, and extensive representation of scholarship beyond the dance field, the Archives possess irreplaceable value to scholars worldwide across the arts and humanities while offering open access to thousands of patrons.

History, Scope, and Duration

In 2011, Jacob's Pillow significantly extended access to the treasures of the Archives globally with the launch of the virtual platform *Jacob's Pillow Dance Interactive*. This platform was developed with support from the Doris Duke Charitable Foundation and Nonprofit Finance Fund. A major retooling of the site was undertaken in 2015, adding more navigational possibilities, Playlists, and the Themes & Essays module. Ongoing content production and general site maintenance is made possible with support from the National Endowment for the Arts.

In 2015, the Jacob's Pillow Archives revamped its online database, cataloging and digitization efforts with generous support from the Andrew W. Mellon Foundation. Users can now search and browse all archival records, as well as view select digital content including printed performance programs and photographs through our [Online Database](#). This grant also made possible substantial progress in increasing digital storage capacity and strengthening the infrastructure for the digital Archives. We added a high-speed, full production storage system to augment our hardware storage, and created digital storage policies and guidelines for managing digital files. We expanded our video drive system with increased capacity; upgraded our Network and Domain Controller Server; and continued digitization workflow and server maintenance.

Past digitization projects have been strategically targeted to groups of items that we recognize are particularly endangered or items that we need to digitize for other purposes, such as online accessibility. However, past digitization projects and ongoing one item at a time in-house digitization work has only succeeded in processing a fraction of the total moving image holdings. The Pillow's collection includes thousands of Standard Definition videos that are not digitized, and those masters are all on highly endangered, obsolete, magnetic media formats—primarily DVCPRO, Hi8, MiniDV, and VHS. In 1996 the Pillow undertook what was then a state-of-the-art preservation effort to create new ¾" masters for all of the videos from the 1980s; these masters are now housed off-site at the New York Public Library with viewing copies kept in the Pillow Archives. All camera-original master tapes from 1992 through 2010—when Jacob's Pillow began filming straight to digital—are maintained onsite in the Pillow Archives.

In 2020 the Pillow engaged Elizabeth Scott, a digital media specialist, to develop a digital strategic plan that aligns artistic and administrative activity and maps a methodology for mission delivery that will help the Pillow to expand its audiences and communities of interest. Scott's report identified investment priorities for the Pillow, including an immediate need for expanded resources for the Archives. The development of our NEH Implementation Project has been informed by the recommendations in Scott's report. The core content objectives of the plan are:

1. Expand the Pillow's **Reach** with new digital audiences;
2. Grow its **Relevance** to all the communities the Pillow serves;
3. Provide valuable ecology **Resources** – for artists, scholars, researchers, and audiences alike;
4. Operationalize the **Remedy** and **Redress** of historical exclusions; and
5. Drive real **Revenue** opportunities in conjunction with this work.

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The Pillow's NEH Implementation Project offers new opportunities for exponentially expanding the digital reach and impact of the Pillow's collection and increasing accessibility for both scholars and the general public. While significant progress has been made in the Archives with digitizing vintage photographs, shifting all ongoing video documentation to High Definition (HD), and designing and installing an online Collections Management System, the need for a major digitization effort has become all the more clear and acute as demand for digital materials increases and the stability of the obsolete magnetic media masters decreases. Jacob's Pillow seeks support from the NEH to address urgent and critical needs in four main areas:

1. **Digitization:** digitizing of 3,336 moving image items
2. **Digital Storage:** expanding storage capacity both onsite and offsite, to be populated with newly digitized files into the Pillow's system;
3. **Cataloging:** records of newly digitized moving image items will be entered in our online Collections Management System, Collective Access;
4. **Online Access:** this digitization work will make it possible to significantly grow our existing online resource *Jacob's Pillow Dance Interactive*.

Methodology

Digitizing Video

Jacob's Pillow has been digitizing moving image objects one at a time, in-house on an as needed basis; however, at this rate it would take 10+ years to digitize everything in the collection. The proposed project would involve comprehensive digitization by George Blood LP, a leading provider of archival audio and moving image preservation. This project will encompass all of Jacob's Pillow's 3,336 un-digitized, camera-original master video tapes, comprising 946 DVCPRO, 319 Hi8, 1,915 MiniDV, and 156 VHS. These 3,336 obsolete magnetic media items are considered the highest priority for digitization for preservation and access because they are in critical danger of deteriorating further and the equipment needed to work with this type of media is no longer being manufactured.

Magnetic media has a limited shelf life and must be periodically reformatted, in real time, in order to adequately preserve the imagery for future generations. The collection of video materials created and maintained by Jacob's Pillow is a unique resource which will only increase in value and importance while its very existence becomes more tenuous. While its oldest 16mm films have been transferred, and some magnetic media has been digitized in-house on an as-needed basis, the Pillow must digitize its remaining video resources in a methodical and comprehensive manner, addressing concerns about both preservation and access.

Jacob's Pillow will work with an outside vendor, George Blood LP, to digitize the collection of moving images identified for this project. The Pillow went through a robust vetting process to determine four industry-approved digitization vendors: Bay Area Video Coalition, George Blood LP, The MediaPreserve, and Video Transfer @ National Boston. After a process of conversation with each vendor and reviewing their proposals, we chose George Blood LP. They have a proven track record of working with performing arts repositories on obsolete media digitization projects. During the whole process, George Blood was the most involved vendor—engaging in dialogue with us throughout the inventorying, project development, and bidding stages. Drawing on their decades of experience, the director and technicians advised us on the most optimal way to process and build our inventory list and specifically tailored their bid to our collection and needs. We were also impressed by their state of the art equipment and procedures. George Blood LP follows best practices for preservation workflows: utilizing the latest in software and hardware solutions for extracting, rendering, and transcoding video formats, and creating file derivatives for the preservation and access of legacy moving image materials. The digitization process will result in preservation master files as well as access files.

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- Preservation master files will be in the following format: 10-bit uncompressed, 720x486 4:2:2, v210 codec in .mov wrapper (digital media will be migrated at their native resolution and codec, .mov wrapper).
- Access files will be in the following format: MPEG-4 AVC/H.264, 640x480, 3.0 Mbps, VBR. MD5 checksums will be delivered in sidecar files along with PB Core 2.1-compliant XML preservation metadata.

The vendor's process encompasses item-level Quality Control of each file including 100% verification of metadata, JHOVE validation of file, and playback of a portion of the file—all tasks performed on a computer different from where preservation is performed.

Once materials are shipped back from George Blood LP, Jacob's Pillow will enact our own quality control procedures. We will confirm that all of the physical items have been received, condition check them, and re-integrate them into our climate-controlled storage. The digital files will be quality control checked to ensure that all file specs are as expected, the checksums validate, and the files play back properly. Potential visual and audio issues to uncover in a manual inspection include frame rate synchronization problems, dropped frames, aspect ratio issues, dead pixels, artifacts, audio pops or dropouts, etc.

Once quality control is completed, the materials will be integrated into our Content Management and Digital Asset Management systems. The records in relation to the original objects and new digital surrogates will be integrated into our open-source Collective Access database. This Linked Open Data system is used by a number of preeminent performing arts archives including the Brooklyn Academy of Music and Mark Morris Dance Group. Jacob's Pillow's Collective Access instance uses the Dublin Core metadata schema as its base with some specific elements from other applicable standards including MARC and PBCore. This database is fully searchable and can be accessed by the public at archives.jacobspillow.org.

Digital Storage Infrastructure

Once all the files have been quality control checked, they will be ingested into our onsite and off-site storage infrastructure.

As Jacob's Pillow adds exponentially to its digital Archives, we need to house and protect this significant volume of digital files. In 2010, the Pillow shifted to High Definition Video, a born-digital format that is now industry standard, for documenting each season's activities. In 2021 Jacob's Pillow began shooting 4k resolution video to produce superior quality video documentation. As a result, Jacob's Pillow is generating an estimated 250 new digital assets each year for a total of at least 10 terabytes (TB) of new born-digital content, which must be cataloged, organized, and safely stored.

To accommodate the volume of new digital assets resulting from this project, we have an immediate need for 200 terabytes of raw server space to supplement our existing system. Our current video storage server houses our existing digitized collections as well as born-digital HD video content filmed at the Pillow from 2010-today. In order to store the items that will be digitized through this project, we must greatly expand our onsite RAID array with additional drives to supplement our current capacity. In addition, the same volume of data storage space will need to be procured for our offsite cloud backup systems to properly safeguard this digital data. We will be expanding our responsive backup system facilitated by the Pillow's managed IT support provider, which syncs from our onsite RAID array. Additionally, we will be procuring three AWS Snowball devices to bulk ingest the trove of digital data from this project into our Amazon Web Services S3 Glacier Deep Archive storage.

Investing in robust digital infrastructure is an essential step toward stabilizing and preserving the assets in the Archives.

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Rights Clearances

All footage shared online on Jacob's Pillow Dance Interactive consists of excerpts from dance performances recorded at Jacob's Pillow, filmed by in-house staff. All images, choreography, and music are under the protection of copyright, controlled by the individual creators. Jacob's Pillow adheres by the guidelines established by the Dance Heritage Coalition in their ["Statement of Best Practices in Fair Use of Dance Related Materials."](#) Based on these guidelines, the contents of *JPDI* are completely within the boundaries of fair use. They may be shared online through use of the "share" button on each page, but downloading or otherwise reproducing the content in any medium is prohibited. This is clearly stated on the *JPDI* site. Beyond legal rights, it is extremely important for Jacob's Pillow to maintain good relationships with its artists. When posting new excerpts, artists are contacted to respectfully notify them of their work's inclusion and any issues that may arise are addressed at that time.

Jacob's Pillow has a written agreement with all artists and lecturers that are documented during the Festival and through other year-round events such as the [Inside the Pillow Lab](#) docu-series. Contract language is updated regularly to address any changes. The 2021 artist contracts include the following Archives Release:

It is understood that PILLOW shall retain one or more copies of the FILM and the RAW FOOTAGE in its archives and may reproduce, prepare derivative works of, distribute, publicly perform, publicly display and digitally transmit such FILM and RAW FOOTAGE for various purposes in support of the PILLOW mission, including archival, audience engagement, documentary, educational, promotional, marketing, and/or fundraising purposes; provided that any usage of the FILM or RAW FOOTAGE for commercial purposes by either PARTY requires additional permission from the other PARTY, on terms that both PARTIES agree to in writing in advance. Each FILM and RAW FOOTAGE will be available at PILLOW'S archives for viewing by scholars, faculty, students, staff, interns, and the general public, and will also be available for the PILLOW'S college and university partners to stream on a secure, IP address authenticated website. ARTIST further agrees that PILLOW may deposit protection copies of the RAW FOOTAGE with the Dance Collection of the New York Public Library subject to the conditions stated herein. PILLOW, following fair use guidelines, may also add an excerpt of the FILM (generally but not necessarily less than two minutes) to the publicly accessible online dance resource "Jacob's Pillow Dance Interactive".

Increasing Accessibility to the Collection

In 2021 Blake's Barn underwent a significant expansion, made possible with support from three private donors whose prime interest is in the Archives and dance preservation. With this upgrade we have doubled the space of our public reading room as well as expanded and improved our non-public staff and storage areas. There is an additional study area for visiting scholars and we now have climate-controlled storage for our entire collection. This expansion also enhances the year-round capabilities of the space with increased access for resident artists through the Pillow Lab, faculty and students participating in our College Partnership Program, and research fellows and scholars in residence. All of the items digitized in this project will be made available in full to onsite visitors.

The newly digitized assets will be made available to a broad global audience online through *JPDI*. In keeping with the long-held mission at Jacob's Pillow to reflect the greatest possible diversity in its programming, the aim of *JPDI* is to represent a wide cross-section of eras, genres, and artists. When the core group of videos was first selected in 2007 for *JPDI*'s precursor, a standalone touch-screen kiosk, there was an attempt to look back over the Pillow's first 75 seasons somewhat even-handedly even though we had considerably more documentation starting in 1982 (when routine videotaping began in earnest) than we had for the Festival's first 49 seasons. Thus, we purposely limited the number of

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videos chosen for any given year from 1982 onward even though this meant usually choosing one or two artists from among 20 or more possibilities.

There has been a shift in emphasis since the launching of *JPDI's* online iteration, as we are committed to presenting excerpts from literally every presentation in the Ted Shawn and Doris Duke Theatres from 2010 onward. So while the ten most recent seasons excerpted online are completely reflective of the programming itself, earlier seasons are still represented by only a small handful of examples. As we continue adding 20 clips from each new season, we also look back into under-represented artists and genres from previous eras and try to fill some of the most obvious gaps. With the cancellation of the 2020 Festival due to COVID-19, we had an unusual opportunity to double the number of historic clips we could add in 2021. Among those historic clips added this past year are newly-discovered films from the late 1960s and early 1970s, made by Robert Savage and recently donated to the Pillow. Some of the artists represented in these previously-unknown films are Ritha Devi, Maria Alba, Norman Walker, Barton Mumaw, Nala Najan, and Edward Villella and Patricia McBride. Because historical items must first be digitized before they can be integrated into JPDI—which is currently done one at a time on an as needed basis—this comprehensive digitization project will dramatically increase the content to be included in this highly-accessed online resource.

Sustainability

To ensure sustainability of our NEH project results, the Pillow must grow the content components that drive engagement; strengthen systems and workflows that facilitate discovery and delivery; and leverage the Pillow's unique ability to connect performance assets to artists, scholarship, and other contexts. As part of our regular review and assessment process to ensure sustainability, over summer and fall 2021 the Pillow is bringing in Myriad consulting to review the Archives's digital preservation systems and procedures. This consultancy will ensure that the Pillow is in line with best practices in digital stewardship and fully prepared to best manage and preserve the large volume of digital data that will result from this proposed digitization project.

The digital objects produced through this project will be integrated into Jacob's Pillow's existing digital preservation and content management systems to ensure their current and future preservation and access. Through this project, the Pillow will be expanding the existing onsite digital storage infrastructure to accommodate this large new data set, which includes regular file fixity monitoring and reporting via Fixity Pro. All Jacob's Pillow Archives data is backed up offsite through a responsive backup system facilitated by the Pillow's managed IT support provider. Additionally, Archives data is regularly backed up in batches to Amazon Glacier. This project will also involve updating the catalog records for the approximately 3,336 moving image items in the Pillow's existing, web-accessible, linked open data cataloging system run on the open-source software Collective Access.

Dissemination

The Pillow's Preservation Program already has several platforms established for content distribution online including:

- **Jacob's Pillow Dance Interactive** online platform
- **Themes and Essays** online module
- **PillowVoices: Dance Through Time** podcast series
- **Jacob's Pillow Online Archives**

JPDI is optimized for search engines, integrated social sharing, and possesses embedded signup forms to encourage more subscribers to *Virtual Pillow Views*, our online publication which is distributed monthly to an opt-in email list of 12,722 subscribers plus many thousands more who have been added during the Covid pandemic. In concert with the Leadacity plug-in, a more assertive opt-in prompt, *Virtual Pillow Views* subscribers continue to steadily grow. In 2019 we changed the format of this publication to

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playlists. We spent a great deal of time strategizing a more efficient way to share new content with users without requiring a lot of back and forth between the resource and the *Virtual Pillow Views* email. Now, new content is created as a playlist and once subscribers click through to *JPDI*, they can stay there. This has helped increase both traffic and the amount of time users spend on the site.

In 2019 *JPDI* attracted 88,004 unique visitors from 170 countries. This is a significant increase from 2018 which had 71,140 unique visitors. The total number of visits in 2019 was 120,905 with 242,323 unique page views. As noted earlier, in 2020 *JPDI* traffic increased by 50% over 2019 levels.

Jacob's Pillow has spent years developing an online and social media presence, and our users are both significant and growing. Currently, we have over 123,000 Facebook page followers, 20,500 Twitter followers, 48,500 Instagram followers, and 2.5 million video views on our YouTube channel, PillowTV.

We will continue to leverage those robust networks to distribute digital content from the Archives. These well-established distribution pathways have been crucial to the dissemination of our new podcast series, *PillowVoices* and will play an integral role in the distribution of newly digitized materials. We also take a more grounded, "old fashioned" approach and leverage our ever-expanding person-to-person networks to share content through word-of-mouth and direct interaction. Each year, the Pillow hosts hundreds of dancers, choreographers, artistic directors, scholars, educators, and students. They come from all around the world and include a wide cross-section from emerging artists to legends in the field. In 2020 and 2021 the Pillow successfully pivoted many of its signature programs to the virtual realm, including The School at Jacob's Pillow; the Dance Education Lab (DEL) Delving Into Dance History program; the College Partnership Program which brings together dance faculty from 17 colleges and universities within a two-hour radius of the Pillow; the new Jacob's Pillow Curriculum in Motion Institute which is training dance educators to teach K-12 curriculum in partnership with classroom teachers in public schools; and convenings of choreographers and dancers in online forums. These networks are integral to the distribution of content on *JPDI* and the dissemination of new resources to a broader community.

