The SAA Performing Arts Roundtable encourages the exchange of information on historical and contemporary documentation of music, dance, theater, motion pictures, and other performance media.

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Although I often find that summer proves to be no vacation for archivists, I hope that all of your summers have been going well. Much like those artists whose careers we document, we have to be prepared to take the stage and perform no matter the season.

This issue of Performance! features articles on the emerging archives of Fugazi and Hubbard Street Dance Chicago. In both of these undertakings, archivists were challenged to develop strategies to help preserve and provide access to multimedia records that document the creativity of two very different, but dynamic groups. Also in this issue is an interview with George Germek, the librarian now responsible for the Bruce Springsteen Special Collection that was recently acquired by Monmouth University. The Springsteen Collection had its start as a fan-based initiative and maintains a strong connection with Springsteen’s fans as it makes ambitious plans to develop and grow.

The SAA annual meeting falls in early August this year. Co-chair Sylvia Kollar has organized