Our digital engagement programs are part of an overall goal to reach a much broader audience, including individuals who might not typically attend a dance performance. By framing our archival content within a more universal narrative about topics such as perseverance, work ethic, art, conflict, and numerous other concepts, we hope to create experiences that transcend expectations. Ultimately, our goal is to combine all of the resources above to greatly expand the reach of the Jacob's Pillow Archives content beyond traditional dance audiences. This project will vastly increase the digital content that Jacob's Pillow can share with our expansive online audiences.

We recognize that, in the 21st century, the arts have a crucial role to play in a society that is increasingly disconnected and striving for meaning. The increasing wealth of data shows that bringing arts and arts education to communities can have a transformative effect on people's lives. Our NEH project and *JPDI* are a key component of our mission to bring dance to all, providing high-quality content to an extremely diverse audience, ranging from occasional viewers and individuals who may be unfamiliar with the art, to highly engaged dance scholars, choreographers, artists, and patrons. Jacob's Pillow views *JPDI* and its expansion as a cornerstone of our strategy to build an online and mobile audience for dance by making the diversity and continuum of dance accessible to the public through historically significant footage to today's emerging artists and dance forms in formats that are low risk, offer engaging context, allow for casual exploration or scholarly study, and are easily available to meet people where they are—in social media communities and on mobile devices.

Accessibility is a priority at the Pillow. In 2017 we conducted a campus accessibility audit, and subsequently, had all pathways repaved, added new ramps, have had certain performances audio described, and contracted Accessible 360 to make revisions and improvements to our online resources. Over the past year the Pillow has taken additional steps to address the needs of artists, staff, and audiences

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with disabilities including specialized training for year-round staff in how to think about accessibility, understanding language, terms and the range of disabilities both visible and invisible that exist; developing a plan for physical, programmatic, and virtual accessibility for Festival 2021 with accessibility information now listed on every event page; conducting a listening session with choreographers, dancers, and technicians with disabilities to inform the design of the new theatre that will replace the Doris Duke Theatre which was lost in a fire last November; and one notable aspect of the recent Blake's Barn expansion - the installation of a lift to allow wheelchair access to the downstairs storage areas.

Work Plan

Preparation, June-December 2022 (6 months)

During the initial phase of our NEH project, we will onboard the Project Digital Archivist who will be responsible for preparing for the digitization. Duties will include:

- Pulling physical objects to be digitized
- Appraising objects to ensure they are physically stable to be transported and digitized
- Updating the catalog to reflect which object will be going offsite
- Creating an object inventory for vendor
- Safely packing the objects
- Delivering collection to digitization vendor

Digitization, January-December 2023 (12 months)

Digitization of the collection will be completed off-site by George Blood LP.

Systems and Procedures Improvements, January-December 2023 (12 months)

While the collection is being digitized, the project team, led by the Project Digital Archivist, will focus on upgrading onsite data storage and the development of workflow policies and procedures.

Retrieval and Ingestion, January-September 2024 (8 months)

When the digitization process is complete, files will be retrieved from the vendor and reviewed for quality assurance. Physical objects will be unpacked, inspected, and re-filed in the storage area of Blake's Barn. Digital objects will be ingested into our onsite and offsite storage systems. This work will be completed by the Project Digital Archivist with support from the Associate Archivist.

Access, October 2024-May 2025 (9 months)

The Project Digital Archivist will catalog records for the digitized collection to be updated in Collective Access to enable access for scholars, researchers, artists, and the general public through our online catalog and onsite in our Reading Room.

The Director of Preservation and Associate Archivist will begin curating content from the newly digitized collection to distribute on *JPDI*. The Project Digital Archivist will be responsible for creating the excerpts to be featured from the collection.

Staff

A core team of Jacob's Pillow Staff contributes to the oversight and management of the Jacob's Pillow Archives. **Director of Preservation, Norton Owen**, stewards the overarching strategy, goals and implementation of the program. He is assisted in all of his work by **Associate Archivist, Patsy Gay**. **Executive and Artistic Director, Pamela Tatge**, and **Deputy Director, A.J. Pietrantone**, work closely with Mr. Owen to develop strategy. The **Director of Operations and Systems** and the **Associate Systems Administrator** plan and implement the technology aspects of the Archives. During the Festival season the Archives are staffed with 4-6 Scholars-in-Residence and 2 full-time interns and a team of videographers and photographers that document all aspects of the Pillow's Festival programs.

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Norton Owen is a curator, writer, and archivist with more than 45 years of professional experience in dance. He has been associated with Jacob's Pillow since 1976 and has been Director of Preservation since 1990, overseeing the PillowTalks series as well as all activities involving documentation, exhibitions, audience engagement, and archival access. He is the curator of *JPDI*, an acclaimed online video resource, and host of the *PillowVoices* podcast. In addition to his work at Jacob's Pillow, he was Director of the Limón Institute for 14 years and served as Resident Curator for the National Museum of Dance. Owen has received awards from Dance/USA, the Martha Hill Dance Fund, Dance Films Association, the José Limón Dance Foundation, and the Theatre Library Association. Currently the President of the O'Donnell-Green Music and Dance Foundation, he is a past chair of both the Dance Heritage Coalition and the Dance Panel of the New York State Council on the Arts.

Patsy Gay has worked at the Pillow since 2017, but she first came to the Pillow as an As Associate Archivist, Patsy assists the Director of Preservation with exhibitions, audience engagement, and all aspects of archival work including cataloging, reference, and online engagement. Previously, Patsy was the Archivist and Associate Producer for Ain Gordon and David Gordon's Pick Up Performance Co(s). As an Archival/Preservation Technician Fellow with the Dance Heritage Coalition she also worked with Dance Theatre of Harlem, Eiko & Koma, and Lar Lubovitch Dance Company. Patsy received her MA in American Dance Studies at Florida State University and her MSLIS at Pratt Institute. Patsy was an Archives/Preservation Intern during the 2007 festival.

The Pillow will hire a **Project Digital Archivist** to oversee the digitization, quality assurance, Archives ingest, and incorporation of newly digitized assets into *JPDI*. The Pillow will conduct a search for candidates for the Project Digital Archivist position, beginning with our network of alumni, scholars and researchers. A trained archivist with an in-depth knowledge of the dance field is essential for this position. The Pillow will offer a comprehensive benefits package to accompany this three-year salaried position.

The following vendors were considered for this digitization project:

Bay Area Video Coalition: <https://bavc.org/>

BAVC rigorously maintains endangered analog equipment in order to provide high quality transfers to preservation standard formats. BAVC's tape storage and transfer facility follows the Association of Moving Image Archivists (AMIA) guidelines for magnetic tape storage and International Organization for Standardization (ISO) care and handling practices for extended usage.

The MediaPreserve: <https://ptlp.com/en/mediapreserve/overview/about-us/>

The MediaPreserve provides careful and efficient transfers of audiovisual materials of all types. We are committed to creating customized preservation programs based on the needs and infrastructure of each client, and to that end, we retain a staff of trained engineers, archivists, librarians and preservation specialists to ensure that all assets are handled according to professional standards and best practices throughout the preservation process.

George Blood LP: <https://www.georgeblood.com/>

George Blood LP has been digitizing analog and born-digital video formats for more than 20 years. George Blood LP has one of the largest fleets of working 2" Quadruplex video machines in the world. Their Ampex quads can play NTSC, PAL, 2 hour long tapes, and tapes without viable control tracks. From VHS and U-matic to D-9 and IMX, many formats they can also do in PAL and IVC-9000.

Video Transfer @ National Boston: <http://vtiboston.com/wp/>

AV Preservation is Video Transfer's specialty. Based in Boston, MA, Video Transfer recovers and reformats content from a wide variety of legacy audiovisual media types. Their Preservation services

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feature: encoding audiovisual content into all popular file types; performing transfers using professional broadcast level equipment; monitoring transfers with calibrated instruments for distortion free transfers; logging any anomalies encountered during digitization; color correction; and extensive quality control.

Conclusion

Preservation is represented as part of the Pillow's core mission. The idea that the Archives are central to the institution's identity is clearly evident to those visiting the Festival and is passed along to the next generation of supporters and leaders. The completion of our NEH Implementation Project will further the Pillow's essential goals of preserving its historically significant materials, currently in danger of being lost, and making them available onsite and online, thus substantially increasing the collection's accessibility. While our physical and spiritual home remains a farm on the mountaintop, this project will ensure that our Archives are increasingly available to scholars, researchers, artists, educators, and a broad public around the world. Funding from the National Endowment for the Humanities will enable the Pillow to make significant progress in maintaining its unique historical collection and sharing that collection more broadly, deeply, and effectively.

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Attachment 2: History of Awards

The Andrew W. Mellon Foundation, 2013, \$229,000 for the *Archives Advancement Initiative* - This transformative award from the Mellon Foundation addressed pressing needs for the Jacob's Pillow Archives including: (1) collections management system; (2) digital storage infrastructure; (3) digitization of key materials; (4) new Finding Aids; (5) archival material processing (backlog and ongoing); and (6) the creation of a full-time Archives Associate position. This award also made possible the development and implementation of the Pillow's Online Archives website, launched in 2015.

Gladys Krieble Delmas Foundation, 1997-2020, \$232,000 for *Archives Advancement*: The Gladys Krieble Delmas Foundation has been a longstanding supporter of the Jacob's Pillow Archives, providing annual support in the \$15,000 range for key preservation projects, including their most recent award of \$16,000 in 2020 to support preparation of the newly expanded Norton Owen Reading Room in Blake's Barn.

The Leir Foundation, 2015, \$100,000 for *Archives Expansion* - The Leir Charitable Foundation has been a major supporter of Jacob's Pillow for many years, with over \$800,000 in awards since 2005. Their most recent grant in 2015 was directed toward the completion of an expansion of the Archives and the *Jacob's Pillow Dance Interactive* platform. We currently have a request pending for support in 2022.

National Endowment for the Arts, 2012-2021, \$310,000 for *Jacob's Pillow Dance Interactive*: The Pillow has received five awards totaling \$310,000 from the NEA's Media Arts division to support the ongoing development of *Jacob's Pillow Dance Interactive*. A request for renewed support in 2022 is pending. Additionally, between 1986 and 1989, Jacob's Pillow received three awards from the NEA totaling \$21,500 that supported the transfer of silent film footage of choreographer Ted Shawn and His Men Dancers to video, and the reconstruction and addition of musical scores by composer Jess Meeker.

Save America's Treasures, 2010, \$59,000 for *Digitization*: An award from the Save America's Treasures initiative supported the digitization of 8,722 prints and transparencies from the Jacob's Pillow Archives as well as the creation of a cataloguing system to organize and access the digitized images.

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Attachment 3: Project Deliverables

Digitization

Digitizing 3,336 moving image items, totaling 3,874 hours, 6 minutes and 7 seconds in duration. Formats include:

- DVCPRO - 946 items, totaling 1,152 hours, 14 minutes, and 8 seconds in duration
- Hi8 - 319 items, totaling 362 hours, 27 minutes, and 7 seconds in duration
- MiniDV - 1,915 items, totaling 2,128 hours, 42 minutes, and 41 seconds in duration
- VHS tapes - 156 items, totaling 230 hours, 42 minutes, and 11 seconds in duration

Digital Storage

Expansion of onsite digital storage (200TB) populated with newly digitized files into our system

Expansion of offsite digital storage (200TB) populated with newly digitized files into our system

Cataloging

Updated catalog records for 3,336 newly digitized moving image items in our Collective Access catalog

Online Access

This digitization work will make it possible to significantly grow our existing online resource Jacob's Pillow Dance Interactive which includes more than 550 video clips filmed at Jacob's Pillow from the 1930s to today, which can be browsed by artist, era, or genre, or explored through curated Playlists. Each year we add at least 50 new video excerpts to JPDI, including a clip from every performance from each Festival (20 performances/year). In 2020, JPDI use achieved an all-time high with 144,764 unique visitors from 174 countries, and 401,770 page views. New content is announced monthly in our *Virtual Pillow Views* newsletter.

Jacob's Pillow Dance Festival
Attachment 4: Work plan

Project Director: Norton Owen, Director of Preservation, Jacob's Pillow Dance Festival
Project Period: June 1, 2022 – May 31, 2025

TIMELINE	SCOPE OF WORK, RESPONSIBLE STAFF
June-December 2022 <i>(6 months)</i>	Preparation: During the initial phase of our NEH project, we will onboard the Project Digital Archivist who will be responsible for preparing for the digitization. Duties will include: <ul style="list-style-type: none"> • Pulling physical objects to be digitized • Appraising objects to ensure they are physically stable to be transported and digitized • Updating the catalog to reflect which objects will be going offsite • Creating an object inventory for vendor • Safely packing the objects • Delivering collection to digitization vendor
January-December 2023 <i>(12 months)</i>	Digitization Digitization of the collection will be completed off-site by George Blood LP. Jacob's Pillow will deliver an electronic item-level inventory in a form suitable for confirming inventory, for embedding metadata and any required labeling. Media shall appear in the boxes in the order they appear in the inventory Deliverables from George Blood LP include the following: Preservation Masters (moving image): <ul style="list-style-type: none"> • 10-bit uncompressed, 720x486 4:2:2, v210 codec in .mov wrapper • Born digital media will be migrated at their native resolution and codec, .mov wrapper • Mono or stereo sound, according to original • Color or Black & White picture, according to original • File names provided by Jacob's Pillow • Delivery on HDD, exFAT formatted, USB 2.0 compatible interface • MD5 checksums delivered in sidecar files Access Files: <ul style="list-style-type: none"> • MPEG-4 AVC/H.264, 640x480, 3.0 Mbps, VBR • Same as bullets 2-6 under Preservation Masters above • If timecode is present on an audio channel, in the Preservation Master it will be retained and in the derivatives it will be replaced with the program in the other channel • If audio is present on only one audio channel of a video tape, the Preservation Master will retain the characteristics of the original, and in the derivatives the silent channel will be replaced with the program in the other channel
January-December 2023 <i>(12 months)</i>	Systems and Procedures While the collection is being digitized, the project team, led by the Project Digital Archivist, will focus on upgrading onsite data storage, reviewing workflow policies and procedures to ensure readiness to ingest the large volume of digitized objects, and preparatory cataloguing work
January-September 2024	Retrieval, Quality Control and Ingestion When the digitization process is complete, the physical objects and digital files will be retrieved from the vendor. Physical objects will be unpacked, inspected, and re-filed in

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<i>(8 months)</i>	<p>the storage area of Blake's Barn. Digital files will be quality control checked and ingested into our onsite and offsite digital asset management and storage systems.</p> <p>This work will be completed by the Project Digital Archivist with support from the Associate Archivist.</p>
October 2024-May 2025 <i>(9 months)</i>	<p>Access</p> <p>The Project Digital Archivist will catalog and update records for the digitized materials and their associated metadata to enable access for scholars, researchers, artists, and the general public through our online catalog and onsite in our Reading Room.</p> <p>The Director of Preservation and Associate Archivist will begin curating content from the newly digitized collection to distribute on JPDI. The Project Digital Archivist will be responsible for creating the excerpts to be featured from the collection.</p>

Attachment 5: List of project personnel

Jacob's Pillow Staff

Patsy Gay, Associate Archivist

George Greiner, Director of Operations & Systems

Norton Owen, Director of Preservation

A.J. Pietrantone, Deputy Director

Pamela Tatge, Executive and Artistic Director

Letters of Support Authors

Daniel M. Callahan, PhD, Assistant Professor, Department of Music, Boston College

Paul A. Scolieri, PhD, Chair & Professor, Department of Dance, Barnard College

Digitization Vendor and Letter of Commitment Author

George Blood LP

Advisors

Maura Keefe, Scholar in Residence and Professor & Director of the School of Theatre, Dance and Performance Studies, University of Maryland

Elizabeth Scott, Digital Media Consultant

Jacob's Pillow Project Digital Archivist

Job Description

Jacob's Pillow seeks a full-time **Project Digital Archivist** to join the Archives and Audience Engagement team for the duration of a three year project. This role will report to the Director of Preservation and Associate Archivist and work closely with the Jacob's Pillow media team. This position is responsible for overseeing a three year project to digitize and ingest a large collection of obsolete moving image items. The Pillow will offer a comprehensive benefits package to accompany this three-year salaried position.

Responsibilities

- Overseeing all aspects of large-scale obsolete moving image digitization project, including:
 - Liaising with digitization vendor throughout project
 - Executing packing and shipping of moving image materials to external vendor
 - Reviewing workflow policies and procedures to ensure readiness to ingest the large volume of digitized objects
 - Inspection and re-housing of moving image items after digitization
 - Quality assurance of digital assets created by external vendor
 - Incorporation of newly digitized assets into Archives systems and online engagement resource Jacob's Pillow Dance Interactive

Qualifications

- Master's degree in Library/Information Science or related field.
- Two years of experience working with digital collections in a library or archival setting.
- Experience executing or overseeing digitization projects
- Demonstrated knowledge of library information technology standards, protocols, issues, and trends, particularly in relation to digitization, digital preservation, and digital asset management.
- Archival object identification and handling experience, particularly with obsolete cartridge video formats.
- Strong organizational skills and the ability to manage multiple tasks from concept to completion with the highest attention to detail.
- Must be able to lift materials of up to 25 lbs.
- General knowledge of dance and dance history. Familiarity with Jacob's Pillow is a plus.
- Demonstrated commitment to diversity, equity, and accessibility with experience enacting those values in a library or archives setting.
- Knowledge of Premiere Pro and WordPress is a plus.

PATSY GAY

pgay@jacobspillow.org ❖ 413-243-9919 x154

EDUCATION

Pratt Institute, New York, NY — MS in Library and Information Science earned 2017

The Florida State University, Tallahassee, FL — MA in American Dance Studies earned 2011

Case Western Reserve University, Cleveland, OH — BA in Art History and Theater Arts, Dance earned 2009

ARCHIVAL EXPERIENCE

Jacob's Pillow Dance Festival, Becket, MA — January 2017 to present

Associate Archivist

- ❖ Managing all aspects of Linked Open Data database system: Collective Access.
 - Tasks include: creating and editing finding aids; cataloging all collection materials, with a focus on print and audiovisual; building online exhibitions.
- ❖ Leading all archival processing.
 - Tasks include: utilizing archival principles and practices to organize, describe and make archival materials accessible to public and staff; writing and following policies and best practices for processing and cataloging; preserving fragile and unique materials; developing program goals and metrics to evaluate work; planning and prioritizing ongoing processing projects.
- ❖ Creating and managing digital collections.
 - Tasks include: executing and overseeing in-house digitization initiatives, managing and preserving born-digital and digitized objects, providing access to digital collections.
- ❖ Carrying out independent curatorial activities as assigned, and assisting Director of Preservation with all aspects of planning and mounting exhibitions.
- ❖ Training and managing archives interns and volunteers in all aspects of archives work.
- ❖ Managing Reading Room and providing reference and access services to public, scholars, students, and staff via email, phone, or in-person.
- ❖ Assist in maintaining and adding new content to the online archives engagement resources: Jacob's Pillow Dance Interactive, Jacob's Pillow Dance Stream, and PillowVoices.
- ❖ Assisting with group presentations, scholarly talks, and other audience engagement programs.

Pick Up Performance Co(s), New York, NY — Oct 2011 to June 2017

Archivist and Associate Producer

- ❖ Managing and executing archival components for David Gordon's Archiveography Project.
 - Tasks included: overseeing moving image digitization through vetted external vendor; creating relevant metadata for NYPL catalog; digitizing select paper materials in-house in accordance with archival best practices; working with designer and developer on creation of project website davidgordon.nyc; creating and inputting content into project website; providing archival support for project exhibition at NYPL; collaborating with Gordon and Archiveography Editor/Dramaturge Jan Schmidt in creating new content to contextualize Gordon's 50+ years of making art.
- ❖ Processing new archival materials resulting from ongoing company activities and performance.
- ❖ Overseeing and instructing Project Assistant in archival tasks including processing and digitization.
- ❖ Maintaining the company's archival collection and facilitating internal use by Co-Directors David Gordon and Ain Gordon and Producing Director Alyce Dissette.
- ❖ Assisting Producing Director in administrative activities including reporting and grant writing.

Dance Heritage Coalition, New York, NY — June 2011 to Nov 2013

Archival/Preservation Technician Fellow & Project Associate

- ❖ Created inventories for the archival collections of David Gordon/Pick Up Performance Co(s) and Eiko & Koma; assisted the main project fellows with Dance Theatre of Harlem and Lar Lubovitch Dance Company inventories.
 - Tasks included: general appraisal; basic processing to establish intellectual control; some preservation and conservation assessment for paper and photographic records, audiovisual materials, and textiles; creating container and item-level metadata; writing posts for project blog; carrying out targeted re-housing initiatives.

Merce Cunningham Dance Company, New York, NY — Aug to Dec 2010

Archival Intern

Jacob's Pillow Dance Festival, Becket, MA — May to August 2007

Archives/Preservation Intern

SELECT SCHOLARLY ACTIVITY

Popular Culture Association National Conference — April 2019

Presented paper: "Emotes in MMotion: an exploration of dance in Massively Multiplayer Online games"

New England Archivists Spring Meeting — April 2019

Co-presented paper: "A Dance Archives Duet: Perspectives Working on the Mark Morris Dance Group Archives Project and Jacob's Pillow"

Perspectives on American Dance: The New Millenium — March 2018

Contributed chapter: "Dancing in the Dark: Defining and Defending the Elusive Hipster Dance Aesthetic"

Dance Studies Association Annual Conference — October 2017

Presented paper: "On Fragments, Framework, and The Family Business: David Gordon's Archiveography"

TEACHING

The Florida State University FSU in NYC Program, New York, NY — Fall 2011 to Fall 2014

Adjunct Instructor

- ❖ Assisted in instructing graduate and undergraduate students in the FSU in NYC program run by Dr. Sally Sommer.

The Florida State University, Tallahassee, FL — January 2010 to April 2011

Graduate Instructor

- ❖ Taught DAN2100: Introduction to Dance to forty-seven FSU undergraduates and created all materials for the course including the syllabus, lectures, and assignments.

MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

American Alliance of Museums ❖ Dance/USA Archiving and Preservation Affinity Group ❖ New England Archivists ❖ Popular Culture Association/American Culture Association ❖ Society of American Archivists

SKILLS

Archival Processing ❖ Cataloging (Collective Access) ❖ Digitization ❖ Metadata Standards (DACS, Dublin Core, EAD, FRBR, MARC) ❖ Microsoft Office Suite ❖ Object Handling ❖ Project Management ❖ Reference

GEORGE M. GREINER



EDUCATION

Doctor of Education, University of Massachusetts, Amherst.
Master of Education, Antioch University, Yellow Springs, OH.
Bachelor of Arts, Antioch College, Yellow Springs, OH.

EMPLOYMENT HISTORY

2016 – Present

Director of Operations and Systems, Jacob's Pillow Dance Festival, Inc., Becket, MA. Manage and provide information technology operational and strategic services. Database administrator for Salesforce and Tessitura databases. Contract manager for managed service providers.

2013 – 2015

Program Quality Specialist: College Internship Program, Inc., Lee, Massachusetts. Performed registrar function, scheduled teachers and students, monitored documentation compliance, produced reports, developed process improvements, advised students, supervised internships.

2012 – 2013

Director, eLearning and Training Technology Systems: Commonwealth of Massachusetts, Human Resources Division, Boston. System administrator for enterprise Learning Management System (44K users) running on SQL Server. Provided project management and technical support to delegated administrators and eLearning developers. Developed and published eLearning courses. Collaborated with subject matter experts and consultants to develop curricula for workforce improvement. Presented instructor-led training. Training Lead and Subject Matter Expert for MassHR Business Process Redesign workshop curriculum, collaborating with Deloitte Consulting. Presented the workshop to executives, middle managers and technical staff. Working knowledge of process redesign in the spirit of Lean, as implemented in the public sector. Business process analysis and development for information systems such as enterprise Learning Management System and Electronic Health Records (Meditech and proprietary).

2005 – 2012

Director, Computer Based Learning: Commonwealth of Massachusetts, Department of Mental Health. Boston and Statewide. Managed Electronic Health Record (EHR) training program (5K users) and trainers statewide. Provided instructor-led training. Produced eLearning courses and instructor led curriculum guides. Maintained 1450 page end-user documentation set. Developed custom proprietary learning management system. Technical administrator for enterprise Learning Management System. Developed implementation processes for accessibility standards in eLearning courseware and LMS. Business owner and administrator for SurveyMonkey resource.

With Lectora, Articulate, and Captivate: Designed, developed and maintained SCORM and web-based courses to support business initiatives. Developed curricula for instructor led training and eLearning in business policy, computer applications, and professional development, utilizing adult learning principles and research. Created storyboards and eLearning narration scripts, including Section 508 compliance. Developed test plans and supervised QA testing for usability, accessibility, and essential functionality of eLearning courses. Managed numerous courseware development projects and additional projects related to operating a training department serving 5K employees.

2010 – 2012

Director of Training and Development, Central-West Area (concurrent role with above), Commonwealth of Massachusetts, Department of Mental Health. Worcester. Managed training program for 600 employees working in community and facility based mental health services. Supervised trainers, coordinated programming, and supported major organizational initiatives such as opening a new hospital. Compliance with standards of The Joint Commission, and regulations of the Centers for Medicare and Medicaid Services (CMS), and state agencies. Developed new employee orientation program for the Area and its subdivisions, including Worcester Recovery Center and Hospital.

2001 – 2005

Computer Applications Trainer and Curriculum Developer: Commonwealth of Massachusetts, Department of Mental Health. Northampton. Provided training in Meditech Electronic Health Record for 800 case managers. Developed learning management system for enterprise Electronic Health Record roll-out. Developed curriculum and end-user documentation. Provided individual user support.

2000 – 2001

Trainer/Facility Manager, New Horizons Computer Learning Center, Division of CompuWorks, Pittsfield, MA. Provided application and technical training to corporate clients. Administered Windows network. Maintained and repaired equipment.

NORTON OWEN

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Current and Significant Affiliations

JACOB'S PILLOW DANCE FESTIVAL - Becket, MA

Director of Preservation (1990-present) In charge of all archival and historical programming, including on-site exhibitions (see Curatorial Credits), providing access to the Archives for scholars and the public, scheduling and overseeing PillowTalks series, assigning and editing Pillow Notes, key involvement in Virtual Pillow (ongoing online initiative), Dance Anthology Project (1993-95), and major responsibility for *Men Dancers* project from 1991-1993, serving as Artistic Advisor.

JOSE LIMON DANCE FOUNDATION - New York, NY

Institute Director (1988-2002) Primary responsibility for educational counterpart of the Limón Dance Company, overseeing intensive dance training programs/residencies, Professional Studies Program, ongoing classes, licensing of Limón works to companies worldwide, managing archives.

Curatorial Credits

NATIONAL MUSEUM OF DANCE - Saratoga Springs, NY

Resident Curator (1991-1998) For permanent Hall of Fame Exhibit, responsible for writing biographical sketches, selecting photos, identifying artifacts and providing overall vision. Also curator of six major exhibits at the museum: *Anna Sokolow: The Rebellious Spirit* (1998); *The Dance Heroes of José Limón* (1997; later revised for Hartwick College); *Paul Taylor: In His Own Words* (1995; later revised for Southern Methodist Univ); *Bronislava Nijinska: Classic on the Edge* (1994); *Merce Cunningham: Points in Time* (1993); *Ted Shawn: A Centennial Tribute to the Father of American Dance* (1991-2).

JACOB'S PILLOW DANCE FESTIVAL (selected highlights from over 100 past exhibits)

Annie Leibovitz: Dance (2012); *Lois Greenfield: Imagined Moments* (2010); *A Dance to Jules Feiffer* (2009—first exhibit of Feiffer's dance imagery, revised for other venues in St. Louis and NYC); *Images of Katherine Dunham* (2002); *Assemblages by Paul Taylor* (2000—first public showing of Taylor's artworks); *Jack Mitchell: Fifty Years of Dance Photographs* (2000); *Al Hirschfeld's Dance Lines* (1999); *Doris Duke's Dance Legacy* (1998); *Caught in the Act: Photos by Dona Ann McAdams* (1997); *Ralph Lemon & Philip Trager: Persephone* (1996); *Martha Graham: A Century of Dance Innovation* (1994).

DANCE HERITAGE COALITION (co-curator, with Lynn Garafola)

America's Irreplaceable Dance Treasures (2004); traveling exhibition funded by NEA.

NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS

The Dance Heroes of José Limón (1996-97)

HARVARD THEATRE COLLECTION (co-curator, with Mary Edsall)

John Lindquist at Jacob's Pillow: 42 Summers of Dance Photographs (1997)

Publications

Many Happy Returns: Advocacy and the Development of Archives (case study in Society of American Archivists book, 2011)

Grove Dictionary of American Music (three entries for second edition, 2011)

Mid Atlantic Arts Foundation (essays on Martha Graham and Lar Lubovitch, 2007 & 2010)

Envisioning Dance on Film and Video (article on Ted Shawn's films, Routledge, 2002)

Frames of Reference (article on Contingency Planning, Dance/USA, 2001)

José Limón: The Artist Re-Viewed (chapter on Limón's heroic nature, 2000)

An Unfinished Memoir (Afterword — Wesleyan University Press, 1998)

International Dictionary of Modern Dance (Editorial Board/contributor, 1998)

A Certain Place (author of illustrated history of Jacob's Pillow, 1997; revised 2002)

The Limón Journal (editor of six issues, 1993-2002)

Limón: A Catalogue of Dances (conceived and created this publication, 1994)

And articles for *The Guardian*, *Dance Magazine*, *Performing Arts Resources*, *Massachusetts Council on the Arts Bulletin*, *San Francisco Ballet Magazine*, *Dance/USA Journal*. Essays and program notes for Williams College, University of Houston, Mid Atlantic Arts Foundation.

Past Projects

AMERICAN COLLEGE DANCE FESTIVAL ASSOCIATION - Providence, RI & Tallahassee, FL
Adjudicator (1994 & 1985) For regional festivals, critiqued dances and programmed concerts. Participated in panel discussions and presented lectures.

THE YARD - Chilmark, MA

Selection Committee (1991-92) for choreographic residencies at artists' colony on Martha's Vineyard.

HARKNESS CHOREOGRAPHERS' SPACE GRANT - Purchase, NY

Consultant (1988-89) Designed and administered program to provide rehearsal space at SUNY Purchase for over 20 choreographers each summer.

COLUMBIA UNIVERSITY SCHOOL OF THE ARTS - New York, NY

Consultant (1983-85) Developed Master's program for choreographers and dance critics/historians in partnership with Sally Banes, Bessie Schönberg and David White, reporting to School of the Arts Dean Schuyler Chapin.

Speaker/Panelist for various organizations including Theatre Library Association, Dance/USA, Volunteer Lawyers for the Arts, White Bird Dance, Archivists Round Table, Dance Heritage Coalition, Dance Reconstructed Conference, Estate Project for Artists with AIDS, Society of Dance History Scholars, Arts Management Institute, New York Public Library for the Performing Arts, Joyce SoHo.

Guest Lecturer in dance history or arts administration for Barnard College, Harvard University, Connecticut College, Bennington College, SUNY Purchase, Florida State University, Brooklyn College, Mount Holyoke College, C.W. Post, UMASS Amherst.

Archival Consultant to various individuals and organizations regarding the disposition of archival collections. Individuals include Lucinda Childs, Pauline Koner and the estates of Bessie Schönberg, Lucas Hoving, and James Truitte. Institutions include Alvin Ailey Dance Foundation and The Joyce Theater.

Performer in seven different productions of *From the Horse's Mouth* (five in New York and two at Jacob's Pillow, 2001-2014) and in Ann Carlson's *Night Light* (2001), ending nearly 25 years of retirement after performances with the Birmingham Ballet (1974-75) and Metropolitan Opera (1976-77).

Funding Panels

National Endowment for the Arts: Dance Panel (2013); New York State Council on the Arts: Vice Chairman, Dance Panel (1996-00); Massachusetts Council on the Arts & Humanities: Chairman, Community Cultural Resources Merit Aid Panel (1988 & 1986); Chairman, Resources for Learning Panel (1987); Advisory Panelist, Cultural Resources Panel (1985); Rhode Island State Council on the Arts.

Board Positions

President, O'Donnell-Green Music and Dance Foundation, 2009- (Board member since 2007); Chairman, Dance Heritage Coalition, 2004-2011 (Board member 1993-); President, Cross Performance, Inc. [Ralph Lemon Company], 1989-96 (Board member 1996-); Board Member, Congress on Research in Dance (CORD), 2006-2009; Secretary, Preserve Inc., 1992-96; Vice President, Emergency Fund for Student Dancers, 1992- ; Treasurer, The Yard, 1993-2001 (Board member until 2008); Advisory Board, Dance Library of Israel, 1999-

Honors

Preservation Advancement Award, José Limón Dance Foundation, 2012.

Dance in Focus Award, Dance Films Association, 2012.

Dance/USA Ernie Award for "Unsung Heroes" who have lived exemplary lives in Dance, 2000.

Fellowships

Howard D. Rothschild Fellowship in Dance, Houghton Library, Harvard University, 2001-2002.

Education

Columbia University, M.F.A. in Arts Administration, 1985.

Adelphi University, B.A. in Theatre Management, Magna Cum Laude, 1976.

SUMMARY

Experienced executive and team leader with progressive responsibility for, and success in guiding organizational strategy and operations, financial management, program delivery and resource development. A committed, pro-active manager with excellent working relationships and a notable background in project stewardship and change implementation, my accomplishments include: organizational streamlining and repositioning, systems conversion and installations, completion of award-winning office renovations and cultural facilities, and launching of new programs and fundraising campaigns.

PROFESSIONAL EXPERIENCE

Jacob's Pillow 2018-present *Deputy Director*

Chief Operating Officer for renowned international dance center, working with Board and Executive Director on long-term planning and organizational development, responsible for finance, marketing, patron and auxiliary services, facilities, human resources, technology, legal, and all operations.

Berkshire Taconic Community Foundation, Sheffield, MA 2014-2018 *Vice President for Finance and Administration*

Chief operating and financial officer for \$150 million public foundation with multiple funds and initiatives, focused on improving the quality of life and the communities in the region through leadership and philanthropy. Leading all business processes, financial management, analysis and reporting, investments, grants management, human resources, administrative services and planning for staff of nineteen. Established new data management protocols and introduced new technology tools, upgraded financial reporting and budget analysis, and established a new compensation administration program.

Independent Consultant, New York, NY 2013-2014 *Significant clients: Children's Aid Society, chashama, Arts*

Friends of Hudson River Park, New York, NY 2008-2013 *Executive Director*

Raised professional standards, led efforts to restructure board and staff, and refocused mission to expand fundraising capacity in partnership with state authority managing the Park in order to accelerate its completion and ensure long-term financial sustainability.

KidRo Productions, Inc., New York, NY 2005-2007 *Executive Vice President: 2006-2007, Chief Operating Officer: 2005-2006* *Managing Director, Rosie's Broadway Kids: 2005-2007* *Chief Operating Officer, The For All Kids Foundation: 2005-2007*

Primary business affairs and operations executive in a realigned strategic enterprise centered around Rosie O'Donnell's media production company and integrated with her charitable activities: a grant-making foundation with \$36 million in assets focusing on child welfare, and an arts organization providing free musical theatre training to New York City public school children. Managed program and project delivery, legal and corporate obligations, financial reporting, facilities, human resources and internal communication as total staff grew from seventeen to forty. Served as Acting Foundation Director during executive search process, and provided guidance for principal's personal investments and related donation activities.

The New School for Public Engagement / Milano School of Management and Urban Policy 2003-2006 *Adjunct Professor*

Taught a required graduate level course: Finance in Nonprofit Organizations at this legendary urban university.

Environmental Defense Fund, New York, NY 1997-2005 *Director of Finance and Administration: 2000-2005, Director of Finance: 1997-2000*

Senior financial and administrative officer managing accounting, budgeting, reporting, and investments for \$56 million in operating, and \$30 million in endowment funds; as well as facility development, leases, and office operations for eight locations

Jacob's Pillow Dance Festival
Attachment 6: Resumes

and 300 employees. Supervised a staff of thirty, with eleven direct reports – in all offices, while organization doubled in staff and budget.

Human Rights Campaign, Washington, DC **1994-1997**
Finance and Administration Director

Chief financial officer and member of senior management team, supervising day-to-day operations, finance, human resources, facilities, and technology, as well as corporate and legal concerns for two separate and related nonprofits and a political action committee. Managing a staff of nine, and reporting to the Executive Director, participated in the development of ongoing organizational plans, assisted with fundraising, and worked with all related board and volunteer committees.

The National Building Museum, Washington, DC **1990-1994**
Vice President for Administration

Chief operating and financial officer managing day-to-day operations and program implementation, accounting and financial reporting, human resources, facilities, security, and visitor services for private museum housed in a government-owned national landmark building. Worked directly with the President-Director, other senior staff, and 65-member Board of Trustees on program development, planning, implementation, fundraising, and promotion; and represented the museum in various community forums.

The Cultural Alliance of Greater Washington, Washington, DC **1987-1990**
Deputy Director

Managed day-to-day operations, finances and program services of this trade association with staff of ten, serving over 600 arts organization and artists in metropolitan Washington. Worked closely with the Executive Director and 45-member Board of Directors on all committees and activities including, long-range planning, fundraising, program implementation and delivery, and member and community relations.

Ford's Theatre, Washington, DC **1979-1987**
Business Manager 1983-87

Assisted Executive Producer with general management of historic nonprofit theatre, and oversaw day-to-day operations, finances, contract management, and production and event logistics, including an annual nationally televised Presidential fundraising gala and support to 30-member Board of Trustees and National Park Service.

Public Relations Assistant 1982-83*

Box Office Auditor 1980-83*

Head Usher/Assistant House Manager 1979-80

**positions held concurrently*

EDUCATION

George Washington University, Washington, DC; *MBA: Finance & Investments* 1989

The Catholic University of America, Washington, DC; *BA: Economics & Finance* 1982

REPRESENTATIVE AFFILIATIONS & ACTIVITIES

Finance Committee Member, Multicultural BRIDGE, 2020-present

Commissioner, MA Legislative Commission on the effects of COVID-19 on the Commonwealth's Cultural Sector, 2021

Board Member and Treasurer, Millerton Cinema Arts & Cultural Center, 2017-present

Membership Committee Chair, Hudson River Park Advisory Council, 2009-2012

Advisory Board Member, *Parks 2009 Campaign*, New Yorkers for Parks, 2009

Board Member and Treasurer, Earth Share of New York, 2002-2007

Chairman of the Board, Liz Lerman Dance Exchange 1995-2002, *Treasurer* 1995

Charter Member, American Association of Museums Committee on Administration and Finance, 1992-1995

Board Member, Washington Area Architecture Group, 1991-94, *Treasurer* 1994

Helen Hayes Award Nominator, Washington Theatre Awards Society, 1996, 1995, 1988, 1986

Board Member and Vice Chair, DC Chapter/ Design Industries Foundation Fighting AIDS, 1994-95

Board Member, League of Washington Theatres, 1985-92, *Secretary* 1986-87, *Vice President*, 1989-1992

Board Member and Treasurer, The Playwrights Unit, 1985-90

PAMELA TATGE

(b) (6)

ptatge@jacobspillow.org

Phone: (b) (6) (413) 243-9919, work; (b) (6)

PROFESSIONAL EXPERIENCE

2016– 2017

**Director
Jacob's Pillow Dance, Becket, MA**

Serve as both Executive Director and Artistic Director of the longest-running dance festival in the United States that brings over 50 companies to rural Massachusetts every summer drawing over 100,000 people to performances on three stages and to a host of audience engagement programs. Responsible for setting the vision, and overseeing strategic planning and fundraising, along with new program development for the ten-week festival, The School at Jacob's Pillow, the world-renowned Archives and growing community engagement programs. With the support of a Managing Director, manage \$6.5 million budget and year-round staff of 30 that grows to over 100 every summer. Serve as primary liaison to 31-member Board of Trustees.

1999 – 2016

**Director
Center for the Arts
Wesleyan University, Middletown, CT**

Led the university's multi-disciplinary arts program in an 11-building arts complex and in venues and sites across the campus and in Middletown. This includes setting the vision for, raising funds for and overseeing implementation of an extensive performing arts presenting series and visual arts exhibition program, cross-department and cross-disciplinary partnerships with faculty and students, extended residencies and commissioning relationships with artists, and extensive work in public schools and community centers in the Middletown community.

Manage staff of 13 that produces over 300 events and exhibitions per year, including providing technical support for the production and presentation needs of four university arts departments. Interact with hundreds of students annually, and attract and engage audiences from across the state and the region. Annually design and facilitate major festivals and symposia in collaboration with faculty; and commission work of generative artists (Ronald K. Brown, Reggie Wilson, Eiko Otake, Liz Lerman, among others) through the *Creative Campus Initiative*, that includes a set of strategies for integrating the arts, with a focus on dance and embodied practices, into curricular and co-curricular life. (<http://www.wesleyan.edu/cfa/index.html>).

2010-Present

**Co-Founder, Managing Director
Institute for Curatorial Practice in Performance
Wesleyan University, Middletown, CT**

Together with co-founder, Samuel A. Miller, created the first-ever degree-granting program in Curatorial Practice in Performance. Taught by Wesleyan faculty and leading practitioners in the field, the program provides both Masters-level and Certificate degrees, enabling working professionals to deepen their knowledge and skills in contemporary, inter-disciplinary and cross-disciplinary curation. Launched as a three-year pilot program in 2011, the MA and Certificate was approved by Wesleyan's Board of Trustees in the Spring of 2014 and now educates students in innovative and relevant curatorial approaches to developing and presenting time-based art (<http://www.wesleyan.edu/icpp/>).

1989 – 1999

**Director of Development
Long Wharf Theatre, New Haven, CT**

Over 10 years, managed all development functions for major regional theater, expanding fundraising, marketing, and sponsorships, and working with artistic and program leadership on strategic planning. Raised more than \$3 million annually, and successfully completed special revitalization campaign for \$1.7 million. Worked closely with the Board of Trustees and Guild members on fundraising, annual galas in New Haven and New York, planned giving and other initiatives.

AWARDS

- 2015 Leadership Award from the Muslim Coalition of Connecticut
- 2010 William Dawson Award for Programmatic Excellence and Sustained Achievement in Programming, Association for Performing Arts Presenters
- 2005 Connecticut Dance Alliance Achievement Award
- 2005 Hub Site for National Dance Project in recognition of ongoing commitment to the creation and presentation of new dance work
- 2003 Elizabeth Mahaffey Fellowship for Arts Administration, Connecticut Commission on Culture and Tourism

PROFESSIONAL AFFILIATIONS (Representative List)

Current:

Board Member, New England Foundation for the Arts;
Advisor, National Dance Project, New England Foundation for the Arts; Conference Committee, 2016 Association of Performing Arts Presenters National Conference;
Member, National Advisory Committee, National Center for Choreography in Northeast Ohio;
Advisory Committee Member, Green Street Teaching and Learning Center; Member, Middletown Public Schools Cultural Council
Honorary Council, Long Wharf Theater

Have served on grant panels for MAPP Fund, Doris Duke Charitable Foundation and National Endowment for the Arts. Served as Site Visitor for Doris Duke Charitable Foundation and the Association of Performing Arts Presenters. Served on external review committee for Hopkins Center, Dartmouth College; Chan Centre, University of British Columbia, Vancouver.

EDUCATION

B.A. History – Wesleyan University (Phi Beta Kappa)
M.A.L.S. Arts Concentration – Wesleyan University (Rulewater Prize)

LANGUAGES

Fluent in French and Italian; knowledge of Portuguese.

Jacob's Pillow Dance Festival
Attachment 7: Letters of Commitment and Support

george blood, L.P.

George Blood
Audio / Video / Film / Data

502 West Office Center Drive
Fort Washington, PA 19034-3215
215.248-2100
www.georgeblood.com

*—preserving the sound, motion,
and files of history*



RE: Jacob's Pillow Dance Festival, Inc.
Humanities Collections and Reference Resources
July 6, 2021

To the Grant Review Committee,

The invention of sound and moving image recording enabled us to document the history of the 20th century in ways that were not available to any prior time. Before the end of the late 19th century, documentation was limited to static images, drawings, the written word, and oral traditions. Dance, as an art form and as expression of cultural traditions, never developed a consistent method of documentation. While we have had musical notation for a thousand years, and descriptions of battlefield movements for many hundreds of years, the richness and complexity of dance was poorly documented until the invention of the moving image.

While concert music archives have made great strides in preserving their audiovisual media, dance companies are one to two decades behind in migrating their obsolete and deteriorating recordings. Digitization of the Jacob's Pillow archives will not only preserve the rich cultural record, the preservation will also help disseminate the art to a wide audience, and keep the traditions and memories of major artists and teachers alive.

On behalf of the technical and preservation experts on our staff, I am honored to be asked to preserve the video archives of Jacob's Pillow. We hope the committee will agree that their holdings are worthy of funding and that they have the institutional capability to preserve these memories to enrich future generations.

Respectfully,

George Blood



BOSTON COLLEGE

MUSIC DEPARTMENT

June 25, 2021

National Endowment for the Humanities
Humanities Collections and Reference Resources,
Division of Preservation and Access
400 7th Street, SW
Washington, DC 20506

Dear NEH Committee Members,

It is my great pleasure and honor to write in support of the Jacob's Pillow Archives' application for a Humanities Collections and Reference Resources Implementation Project Grant from the National Endowment for the Humanities. I am a musicologist who works on dance and movement and have had the privilege of working with the archives over the past ten years as I researched and wrote my book, *The Dancer from the Music*, under contract with Oxford University Press.

The NEH Humanities Collections and Reference Resources Grant for the Jacob's Pillow Archives would underwrite the preservation and digitization of over 2,500 videos—including performances, oral histories, lectures, and classes—and make their content widely accessible to scholars and the public. One of the most consulted repositories of manuscript, print, and audiovisual material related to dance in the world, the Jacob's Pillow Archives have welcomed thousands of humanities scholars, students, critics, and members of the arts-interested public into the reading room in Blake's Barn on the idyllic Jacob's Pillow campus in the Berkshires. The Archives' online presence, *Jacob's Pillow Dance Interactive*, has an even wider reach, providing access to interested viewers around the globe. *Jacob's Pillow Dance Interactive (JPDI)* has been a priceless resource for researchers and dance-starved audiences throughout the pandemic, with about 150,000 unique visitors in 2020 alone. The Jacob's Pillow Dance Archives and *JPDI* punch far above their institutional weight in preserving and providing access to dance on film. Scholars and students of dance and performance, as well as of American history, cultural studies, gender/sexuality studies, and race/ethnicity studies have consulted and cited this collection of moving images, photographs, and manuscripts. No other repository focused specifically on our danced heritage is both more deserving and in more need of support to facilitate increased access to their holdings.

Scholars and students of dance, of the arts more generally, and of the wider humanities have regularly consulted and cited the unique and diverse digital material found at *JPDI* since the platform's inception in 2011. I know this from firsthand experience. I am most often contacted by other scholars about digitized silent 16mm film of Ted Shawn and

His Men Dancers, the all-male modern dance group who built their headquarters at the Pillow in the 1930s, that I synchronized with the records to which I realized the men were dancing. While I have given talks at the Library of Congress, Harvard's Radcliffe Institute, and the Boston Symphony Orchestra that are available on YouTube, it is this one film on *JPDI* that fellow researchers—working variously in dance history, performance studies, and gender studies—and dance-interested members of the general public have contacted me about more often than any other. That film of the Men Dancers is but one of hundreds available at *JPDI*, where it has been seen by thousands of people, many of whom then go on to explore related material cross-referenced and suggested on the platform.

Like the best digital humanities projects and archives available online, *JPDI* not only provides access to specific items but also encourages users to make connections and find patterns across time, borders, and traditions. For example, the only known film of Asadata Dafora—the musician and dancer from Sierra Leone widely credited with introducing African drumming and dance to US theater audiences in the 1930s—is available at *JPDI*. The ability for researchers and students, including my own, to access and view this is invaluable. When one Googles “Asadata Dafora,” the first two hits are both to *JPDI*: a link to film of Dafora performing and a link to a richly illustrated essay on Dafora by John Perpener. From either of these pages, visitors to *JPDI* are encouraged to make connections to other performances and traditions, both within and beyond the African diaspora. After viewing the film of Dafora, *JPDI* suggests a link to a performance by the dance company of contemporary Nigerian/Welsh choreographer Henri Oguike in his *Second Signal*, which is danced not to African drums but to Japanese Taiko. Such hyperlinked connections at *JPDI* provide rich fodder for researchers looking to better describe, analyze, and understand dance and movement culture through comparison. Likewise, such connections provide the student and dance lover with access to dances and performance cultures that they otherwise might not encounter.

This powerful and sophisticated platform is maintained by a tiny but highly competent and beyond dedicated staff: Director of Preservation Norton Owen, Associate Archivist Patsy Gay, and a handful of archival interns each year. Unlike the Library of Congress or the New York Public Library for the Performing Arts, for example, there is no staff devoted solely to digitization and access. The proposed plan, developed in consultation with digital media specialist Elizabeth Scott, clearly outlines the urgent need for increased preservation and digitization, expanded digital storage, cataloging, and, ultimately, expanded access. An NEH grant would allow the Pillow to hire a Project Digital Archivist who would oversee this project and would thereby exponentially increase access to the Pillow's rich collection. The soundness, specificity, and utility of the plan to preserve, digitize, catalog, and disseminate these materials is supported not only by the grant proposal, but also by over a decade of *JPDI* providing access to archival material and supporting scholarly research, education, and public access.

The modern dance choreographer Merce Cunningham famously wrote: “Dancing gives you nothing back, no manuscripts to store away, no paintings to show on walls and maybe hang in museums, no poems to be printed and sold, nothing but that single

fleeting moment when you feel alive.” This is not entirely true; those fleeting moments of danced magic have been captured, however imperfectly and incompletely, on film for over a century. As the humanities increasingly turns to issues of performance, identity, and power, the dancing body offers scholars working within and beyond the performing arts a site from which to reframe enduring and new questions about matters both aesthetic and political. An NEH Implementation Grant would exponentially increase access to moving image materials at the Jacob’s Pillow Archives and be of inestimable benefit to scholars and students exploring such questions, as well as to a wider public eager to witness myriad forms of dance, to see culture in its full embodied motion, and to experience those fleeting moments that make us feel more human and alive.

With great pleasure and without reservation I offer my highest recommendation for the Jacob’s Pillow Dance Archives’ application for an NEH Humanities Collections and Reference Resources Implementation Project Grant.

Sincerely,

A handwritten signature in black ink, appearing to read 'D. Callahan', with a stylized, flowing script.

Daniel M Callahan, PhD
Assistant Professor
Department of Music
Boston College

BARNARD

BARNARD COLLEGE · COLUMBIA UNIVERSITY

PAUL A. SCOLIERI, PH.D.
CHAIR & PROFESSOR
DEPARTMENT OF DANCE
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NEW YORK, NEW YORK 10027
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National Endowment for the Humanities
Humanities Collections and Reference Resources,
Division of Preservation and Access
400 7th Street, SW
Washington, DC 20506

July 1, 2021

Dear Panelists,

Jacob's Pillow Dance Festival has demonstrated an abiding commitment to American dance not only as a performing art, but as a distinctive mode of humanistic inquiry. Over the past year especially, "the Pillow" has engaged with artists and audiences around some of the most vital humanities questions our time – about cultural memory and legacy, inclusivity, access and privilege, all axes of social difference, and art in relation to environmental sustainability. This engagement informs every aspect of the Pillow – from its curatorial decisions, talks and workshops to its community outreach and education programs. It even permeates the architecture and landscape of the National Historic Landmark. For over a decade, I have conducted research in the Pillow Archives to write a biography of its founder, *Ted Shawn: His Life, Writings, and Dances* (Oxford University Press, 2020). In that time, I've seen the organization's commitment to preservation and scholarship deepen, resulting in an impressive expansion of the physical, technical, and human resources to share its exceptional and distinctive archival materials with its patrons, visiting artists, students, the general public, and scholars. For these reasons, I write this letter to express my unconditional and emphatic support for the request from Jacob's Pillow Dance Festival for an Implementation Grant in the amount of \$350,000 to support the vital and urgent project of digitizing physical media from its Archive.

An ephemeral "live" art, dance rarely exists beyond the time of performance and the space of the theater. Few commercial recordings are produced. Preservation recordings that are produced are almost always limited to a few for legal and practical reasons. To their enormous credit, Pillow leadership has worked out a fair, transparent and mutually beneficial agreement with its artists to resolve potential intellectual property concerns that stymie other efforts to make dance performances more accessible. Thus, the legacy of dance truly depends on stewards of centers such as the Jacob's Pillow Archives and initiatives such as Jacob's Pillow Dance Interactive (JPDI), the on-line digital engagement platform through which excerpts of currently digitized motion picture holdings can be accessed (and which would serve as the interface for the materials slated for digitization). In addition to providing access to the visual materials, JPDI provides contextual essays

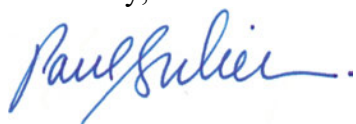
written by expert scholars, critics, and curators to deepen the user's experience. It also features "Playlists," curated sequences of video excerpts organized by thematic and formal elements, that essentially instruct viewers how to appreciate choreography, performance, and the creative process. Indeed, the interactive and multi-function design of JPDI invites engagement from the general public and specialists alike. I use it regularly, introduce it to my students, and recommend it to anyone interested in understanding dance as a form of cultural expression and agent of social change. No other dance presenting organization, school, or archive provides a public, remote and user-friendly access to dance, not even the Jerome Robbins Dance Division of the New York Public Library, "the world's largest dance archive and library." The proposed set of materials for digitization would meaningfully build on the success of this already established asset.

The plan to concentrate on motion pictures captured on "highly endangered, obsolete, magnetic media formats" makes perfect sense from an preservation perspective. It also makes sense from a humanities perspective. The materials span from 1992–2010, a period of time when the field of dance was disproportionately imperiled by three economic recessions, a constriction of federal and corporate funding, and the peak of the AIDS epidemic. As a result of these converging forces, domestic and international touring and related humanities and education programming diminished, except of course at Jacob's Pillow, where programming focuses exclusively on dance and where programming and preservation activity actually increased. Thus, this proposal to digitize this unique cache of its media collection will mitigate a threat to losing a chapter of dance history that is uniquely captured in the Pillow Archives.

Every aspect of the proposal demonstrates clarity and thoughtfulness. However, I want to underscore that the value and significance of this project increases exponentially with the leadership of Norton Owen, the Director of Preservation at Jacob's Pillow, who has cultivated the Archive into a world-class destination for dance research. Every major dance organization has awarded Owen with its highest honor in recognition of his visionary leadership in the arena of dance research. Norton Owen's involvement guarantees that the project will be an operational, artistic, and intellectual success. Moreover, Owen had a hand in programming and producing nearly every event captured on the video. It is an exceedingly rare opportunity to be poised to undertake a preservation project of this scale and importance with someone so instrumental to its existence. In addition to Owen, the project has the support of senior leadership and Owen's own brilliant staff, in addition to the Digital Asset Management/Media Asset Management consultant, they shrewdly intend to hire.

I wish you the best with your deliberations. For your consideration, my deepest thanks.

Sincerely,



Paul A. Scolieri

Online Resources

Title: Jacob's Pillow Dance Interactive

Link: <https://danceinteractive.jacobspillow.org/>

Description: *Jacob's Pillow Dance Interactive* is an ever-growing collection of content from the Jacob's Pillow Archives. Explore hundreds of videos from the 1930s to today, over 50 multimedia essays, dozens of curated playlists, and more. This project involves expanding the content and resources on *Jacob's Pillow Dance Interactive* to include more video clips, new multimedia essays, and the addition of digital teaching tools for the dance field.

Title: PillowVoices: Dance Through Time

Link: <https://pillowvoices.org/>

Description: *PillowVoices* is a podcast series that highlights key figures and events from dance history utilizing archival recordings brought to life in the personal stories and narration of current thought-leaders and scholars. This monthly podcast brings listeners closer to notable dance artists connected with Jacob's Pillow, from 1933 to today.

Title: Jacob's Pillow Online Archives

Link: <https://archives.jacobspillow.org/>

Description: The *Jacob's Pillow Online Archives* provides a point of discovery for the rich history of Jacob's Pillow through an extensive online collection of photographs and festival programs. Search the entire collection of moving images, books, correspondence and other materials to learn more about past performances and artists, including Ted Shawn, Ted Shawn's Men Dancers, and the Denishawn Company.

Title: Jacob's Pillow Themes and Essays

Link: <https://danceinteractive.jacobspillow.org/themes-essays/>

Description: *Jacob's Pillow Themes and Essays* are a variety of web-exclusive essays divided into distinct themes. Eminent guest curators share insights along with extended clips, archival photographs, programs, and more. Current curated categories include Tap, Dance of the African Diaspora, Dance and Society, Women in Dance, What is Dance?, and Men in Dance.

Title: Jacob's Pillow Dance Stream

Description: *Jacob's Pillow Dance Stream* is a collection of full-length dance videos from the Jacob's Pillow Archives. This resource has been developed to provide unprecedented online access to full-length videos previously only accessible in-person at the Jacob's Pillow Archives. Currently, Dance Stream contains over 100 full-length videos from our Archives including recent performances by top national and international companies as well as select films from the Denishawn Dance Company and Ted Shawn's Men Dancers from the 1920s-1930s.

The current Dance Stream Beta website is accessible only to 20 regional institutional College Partners. Students and faculty access Dance Stream through their institutional libraries as an IP address-authenticated database resource. The site includes standard video playback capacity, textual item descriptions, simple search functionality, and basic tagging. We are not currently able to provide access to this resource beyond this regional group; however, the Pillow is developing a plan to expand Dance Stream access for general educational availability and enhanced functionality to bolster discovery and use of the growing collection of videos.

Jacob's Pillow 1992-2009 Festival Artists

1992

Ted Shawn Theatre

Ballet Concierto de Puerto Rico
Ballet de Ville
Fred Darsow Dance Company
Carmen de Lavallade & Ulysses Dove
Garth Fagan Dance
Allegra Kent with Hetty King & Medhi Bahiri
Liz Lerman Dance Exchange
Limon Dance Company
Men Dancers: The Ted Shawn Legacy
Mark Morris Dance Group
Parsons Dance Company
Philadanco
Gary Pierce & Gayle Bowidas
Rhythm in Shoes

Doris Duke Theatre

Timothy Buckley
Laurie Carlos
Danat Danza
Everett Dance Theatre
Pat Graney Company
Margarita Guergue
Margaret Jenkins Dance Company with Rinde
Eckert
Mudances
Music & Dance of Cambodia
Lisa Nelson
Dennis O'Connor
ODC/San Francisco
Steve Paxton
Pepatian
Wendy Perron
Koichi Tamano
Monica Valenciano

1993

Ted Shawn Theatre

Ballet British Columbia
Kim Bears
Merce Cunningham Dance Company
Dayton Contemporary Dance Company
Garth Fagan Dance
Hubbard Street Dance Chicago
Jazz Tap Ensemble
Bill T. Jones/Arnie Zane Dance Company
Demetrius A. Klein
Ralph Lemon
Mark Morris Dance Group
ODC/San Francisco
Philadanco
Paul Taylor Dance Company

Doris Duke Theatre

Timothy Buckley
Penny Campbell
Eiko & Koma
Danny Grossman Dance Company
Cie Herve-Gil
Jazzdance by Danny Buraczeski
Margaret Jenkins Dance Company
Kumiko Kimoto
Stephan Koplowitz & Company
Steve Kriekhaus
Ralph Lemon Company
Les Guirivoires of Rose Marie Guiraud
Mal Pelo
Victoria Marks Performance Company
Susan Marshall & Company
Sarah Skaggs Dance Company
Suprpto Suryodarmo

1994

Ted Shawn Theatre

Dayton Contemporary Dance Company
Garth Fagan Dance
Margie Gillis & Robert LaFosse
Martha Graham Dance Company
Les Grands Ballets Canadiens
Margaret Jenkins Dance Company
Bill T. Jones/Arnie Zane Dance Company
Mark Morris Dance Group with Yo-Yo Ma
Nederlands Dans Theater 3
Parsons Dance Company
Philadanco
Rhythm in Shoes
Russian American Ballet Project
Urban Bush Women

Doris Duke Theatre

Ron Brown/Evidence
Trisha Brown Company
Chandralekha Group
Contraband
Dondoro
Eiko & Koma
Everett Dance Theatre
Pat Graney Company & Billy Tipton Memorial
Saxophone Quartet
Jazzdance by Danny Buraczeski
Polly Motley & Pep Ramis
Los Munequitos de Matanzas
Tere O'Connor Dance
ODC/San Francisco

1995

Ted Shawn Theatre

American Indian Dance Theatre
Ballet British Columbia
Batsheva Dance Company
Trisha Brown Company
Hubbard Street Dance Chicago
Mark Morris Dance Group
Parsons Dance Company
Toronto Dance Theatre
White Oak Dance Project

Doris Duke Theatre

Joe Chvala & the Flying Foot Forum
Eiko & Koma
Jazzdance by Danny Buraczeski
Shobana Jeyasingh Dance Company
Paula Josa-Jones/Performance Works
Ralph Lemon Company
Liz Lerman Dance Exchange
Uno Man
Mitsuyo Uesugi
Urban Bush Women
Llory Wilson's Tallulah Dance Company

1996

Ted Shawn Theatre

Garth Fagan Dance
Feld Ballets/NY & Kids Dance
Erick Hawkins Dance Company
Gregory Hines – Gala Performance
Hubbard Street Dance Company
Miami City Ballet
Mark Morris Dance Group
Nikolais & Murray Louis Dance
Jimmy Slyde & Friends
Paul Taylor Dance Company
Dianne Walker

Doris Duke Theatre

Peggy Baker Solo Dance
Maria Benitez Teatro Flamenco
Everett Dance Theatre
Molissa Fenley
Jazzdance by Danny Buraczeski
Jonathan Lunn, Chan Moly Sam & Sam-Ang Sam
Pick Up Performance Company
Cleo Parker Robinson Dance Ensemble
Malavika Sarukkai & Musicians
Min Tanaka & Cecil Taylor

1997

Ted Shawn Theatre

Merce Cunningham Dance Company
Dance Theatre of Harlem
Carmen de Lavallade
Mark Dendy
Jennifer Gelfand & Robert Wallace
José Greco II
Bill Irwin
Jazz Tap/Hip Hop Festival
Bill T. Jones/Arnie Zane Dance Company
Elizabeth Koeppen
Limon Dance Company
Lyon Opera Ballet
Mark Morris Dance Group
Stockholm/59° North
Elizabeth Streb/Ringside
Edward Villella

Doris Duke Theatre

Donald Byrd/The Group
David Dorfman Dance
Eiko & Koma
Lakshmi
Meredith Monk
Muntu Dance Theatre & Curubande
Dana Reitz/Jennifer Tipton
Pilar Rioja
Min Tanaka

1998

Ted Shawn Theatre

American Indian Dance Theatre
Ballet Hispanico
Merce Cunningham Dance Company
Jose Greco II Flamenco Dance Company
Marvin Hamlisch
Jazz Tap Ensemble
Miami City Ballet
Mark Morris Dance Group
Paul Taylor Dance Company
Tharp!

Doris Duke Theatre

Donald Byrd/The Group
Ann Carlson
Jazzdance by Danny Buraczeski
Susan Marshall & Company
Dianne McIntyre & Lester Bowie
Bebe Miller Company
Meredith Monk/The House
Malavika Sarukkai
Urban Bush Women

1999

Ted Shawn Theatre

Nina Ananiashvili and Principals of the Bolshoi
Ballet
Batoto Yetu
Trisha Brown Company
Martha Clarke
Carmen de Lavallade
Pierre Dulaine & Yvonne Marceau
Grupo Corpo Brazilian Dance Theater
Julie Kent & Robert Hill
Melanie LaPatin & Tony Meredith
Limon Dance Company

Doris Duke Theatre

33 Fainting Spells
Ronald K. Brown/Evidence
Jane Comfort and Company
Sean Curran Company
Empty Tradition/City of Peonies
Pepatian
Teatro Hugo & Ines
Doug Varone and Dancers

Jacob's Pillow Dance Festival
Attachment 8: Additional supporting documentation

Los Munequitos de Matanzas
Donald McKayle
Mark Morris Dance Group
Michael Moschen
Parsons Dance Company
Ann Reinking
Paul Taylor Dance Company
Cartier Anthony Williams

2000

Ted Shawn Theatre

59° North/Soloists of the Royal Swedish Ballet
Garth Fagan Dance
Grupo Corpo
Company Jant-Bi
Bill T. Jones/Arnie Zane Dance Company
Alonzo King's LINES Contemporary Ballet
Compagnie Maguy Marin
Mark Morris Dance Group
O Vertigo Danse
Paul Taylor Dance Company

Doris Duke Theatre

Beppie Blankert
Ronald K Brown/Evidence
CoisCeim Dance Theatre
Rennie Harris Puremovement
Liz Lerman Dance Exchange
Noche Flamenca
Annie-B Parson
RhythMEK
RosyCo
Taylor 2

2001

Ted Shawn Theatre

Terese Capucilli & Donlin Foreman
Dance: The Spirit of Cambodia
Hubbard Street Dance Chicago
Compagnie Käfig
Limon Dance Company
Mark Morris Dance Group
James Newton and Ensemble
Noche Flamenca
Inbal Pinto
Desmond Richardson
The Seven Deadly Sins
Twyla Tharp Dance
Doug Varone & Dancers

Doris Duke Theatre

8 & Ah 1
Buglisi/Foreman Dance
Ann Carlson
Jane Comfort & Company
Dances By Very Young Choreographers
Joe Goode Performance Group
Taipei Crossover Company
Urban Bush Women
Urban Tap

2002

Ted Shawn Theatre

Mikhail Baryshnikov
Ronald K. Brown/Evidence
Ann Carlson
Cloud Gate Dance Theatre

Doris Duke Theatre

Big Dance Theater
Wally Cardona Quartet
Francesca Harper
K. Kvarnstroem & Co.

Savion Glover
Grupo Corpo
Bill T. Jones/Arnie Zane Dance Company
Alonzo King's LINES Contemporary Ballet
Darci Kistler & Nikolaj Hüebbe
Lyon Opera Ballet
MOMIX
Mark Morris Dance Group
David Parsons
Urban Bush Women
White Oak Dance Project

Martha@the Pillow
Pick Up Performance Company
Yin Mei
Salia ni Seydou
Sarah Skaggs Dance
Basil Twist

2003

Ted Shawn Theatre

Aspen Santa Fe Ballet
Batoto Yetu
CND2
Merce Cunningham Dance Company
Martha Graham Dance Company
Rennie Harris Puremovement
Hubbard Street Dance Chicago
Mark Morris Dance Group
Compania Maria Pages
Stephen Petronio Company
Twyla Tharp Dance
Velocity

Doris Duke Theatre

Battleworks
Buglisi/Foreman Dance
Kitt Johnson/Vincent Mantsoe
Akram Khan Dance Company
MeMe BaNjO (Compagnie Lionel Hoche)
Irma Omerzo
Compagnie Felix Rueckert
Jo Stromgren Kompani
Doug Varone's Short Fictions

2004

Ted Shawn Theatre

Batsheva Dance Company
Peter Boal and Company
Boston Ballet
CND2
Sean Curran Company
Grupo Corpo
Les Grands Ballets Canadiens de Montreal
Lar Lubovitch Dance Company
Mark Morris Dance Group
Paul Taylor Dance Company
Shen Wei Dance Arts

Doris Duke Theatre

Black Grace
Sean Curran Company
Jazz on Jazz
Robert Moses' Kin
New Danish Dance Theatre
Paradigm
33 Fainting Spells
Lakshmi Vishwanathan
ZviDance

2005

Ted Shawn Theatre

Alonzo King's LINES Ballet
Aspen Santa Fe Ballet
Black Grace
Garth Fagan Dance
Les Grands Ballets Canadiens de Montreal
Mark Morris Dance Group
Martha Graham Dance Company
Ronald K. Brown/Evidence
Savion Glover
Stockholm 59° North

Doris Duke Theatre

A Poc A Poc
ASzURe & Artists
Ben Munisteri Dance Projects
Chunky Move
johannes wieland
Project Fukurow
Rennie Harris Puremovement
Susan Marshall & Company
Trey McIntyre Project

2006

Ted Shawn Theatre

Ballet Flamenco Eva Yerbabuena
Ballet Students of The School at Jacob's Pillow
CND2
Compania Nacional de Danza
The Suzanne Farrell Ballet
Limon Dance Company
Trey McIntyre Project
Mark Morris Dance Group
Pacific Northwest Ballet
Mariana Parma & Oliver Kolker
Tania Perez-Salas
Tero Saarinen Company with the Boston
Camerata

Doris Duke Theatre

Armitage Gone! Dance
ASzURe & Artists
Ballets Russes (film)
Choreftes
Danish Dance Theatre
Emanuel Gat Dance
Robert Moses' Kin
MoveOpolis!
Nrityagram Dance Ensemble
Rubberbandance Group

2007

Ted Shawn Theatre

Alvin Ailey American Dance Theatre
Nina Ananiashvili & the State Ballet of Georgia
Ballet du Grand Theatre de Geneve
Coleman Lemieux & Compagnie
Dancers of the Royal Danish Ballet
Rennie Harris Puremovement
Hubbard Street Dance Chicago
Bill Irwin
Mimulus Dance Company
Mark Morris Dance Group
Nederlands Dans Theater II
Henri Oguike Dance Company
Paul Taylor Dance Company

Doris Duke Theatre

Bad Boys of Dance featuring Rasta Thomas
Big Dance Theater
Bridgman/Packer Dance
Chunky Move
Club Guy & Roni
Bebe Miller Company
Aurelia Thierree
nathantrice/RITUALS
Reggie Wilson/Fist and Heel Performance Group

2008

Ted Shawn Theatre

Alonzo King's LINES Ballet
Aspen Santa Fe Ballet
Ballet Boyz
Bill T. Jones
Compagnie Heddy Maalem
Garth Fagan Dance
Hofesh Shechter Company
Keigwin + Company
Lar Lubovitch Dance Company
Mimulus
Stockholm 59° North
Trey McIntyre Project

Doris Duke Theatre

Bill T. Jones/Arnie Zane Dance Company
Conny Janssen Danst
David Michalek's Slow Dancing
Fang-Yi Sheu
Holley Farmer
Kate Weare Company
Keigwin + Company
Ko & Edge Company
Maureen Fleming
Natural Dance Theatre
Shantala Shivalingappa
T.P.O. (Teatro Di Piazza O D'Occasione)

2009

Ted Shawn Theatre

Belén Maya & Rocío Molina, Mujeres
Ballet Hispánico
Ballet Maribor
Cedar Lake Contemporary Ballet
Doug Varone and Dancers
Group Emile Dubois, National Choreographic
Center of Grenoble, Jean-Claude Gallotta
Les Grands Ballets Canadiens de Montréal
Merce Cunningham Dance Company
Pacific Northwest Ballet
Rennie Harris Puremovement

Doris Duke Theatre

LAFA & Artists
David Roussève/REALITY
Doug Elkins and Friends' Fräulein Maria
Gallim Dance
Jacinta Vlach/Liberation Dance Theater
Jason Samuels Smith and A.C.G.I. (Anybody Can
Get It)
Kidd Pivot
LAFA & Artists
Rubberbandance Group

GEORGE BLOOD

Owner, George Blood, L.P.

Education

George Blood graduated from the University of Chicago (1983) with a Bachelor of Arts in Music Theory. He studied theory with Easley Blackwood (a private student of Nadia Boulanger), repertoire with Philip Gossett (Editor, critical editions of Verdi and Rossini for Casa Ricordi) & Ellen Turner Harris (now retired Vice Provost at MIT), and analysis with Ralph Shapey and Shulamit Ran (Pulitzer Prize winning composers), among others. He is the only student of Canadian pianist Marc-André Hamelin.

Experience

Active recording live concerts (from student recitals to opera and major symphony orchestras), since 1982 he has documented over 4,000 live events. From 1984 through 1989 he was a producer at WFMT-FM, and has recorded and edited some 600 nationally syndicated radio programs, mostly of The Philadelphia Orchestra. He has recorded or produced over 250 CDs, 6 of which have been nominated for Grammy Awards. His work can be heard on EMI, Toshiba/EMI, New World Records, CRI, Plectra, Parma, Innova, Pogus Records, Albany Records, Newport Classics and others. He was Recording Engineer for The Philadelphia Orchestra for 21 years, serving Maestros Riccardo Muti and Wolfgang Sawallisch.

George Blood, L.P. was founded as Safe Sound Archive in 1992. To this day, it continues as a repository for the thousands of recordings Mr. Blood has accumulated; it also houses the recital archives of the Curtis Institute of Music and concert recordings of The Philadelphia Orchestra—which previously had been stored in an unheated warehouse and the “smoking lounge” of a local radio station.

Each month George Blood Audio/Video/Film/Data digitizes tens of thousands of hours of audio, moving image, and computer media collections from around the country. Staff are active in research into workflow, best practices, metadata, authentication, and interchangeability of digital information. Mr. Blood is an active teacher and presenter at conferences, sharing these findings with members of the trade and collections managers. He serves on standards committees for AES-57, MXF AS-07, and is author of two chapters for IASA TC06.

Personal

Mr. Blood and his wife, (b) (6), have (b) (6). An unapologetic preservationist, Mr. Blood lives with his family in (b) (6) where he is renovating a 1768 house.

—preserving the sound, motion,
and files of history



GEORGE BLOOD
Owner, George Blood, L.P.

*Papers, Panels
and Lectures*

Acoustical Society of America in joint meeting with Audio Engineering Society

1991 "Recording The Philadelphia Orchestra Live in the Academy of Music"

American Association of Museums

2010 "Movement and Sound in Museum Collections: Preserving and Providing Access to Audiovisual Materials"

American Institute for Conservation

2010 "Baking, Mineral Oil and Windex: Myths, Home Brews and A Wee Bit of Hard Science"

American Library Association

2015 "Number Crunching; Or How I Learned I Want to Participate in Preservation Statistics"

2015 "On Selecting a Compressed Format for Video, or 'We Used JPEGs and Nobody Died'"

2014 "Status Report on MXF AS-07, An Introduction to File Wrappers"

2011 Presentation of White Paper Prepared for Library of Congress on Digitization Standards for Video

2011 "Six Degrees of Separation" An introduction to Audio Metadata based on the results of the ALA Core Audio Preservation Metadata Task Force

2010 "Audio Preservation Metadata, a Case Study" (substitute for Janet Gertz)

2010 "SIPs, DIPs, and Trips: How We Will Know If We've Collected Enough, or the Right Metadata?"

2008 "Bits is Bits, Right? Guess Again"

2007 "Saving Sound: Identifying Endangered Recordings and Planning for the Preservation of Audio Collections" Part III

2006 "Sound Preservation: First Steps"

"Preserving Access for the Future: Updates on Various Activities in Digital Preservation" Part II

2005 "Saving Sound: Identifying Endangered Recordings and Planning for the Preservation of Audio Collections" Part I

Association of Canadian Archivists

2017 "It IS already too late. What will we tell the next generation?"

Association of Moving Image Archivists

2019 "WTF is a TBC?"

2018 Overview of IASA-TC 06 *Guidelines for the Preservation of Video Recordings*

2012 "My Space, Your Space, Color Space"

2011 Presentation of White Paper Prepared for Library of Congress on Digitization Standard for Video (with Courtney Egan, NARA, and Jimi Jones, LC)

2010 Pre-Conference Workshop, "An Introduction to Audio Preservation for Moving Image Archivists"

GEORGE BLOOD

Owner, George Blood, L.P.

*Papers, Panels
and Lectures,
continued*

Association for Recorded Sound Collections

2018 "Is Anybody Listening?: Experience from The Great 78 Project"
2018 Workshop on Audio Preservation Digitization
2015 "Speed and Stylus Selection in Acoustic Era Victor Recordings"
2015 "An Introduction to Quality Control"
2012 On behalf of Technical Committee: [Cost Considerations for] "Why Preservation Can't Wait"
2011 On behalf of Technical Committee: "Contracting for Audio Preservation" (with David Seubert, UCSB)
2010 "Carbon vs Silicon: Skill vs. Technology in Audio Digitization"
2009 "If You Turn Over Rocks, You'll Find Things" (with Jason Bachman & Preston Cabe)
2008 "An Introduction to Magnetic Tape Playback"
2008 "Bits is Bits, Right? Guess Again"
2006 "Quality Assurance for Audio Preservation"

Audio Engineering Society

2016 "Bits is Bits, Right? An Update"
2017 "Speed and Stylus Selection in Acoustic Era Victor Recordings"
2018 At the Library of Congress: "Speed and Stylus Selection in Acoustic Era Victor Recordings"

BitCurator Forum

2017 "Peeling Back the Onion: An Introduction to Legacy Data Carriers", with Chris Muller

Capital District Library Council, hosted by University at Albany

2019 Full Day Workshop on Audiovisual Preservation

Conservation Center for Art and Historic Artifacts

2013-2016 Workshop, "Giving Voice: Preserving Oral History Collections"
2012 Workshop, "Care and Preservation of Audiovisual Collections"
2005-2009 Workshop "A Race Against Time: Saving Our AudioVisual Heritage", given in 8 cities

Curtis Institute of Music

2002-2006 "Musician in the 21st Century"

Delaware Valley Archives Group (DVAG)

2016 "TurDuckEn: Codecs inside Wrappers inside Archives: An Introduction to Data Curation for Archivists"

Federal Agencies Digitization Guidelines Initiative

2012 "File Format Obsolescence: A Workflow Outline"
2011 Presentation of White Paper Prepared for Library of Congress on Digitization Standard for Video

*Papers, Panels
and Lectures,
continued*

GEORGE BLOOD

Owner, George Blood, L.P.

Greater Hudson Heritage Network

2010 Workshop "An Introduction to Audio Preservation for Oral Historians"

International Association of Sound and Audiovisual Archives

2017 Tutorial on Early Born-Digital Audio Formats

2016 Tutorial on Analog Disc Playback

2015 "My Space, Your Space, Colorspace"

2012 "How Do They Do That? An Introduction to Perceptual Coding"

2012 "Video Compression – For Idiots"

2011 "Born Digital"

Joint Technical Symposium, Oslo

2019 "Have You Ever Wondered: A Report on the Findings from 9 Audiovisual Research Projects"

2016 "Findings on Stylus Size and Speed from the Digitization of 78rpm Discs"

2010 "Bits is Bits, Right? Guess Again" – updated

LYRISIS

2015 Introduction to Audiovisual Preservation, for HCBU workshop

MidAtlantic Archives Conference (MARAC)

2017 "Peeling Back the Onion: An Introduction to Legacy Data Carriers", with Chris Muller

2016 Full Day Workshop on Audiovisual Preservation

2015 "TurDuckEn: Codecs inside Wrappers inside Archives: An Introduction to Data Curation for Archivists"

METRO (NYC)

2008 2-day workshop on audio archiving

Morgan Library and Museum

2013 "Fundamentals of Audio and Video Digitization", on behalf of NEDCC workshop, Sustainability of Digital Archives (SoDA).

Music Library Association

2011 "Six Degrees of Separation: Music Archives in the 21st Century", opening plenary

National Academy of Recording Arts and Sciences

2014-2016 Committee to review Grammy Foundation Reformatting Specifications

2003 Nominee for Grammy, "Best Engineered Classical Album"

1999-2001 Technology Preservation Committee

1999-2001 Classical Committee

Northeast Document Conservation Center

2013 "Digital Directions", faculty member on audio and video digitization

2012 "Digital Directions", faculty member on audio and video digitization

GEORGE BLOOD

Owner, George Blood, L.P.

*Papers, Panels
and Lectures,
continued*

North Carolina Preservation Coalition

2007 "Introduction to Audio Reformatting"

National Recording Preservation Board/CLIR

2003 Round table on best practices in audio preservation

OCLC

2006 Western Digital Forum - Sound and Moving Image Collections "Preservation and Digitization of Sound Collections"

Oral History Association

2008 Workshop on Audio Archiving for Oral Historians

Oral History of the Mid-Atlantic Region

2005 Workshop on Audio Preservation

Panhandle Library Access Network

2015 Workshop on audio preservation basics, and video formats for preservation

Rensselaer Polytechnic Institute, Westerdahl Forum

2020 "Digital Preservation: A Hopeful Look at a Dystopian Landscape"

Rare Books and Manuscripts

2012 "An Introduction to Audio Archiving"

Smithsonian Institution

2011 "An Introduction to Audio Archiving in Smithsonian Collections"

Society of American Archivists

2015 Pre-Conference Workshop "Managing Audiovisual Digitization Projects"

2012 Pre-Conference Workshop "Here Today, Hear Tomorrow: An Introduction to Audio Archiving, with a Peak at Video"

2008 "Early Born-Digital Audio Formats"

2006 Pre-Conference Workshop on Audio Digitization

2004 "Us, Them, We: Strategies for Creating Successful Collaborations with Vendors for Sound Preservation Projects"

2002 "Planning an Audio Preservation Transfer Project"

Stewardship of Digital Assets ("SoDA", Federal Libraries workshop)

2009 "Digital Preservation of Recorded Sound"

Swarthmore College

1999-2003 Introduction to Live Sound Recording

Texas Library Association

2008 "Stays or Goes: Selecting A/V Materials for Outsourcing"

GEORGE BLOOD
Owner, George Blood, L.P.

*Papers, Panels
and Lectures,
continued*

University of British Columbia, "Preservation the Memory of the World"

2010 "Preservation Planning for Sound Recordings"

"Metadata: Galactic Domination is Just the Beginning"

University of British Columbia, Department of Music

2010 "An Introduction to Audio Digitization Practices"

UNESCO Memory of the World

2012 "Video Compression – For Dummies?"

Western New York Library Resources Council

2016 Workshop on Audiovisual Preservation

GEORGE BLOOD
Owner, George Blood, L.P.

Committees

Advanced Media Workflow Association

2012-2018 MXF AS-07 standards committee (now SMPTE RDD48)

American Library Association

2012-2014 Minimum Capture Task Force

2010-2012 Preservation Administrators Interest Group Co-Chair

2009-2012 Organization and Bylaws Committee, ALCTS

2008-2010 Audio Preservation Metadata Task Force

2007-present Preservation and Reformatting Section Committee to define "Digital Preservation"

Audio Engineering Society

2012-2014 Chair, Philadelphia Chapter

2010-2015 AES X098B,C, X134 Audio Metadata Standards Committees

Association for Recorded Sound Collections

2011-2013 Conference Program Chair

2009 Nominee for president

2007 Subcommittee on Transitional Repositories

2005-2017 Technical Committee

Center for Black Music Research

2006-2012 International Advisory Board

Conservation Center for Art and Historic Artifacts

2015-2017 Board of Directors

Germantown Monthly Meeting

2004-2013 Trustees

Grammy Foundation

2014-2016 Preservation Specifications Review Committee

International Association of Sound and Audiovisual Archives

2011-present Writing Committee for TC-06, best practices for video preservation

2010-present Technical Committee

Musical Fund Society

2003-2007 Board of Trustees

Music Library Association

2006-2010 Preservation Committee

GEORGE BLOOD

Owner, George Blood, L.P.

*Committees,
continued*

National Recording Preservation Plan

2009-2014 Advisory Board, Member, Taskforce on Workflow and Metadata, Chair

Pottstown Symphony

2006-2007 Board of Trustees

Society of American Archivists

2002-2008 Editor, Recorded Sound Round Table Newsletter

Grammy Nominations

2012 Best Instrumental Composition

Chris and Dave Brubeck, *Ansel Adams' America*

Temple University Orchestra, Luis Biava

Producer and Engineer, George Blood

2012 Best Instrumental Composition

Bill Cunliffe, *Overture, Waltz and Rondo*

Temple University Orchestra, Luis Biava

Terrell Stafford, trumpet, Bill Cunliffe, piano

Producer and Engineer, George Blood

2010 Best Instrumental Composition

Bill Cunliffe, *La Banda*

Temple University Orchestra, Luis Biava

Producer and Engineer, George Blood

2003 Best Orchestra Classical Recording

2003 Classical Music Producer

Philadelphia Orchestra, Wolfgang Sawallisch

Schumann, Complete Symphonies

Producer, George Blood and Simon Woods

Engineer, George Blood

2000 Best New Classical Artist

Marc-André Hamelin, Alkan "Concerto for Solo Piano", Music & Arts

Editing and Mastering by George Blood

GEORGE BLOOD

Owner, George Blood, L.P.

Highlights of Digitization

Original 16" transcription disc of radio broadcast of Marian Anderson's 1939 Lincoln Memorial Concert
1948 MIT Commencement Address by Winston Churchill (on paper tape)
1963 Live Boston Symphony broadcast when Kennedy Assassination is announced
1969 Wellesley College Student President Speech by Hillary Rodham
1979 Commencement Address by Temple University Honorary Ph.D. recipient Deng Xiao Ping
2,700 Holocaust Testimonials for the Museum of Jewish Heritage
Digitizing analog masters for the 200th Anniversary of the U.S. Marine Band
Proceedings of the General Conference, Church of Latter-Day Saints: 1,100 16" acetate discs 1936-1963
Digitization of Lionel Hampton Archives
Induction Ceremonies, Rock and Roll Hall of Fame
Digitization for Princeton University, collection of Council on Foreign Relations
Back catalog of CRI Recordings for New World Records' Digital Repository of American Music
Martin Luther King, Jr. Rocky Mount speech (first use of "I have a dream")

Preservation Assessments

Library of Congress, American Folklife Center
Boston Symphony Archives
Pittsburgh Symphony
University of Missouri, Western Historical Manuscript Collection
University of Missouri, New Letters On The Air Collection
Chester County Historical Society
University of Pennsylvania, Center for Folklore and Ethnology
Reconstructionist Rabbinical College
Lincoln University
Johnson C. Smith University
Smithsonian Institution, Anacostia Museum (with Cassandra Gallegos)
Bob Wills Collection (with Jonathan Thorn)
Westminster Choir College of Rider University (with Jill Rawnsley & Cassandra Gallegos)
Brigham Young University
Church of Jesus Christ of Latter-Day Saints
Mennonite Heritage Center (with Martha Horan)
Michael Feinstein Great American Songbook Initiative
University of Akron Music Library
Tulane University, consultant to planning team for local collaborative
Keene State Collection (film library)
Rensselaer Polytechnic Institute

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS:

(b) (4)

Enter name of Organization:

Jacob's Pillow Dance Festival, Inc.

Budget Type: ☒ Project☐ Subaward/Consortium

Budget Period: 1

Start Date: 06/01/2022

End Date: 05/31/2024

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mr.	Norton		Owen		(b) (6)	36.00			0.00	0.00	0.00
Project Role: PD/PI											
Ms.	Patsy		Gay		(b) (6)	36.00			0.00	0.00	0.00
Project Role: Associate Archivist											

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

Total Funds requested for all Senior
Key Persons in the attached file

Total Senior/Key Person

0.00

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
	Post Doctoral Associates						
	Graduate Students						
	Undergraduate Students						
	Secretarial/Clerical						
1	Project Digital Archivist	36.00			150,000.00	36,410.00	186,410.00
1	Total Number Other Personnel						
Total Other Personnel							186,410.00
Total Salary, Wages and Fringe Benefits (A+B)							186,410.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs

		Funds Requested (\$)
1. Materials and Supplies		25,100.00
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		138,490.00
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8.		
9.		
10.		
Total Other Direct Costs		163,590.00

G. Direct Costs

	Funds Requested (\$)
Total Direct Costs (A thru F)	350,000.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Total Indirect Costs			

Cognizant Federal Agency

(Agency Name, POC Name, and
POC Phone Number)

I. Total Direct and Indirect Costs

	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	350,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

	Funds Requested (\$)
Total Costs and Fee (I + J)	350,000.00

L. Budget Justification

(Only attach one file.)

1242-justification.pdf

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		0.00
Section B, Other Personnel		186,410.00
Total Number Other Personnel	1	
Total Salary, Wages and Fringe Benefits (A+B)		186,410.00
Section C, Equipment		
Section D, Travel		
1. Domestic		
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		163,590.00
1. Materials and Supplies	25,100.00	
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	138,490.00	
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
Section G, Direct Costs (A thru F)		350,000.00
Section H, Indirect Costs		
Section I, Total Direct and Indirect Costs (G + H)		350,000.00
Section J, Fee		
Section K, Total Costs and Fee (I + J)		350,000.00

Jacob's Pillow Dance Festival Budget Justification

NEH Funds - Personnel

Funds from the NEH will support the salary for a new full-time staff position – a Project Digital Archivist - for the duration of the grant period (36-months).

Project Digital Archivist

- \$150,000 - Project Digital Archivist: base salary of \$50,000/year during the full grant period (36 months) for a total of \$150,000.
- \$36,410 - Benefits (described below) at \$12,136/year for three years.

Explanation of Fringe Benefits: Health and dental insurance is available to all Full and Part-Time Year-Round Employees working 30 hours per week on their first day of employment. Jacob's Pillow's contribution to the health insurance benefit is based on 90% of the cost of the lowest cost plan for an individual and 70% of the cost for the lowest cost plan for an individual plus spouse/child/family. Jacob's Pillow covers 90% of monthly premiums for dental insurance.

Short- and Long-Term Disability Insurance for Year-Round Full-Time Employees, as well as MA PMFLA is covered by Jacob's Pillow at 100% of its cost. Life Insurance of \$50,000 for Full-Time Year-Round employees is covered by Jacob's Pillow at 90% of its cost.

Costs are allocated pro-rata by salary based on the total cost and salary budget such that any specific elements of cost for any employee are borne equally by all staff departments.

NEH Funds - Materials and Supplies

Costs associated with strengthening the Pillow's digital infrastructure are included as part of the project budget. Onsite storage and offsite backup fees include the following:

- \$17,000 - Onsite storage in our raid arrays for 200TB (\$14,000 for hardware and \$3,000 for installation.)
- \$8,100 - Offsite backup to Amazon Glacier deep storage for 200TB for 3 years (\$900 for transfer to Amazon via AWS Snowball, \$7,200 for 3 years of S3 Glacier Deep Archive storage)

NEH Funds - Contractual Costs

Pricing for digitization services provided by George Blood LP include the following:

- \$133,440 - Digitize 3,336 videotapes
- \$5,000 - HDD for Preservation Master and Web files (allow 25, 8 TB HDDs)
- \$50 - File delivery via secure cloud server, FTP or Dropbox (set-up fee)

The quoted price is based on assumptions regarding quantity, duration and condition. These factors cannot be determined with certainty until the requested work is complete. George Blood LLC will track the work in progress against the budget. However, processing workflow and timelines make tracking small amounts difficult. Unless another limitation is given, a project will be considered within budget if the final price is +/- 10% or \$500 of the estimated cost, whichever is greater.

A detailed quote from George Blood LLC is included as part of the Budget Justification document (pages 3-13).

Voluntary Cost Share

Salaries and wages for Jacob's Pillow permanent staff members will be covered by Jacob's Pillow and are not included as part of the funds requested from the NEH. While the level of effort required throughout the project will vary for each staff member, we have estimated the following averages:

**Jacob's Pillow Dance Festival
Budget Justification**

- Norton Owen, Director of Preservation/Project Director: average of 15% of his time to the project (6 hours per week). 15% annual salary of (b) (6) for 36 months: (b) (6).
- Patsy Gay, Associate Archivist: average of 20% of her time to the project (8 hours per week). 20% annual salary of (b) (6) for 36 months: (b) (6).
- Fringe Benefits for both positions calculated pro rata at (b) (6) per year: (b) (6)

Two Archives Interns work alongside the Director of Preservation and Associate Archivist to provide public access to the Pillow's extensive collection of videos, photographs, books, and other historical materials. Interns live and work on the Pillow campus for three months during the annual summer Festival. Responsibilities include creating database records that describe the collection's moving images and books using Collective Access software, tracking and analyzing usage data, making displays and signage, and managing all other aspects of Blake's Barn. Expenses related to the Interns include a stipend (\$1,500); Room & Board (\$11,550); Cultural Competency Training (\$1,200); and Program Management (\$500) for a total cost to the Pillow of \$14,750 per intern.

- Two Archives Interns: average 25% of their time to the project (10 hours per week). 25% of cost of two interns at \$7,375 per year for three years: **\$22,125.**

Staff Salaries	Cost	Jacob's Pillow	NEH
Director of Preservation/Project Director: average of 15% of his time to the project (6 hours per week). 15% annual salary of (b) (6) for 36 months	(b) (6)		\$0
Associate Archivist: average of 20% of her time to the project (8 hours per week). 20% annual salary of (b) (6) for 36 months	(b) (6)		\$0
Project Digital Archivist: 100% of base salary of \$50,000/year for 3 years	\$150,000	\$0	\$150,000
Fringe Benefits	(b) (6)		\$36,410
Materials and Supplies			
Onsite Storage	\$17,000	\$0	\$17,000
Offsite backup	\$8,100	\$0	\$8,100
Contractual Costs			
George Blood LLC	\$138,490	\$0	\$138,490
Archives Interns (2)	\$22,125	\$22,125	\$0
TOTAL	\$463,796	\$113,796	\$350,000

**\$113,796 in voluntary cost share secured through foundations and individual donations.*



*Video Digitization
and Preservation Proposal
prepared for —*



*Patsy Gay
Associate Archivist*

*Jacob's Pillow Dance Festival
358 George Carter Rd
Becket, MA 01223
p: (413) 243-9919 ext. 154
pgay@jacobspillow.org*

Proposal # 2021204

We also migrate:

- Audio*
- Film*
- Computer Media*



A Division of George Blood, L.P.

Experience **George Blood, L.P.** is a world leader of audio and moving image preservation digitization and migration of legacy computer data carriers. At our studios in Fort Washington, PA, we receive archival recordings from around the world. For more than thirty years we have provided audio recording services, new recordings, climate-controlled storage, and digitization to such institutions as the Library of Congress, the Philadelphia Orchestra, the Boston Symphony, New York Public Library, WGBH, the US Holocaust Memorial Museum, The Curtis Institute of Music, the Church of Latter-day Saints, the American Archive of Public Broadcasting, Rockefeller Archives Center, MoMA, the Guggenheim, National Public Radio, and Columbia University Libraries.

Quality and Care **George Blood, L.P.** conserves, digitizes, and transcodes 163 obsolete, deteriorating, and damaged AV media— from 2” quadruplex video and cylinders to born-digital formats. Our facility includes freezers for film storage, fume hoods for mold remediation, and an on-site storage facility that provides climate-controlled storage for collections.

George Blood, L.P. is committed to preserving mankind’s media heritage with a devoted and well-trained staff. With years of experience, we are known for our expertise in quality control, project management, and handling and digitizing unique collections, including oral histories, musical performances, and broadcast archives.

We work in partnership with **LYRASIS and the Internet Archive**, which allows us to package additional services such as preservation and digitization of documents, cataloging, transcript scanning and re-keying, digital archiving, consulting and other services.

George Blood, L.P. expects zero returns and zero rework of our delivered files.

How Do You Measure Quality Control?

- A/V files delivered in 2020: Nearly 250,000
- Requests for review: 326
- Re-digitized tapes: 71
- Checksum failures: 3

How Do We Assure Quality?

- Full-time, permanent staff, with paid benefits
- Staff with years of professional experience, including 50 Grammy nominations
- Five staff with information sciences graduate degrees
- Five A/V maintenance technicians on staff
- 10% of staff is dedicated to QC as their #1 responsibility
- 10% of revenue spent on maintenance and repairs
- Hundreds of legacy machines, thousands of parts

How Can You Be Sure?

- Contact our References

Jacob's Pillow Dance Festival

Budget Justification

Background

The **Jacob's Pillow Dance Festival** (the “Festival”) holds audiovisual media in its collection.

The Festival seeks a vendor to digitize these recordings and provide Preservation Master files, Web-accessible copies, and preservation metadata.

George Blood, L.P. proposes to perform this work. The inquiry is preliminary, subject to receiving grant funding, and may change in scope and quantity.

Source Media

Specifications taken into consideration:

Media Format	Quantity	Duration (minutes)
DVCPRO	946	90
Hi8	319	90
miniDV	1915	90
VHS	156	90

Preservation Standards

More than merely adhering to industry standards and best practices, George Blood, L.P. is actively engaged in the creation of those standards. The following are some of the standards relevant to our work:

- Preservation workflows follow IASA TC 03 (principles of digital preservation), TC 04 (audio preservation) and TC 06 (video preservation – George Blood is one of the authors of TC 06):
<https://www.iasa-web.org/tc03/ethics-principles-preservation-strategy>
- MXF, an advanced moving image wrapper, has been refined for preservation in the following document. Our contributions are cited in the publication:
http://www.digitizationguidelines.gov/guidelines/rdd48-2018_published.pdf
- Audio metadata is embedded following FADGI recommendations in their interpretation of EBU 3285:
<https://tech.ebu.ch/docs/tech/tech3285.pdf>
- There are two FADGI best-practices documents relevant to your project, written by George Blood:
http://www.digitizationguidelines.gov/audio-visual/documents/IntrmMastVidFormatRecs_20111001.pdf
http://www.digitizationguidelines.gov/audio-visual/documents/Preserve DVDs BloodReport_20140901.pdf
- General principles of audio preservation, file naming, terminology, workflow, etc. adhere to the recommendations of Sound Direction. While not a standard per se, it is a widely cited source. George Blood was a reader for the final version, contributing some examples and clarifications.
<http://www.dlib.indiana.edu/projects/sounddirections/>

Jacob's Pillow Dance Festival

Budget Justification

Starting

Timeline:

- Begin TBD, complete by TBD, or within TBD days of arrival

Inventory:

- The Festival shall deliver an electronic item-level inventory in a form suitable for confirming inventory, for embedding metadata and any required labeling. Media shall appear in the boxes in the order they appear in the inventory
- Pricing assumes materials will arrive in no more than one batch
- Transformation of, or discrepancies in, the inventory or organization in the packing boxes exceeding 3% of media shall incur a \$125 labor charge to correct, billed in quarter hour increments with a 1-hour minimum. Excessive or inappropriate packing, such as individually wrapping each media or using Styrofoam peanuts, incurs an excess handling fee at the hourly rate

Physical Media

Condition and Conservation:

- Recordings are in at least fair condition. The quoted price includes setting azimuth, level and equalization for EACH tape, inspection, minor repairs, and the baking of any tape requiring baking; and an additional allowance for conservation treatments typical of these media. This allowance is equal to 5% of the collection. If objects require treatment, and when the treatment would exceed 5%, the Festival will be consulted regarding recommendations prior to treatment or incurring costs, and treatment will be charged for at the hourly rate¹
- Other conservation services include - cleaning, splice repair, or other intervention conservation necessary to restore playability of the media. The following are excluded and will incur additional fees: excessive splice repair, oozing splices, mixed track formats, speed variation (both mixed speeds on the same reel, and slowing or speeding up), exploded pancake reels, 'flange glue', poor head height, and advanced playback techniques such as cold play and cassette tape played out of the shell

Original Order and Extent

Philosophy of Preservation:

- Each media (or "face") will be transferred on a 1:1 basis
- The scope of the project is to create digital surrogates that match the original sources as they currently exist. The project does not include enhancement or restoration, such as speed and level correction, or re-equalization
- Each video face will be transferred to the end of RF plus up to 60 seconds
- A medium, or set of media, will constitute a single "intellectual unit"
- Extracting multiple intellectual units from a given face into separate files, sources with mixed frame rates and/or aspect ratios will be charged the hourly rate

¹At GBPL we accept that these are old and obsolete media. As such a certain amount of "dealing with" is in the nature of the work. Our pricing includes for up to 5% of media to require physical conservation treatment. When more than 5% of the collection requires this, you'll be contacted before the quoted price would be exceeded.

Deliverables

Preservation Masters (moving image):

- 10-bit uncompressed, 720x486 4:2:2, v210 codec in .mov wrapper
**Born digital media will be migrated at their native resolution and codec, .mov wrapper*
- Mono or stereo sound, according to original
- Color or Black & White picture, according to original
- File names provided by the Festival
- Delivery on HDD, exFAT formatted, USB 2.0 compatible interface
- MD5 checksums delivered in sidecar files

Mezzanine Files (no-cost addition):

- TBD, perhaps ProRes or other production ready format your vendors may use routinely
- Same as bullets 2-6 under Preservation Masters above

Access Copies (none requested):

- DVD-Video format (plays in normal DVD player)

Web-accessible Files:

- MPEG-4 AVC/H.264, 640x480, 3.0 Mbps, VBR
- Same as bullets 2-6 under Preservation Masters above
- If timecode is present on an audio channel, in the Preservation Master it will be retained and in the derivatives it will be replaced with the program in the other channel
- If audio is present on only one audio channel of a video tape, the Preservation Master will retain the characteristics of the original, and in the derivatives the silent channel will be replaced with the program in the other channel

** This higher resolution streamable copy is sufficient for most applications, including Web access, local display, excerpting, news footage, Festival communications and general-purpose documentary uses*

Jacob's Pillow Dance Festival
Budget Justification

*Hard Drive
Organization*

Folder Nest:

- > Tape or Content Identifier *folder*
 - > Preservation Master *folder*
 - > Tape or Content Identifier.mov
 - > Tape or Content Identifier.mov.md5
 - > Mezzanine copy *folder*
 - > Tape or Content Identifier.TBD
 - > Tape or Content Identifier.TBD.md5
 - > Web copy *folder*
 - > Tape or Content Identifier.mp4
 - > Tape or Content Identifier.mp4.md5

Shipping

Web Delivery:

File Delivery may be made via our **secure cloud server, FTP or Dropbox for a \$25.00 set-up fee*

Reports (included at no additional cost):

- Item-level condition and processing reports
- Export to Excel of entire collection of basic metadata
- Our fee includes item-level Quality Control of each file including 100% verification of metadata, JHOVE validation of file, and listening to portion of the file; all tasks performed on a computer different than where preservation is performed

Delivery and Review:

- Shipping in rotation: deliverables first, then originals
- Shipments of originals to and from the Festival via Festival Vehicle and Staff
- Shipments of hard drives to the Festival via UPS or FedEx Ground
- The Festival shall approve Deliverables within 30 days; 10 days for the pilot

Approval and Payment terms are independent

Any review of originals or files for issues previously noted in the Condition Assessment Report, or typical of characteristics of legacy audiovisual formats, will be charged for at the hourly rate whether or not the 5% allowance has been met

If payment has been received, Festival originals will be returned 60 days after Deliverables. If originals are to be held longer than this period, storage charges will be incurred

Pricing

Pricing is organized into four parts: : A) Project Set-up, B) Capture, C) Output and D) Additional Services (metadata, customization, Web-accessible derivatives, enhancement, etc.). All pricing is based on the information provided by the Festival, or assumptions spelled out here and in "Project Description" on page 3. You will be billed for the *actual* durations of the recordings, the *actual* number of media used, and the *actual* count of delivered files.

<u>A.</u> Project Set-up	<ul style="list-style-type: none">Includes initial set-up & management of Pilot Project: <i>Approval for pilots is 10 days unless a longer time is pre-arranged.</i>	\$250.00 <i>waived</i>
<u>B.</u> Capture	<ul style="list-style-type: none">Digitize 3,336 videotapes, as described on Pg. 3	\$ 133,440.00
<u>C.</u> Output	<ul style="list-style-type: none">HDD for Preservation Master and Web files (allow 25, 8 TB HDDs) <i>(May be returned for credit once files are approved and transferred to Festival storage)</i>File delivery via our secure cloud server, FTP or Dropbox (set-up fee)	5,000.00 50.00
<u>D.</u> Additional Services	<ul style="list-style-type: none">Conversion to Mezzanine file & MP4 web-accessible filesStandard metadata exportConservation Treatment (includes 166 items)	<i>included</i> <i>included</i> <i>included</i>
TOTAL AS DISCUSSED:		\$ 138,490.00²

The quoted price is based on assumptions regarding quantity, duration and condition. These factors cannot be determined with certainty until the requested work is complete. We will track the work in progress against the budget. However, processing workflow and timelines make tracking small amounts difficult. Unless another limitation is given, a project will be considered within budget if the final price is +/- 10% or \$500 of the estimated cost, whichever is greater.

E. Unit Costs

Unit Pricing

Capture Per Original Tape – Flat Rate per Tape	\$ 40.00
• 1-30 minute duration, ea.	\$ 25.00
• 31-60 minute duration, ea.	40.00
• 61-90 minute duration, ea.	60.00
• 91-120 minute duration, ea.	75.00
• more than 2 hrs, ea. add'l half hour	25.00
• Did Not Capture (blank or other)	10.00

Additional Services

• Custom metadata export to your specifications (per hour)	\$ 125.00
• Conservation Treatment (per hour)	125.00
• Deliver on DVD	25.00
• Transcription Services	<i>inquire</i>

² This price does not include shipping or handling. Shipping via UPS or FedEx Ground (actual charge) and handling charges (\$25 per box) will appear on invoices. There is a 4% surcharge for credit card payments over \$500.00

Exclusions:

- Research such as to resolve discrepancies between labeling and contents (any such discrepancies will be forwarded to your institution for advice before continuing).
- Additional documentation, research, graphics work-up and layout are not included.
- Archival storage beyond the period of this project is not included. Storage beyond the conclusion of the projects is \$0.25 per item per month.
- *Shipping is not included in the quoted price.*

Insurance and Terms:

Client agrees that George Blood, L.P. assumes and has no liability for any loss or injury to the deposited Media other than loss or injury resulting from failure to exercise reasonable care. George Blood, L.P. shall not be liable for loss or damage caused by Acts of God, seizure, or other acts of civil or military authority, insurrections, riot, strike, or enemies of the government. George Blood, L.P. shall not be liable for the loss or damage resulting from inadequate packaging, nor from ordinary wear and tear, or the passage of time, or the deterioration, fading, or change in composition of the materials deposited. In no event shall George Blood, L.P. be responsible for direct or consequential damage due to failure to make delivery, nor from improper delivery to the wrong person or to the wrong place, nor at a time after which delivery was requested.

IT IS AGREED, IN ANY EVENT, THAT GEORGE BLOOD, L.P.'S LIABILITY FROM ANY CAUSE WHATSOEVER SHALL NOT EXCEED FIVE DOLLARS (\$5.00) PER ITEM OF MEDIA.

In no event shall any liability or responsibility of George Blood, L.P., which may arise in any circumstances whatsoever, exceed the price paid by you to George Blood, L.P. under this agreement. IN NO EVENT SHALL GEORGE BLOOD, L.P. BE LIABLE TO ANYONE FOR ANY SPECIAL, PUNITIVE, INDIRECT, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

George Blood, L.P. makes no warranties as to condition, design, fitness for a particular purpose, merchantability, or any other matter whatsoever. All implied warranties as to condition, design, fitness for a particular purpose, merchantability, or any other matter whatsoever are hereby disclaimed by George Blood, L.P. and excluded terms.

- The estimated schedule for completion included in this proposal is for the processing of this work and begins upon receipt of materials to be converted (including original recordings and the required documentation) at the site of George Blood, L.P. If changes to the specifications included herein are received after receipt of the material to be converted, delays to the project completion date may occur as a result.
- Work in progress will be invoiced at the end of each calendar month for completed items shipped that month. Payment is due net 30 calendar days. Invoices over 30 days subject to 1% per month

surcharge.

- Payment may only be withheld on those items in dispute, not the complete invoice.
- All work may stop when an invoice is past due.

• All media will be shipped with a packing list. You will verify the content of shipment against packing list and provide written confirmation within 48 hours of arrival at your location. If confirmation is not received within 48 hours, all materials are assumed to have arrived.

X Please initial here to confirm acceptance of this Term: _____

• All files and media are considered approved after 30 calendar days from shipping date. Any rework requested thereafter will be billable.

X Please initial here to confirm acceptance of this Term: _____

• All files will be backed up on George Blood, L.P.'s storage area network (SAN) for 30 calendar days from approval date. At that time, they will be removed from the SAN and loaded to digital linear tape. The files will be held on the tape for 30 calendar days and then deleted. Files retained after this period will be charged \$1.00 per GB per month.

X Please initial here to confirm acceptance of this Term: _____

• George Blood, L.P./George Blood Audio/George Blood Video/Safe Sound Archive represents that it is not the owner of the material to be converted and that it is not responsible for any potential or real copyright infringement as a result. Adherence to copyright law is the responsibility of the holder or owner of the material. You will indemnify, defend and hold harmless George Blood, L.P. from and against all liabilities and expenses, including attorney's fees, resulting from any claim of copyright infringement with respect to the material to be converted.

X Please initial here to confirm acceptance of this Term: _____

• Receipt of originals at our location constitutes acceptance of terms and pricing. Initial specific items above and return this form via FAX or U.S. Mail.

• Originals will be returned when final payment has been received.

• You (i) consent to the exclusive jurisdiction of the courts of Pennsylvania and the United States District Court for the Eastern District of Pennsylvania in connection with any dispute between us, (ii) waive the right to jury trial and (iii) consent to service of process by certified or registered mail, return receipt requested, mailed to your address stated herein. Nothing in this agreement is intended to confer upon any person or entity, other than you and us, any rights.

Accepted by: _____

Title: _____

Date: _____

Respectfully Submitted,



george.blood@georgeblood.com

George Blood, L.P.
502 West Office Center Drive
Fort Washington, PA 19034

(215) 248-2100

www.georgeblood.com

*—preserving the sound, motion,
and files of history*



References

Library of Congress

American Folklife Center
Mike Fitzella, IT Specialist
(202) 707-1580
mfit@loc.gov

Digitize many collections, especially field recordings, 1,000s of 78s, reels, including many Alan Lomax collections; 1000s of DVDs, miniDV, VHS to JPEG2000/MXF and on-line proxies

Columbia University

Jonah C. Volk
Digitization & Preservation
Project Manager
(212) 854-9084
jcv135@columbia.edu

Multiple projects: Reformat from analog reel-to-reel tapes, cassettes and discs to 96/24 on HDD for Preservation; extensive custom METS; video in JPEG2000/MXF with METS, film in 2K, FFV1

Curtis Institute of Music

Emily Waters, Assistant Librarian
Music Library Information Resources
(215) 717-3123
emily.waters@curtis.edu

*Storage for their recital archives
Reformat recital archives to digital, ongoing conversion of 12,000 hours of historic recordings*

Boston Symphony

Bridget Carr, Archivist
(617) 638-9434
bcarr@bso.org

Reformat from analog reel-to-reel tapes to 96/24 on HDD, CD-DA for Access, custom graphics; quad video to 10-bit uncompressed, DVD-Video and H.264

LYRASIS

Hannah Rosen
Digitization Program Coordinator
(800) 999-8558 ext. 2918
hannah.rosen@lyrasis.org

Dozens of projects for member institutions; digitizing large variety of formats and sources; metadata and HDD delivery; Discounts for LYRASIS members

University of Houston

Emily Vinson
Audiovisual Archivist
(717) 743-7696
evinson@uh.edu

Multiple projects digitizing audio, video, and film to multiple formats, extensive metadata, as well as rehousing to archival storage

Church of Latter-day Saints

Andrew Thomas
Preservation Division
Church History Department
(801) 240-6845
ThomasAM@ldschurch.org

Multi-year conversion from 16" acetates to CD-R, 30 years of conference recordings, baseline error correction testing; Quad and rare 1/2" video to JPEG2000/MXF; Audograph, IBM Magnabelts

UC Santa Barbara

David Seubert,
Curator of Performing Arts
(805) 893-5444
seubert@library.ucsb.edu

Reformat 700 reels of conference proceedings and other materials; partner in the Internet Archive's Great 78 Project

References

Knights of Columbus

Anne Ostendarp, Multimedia Archivist
(203) 800-4847

Anne.Ostendarp@kofc.org

Reformat cassettes, discs, VHS, Betacam, DVDs, and 35mm film strips

Dallas Museum of Art

Jenny Stone, Cataloger
(214) 922-1307

JStone@DallasMuseumofArt.org

Reformat a variety of analog and digital video recordings, including U-matic, Betacam, Hi8, VHS, DV, and MiniDV, as well as analog and digital audio recordings, including audiocassette and DAT

Pacifica Radio Archives

Adi Gevins
(510) 658-4289

adi@well.com

*Reformat from 1/4" analog radio programs with politically and socially significance
American Archives Project pilot project*

Middlebury College

Joseph Watson, Preservation Manager
(802) 443-5487

jwatson@middlebury.edu

Digitize 16mm films to digital files and DVD Access copies, as well as rehouse to archival storage, multiple projects

Oregon Shakespeare Festival

Maria DeWeerd, Lead Archivist
(541) 482-2111 x243

mariad@osfashland.org

Digitize performance archive from audio video and film to digital files, CD/DVD Access Copies and MP3/H.264 web files; delivered on HDD and LTO

Oberlin College

Ken Grossi, College Archivist
(440) 775-8014

ken.grossi@oberlin.edu

<http://www.oberlin.edu/archive/>

Multiple digitization projects, reel-to-reel tapes to files gold CD-R Access copies, MP3 webfiles

Archives of American Art, Smithsonian Institution

Jennifer Snyder, Project Archivist
(202) 633-7963

SnyderJ@si.edu

Multiple projects digitizing audio reels and cassettes to multiple formats, extensive metadata, delivery on HDD and CDs; Over 4,000 oral histories processed

The Morgan Library and Museum

Christine Nelson
Curator

cnelson@themorgan.org

Digitize 8mm and 16mm films to digital files and, created closed captioned versions of each file, as well as rehouse to archival storage

American Archive of Public Broadcasting

Casey E. Davis-Kaufman,
Project Manager
(617) 300-5921

casey_davis-kaufman@wgbh.org

Digitize 9,200 quadruplex, 1" Type C, Umatic, and Betacam video tapes to JPEG2000/MXF and H.264 viewing copies and extensive preservation metadata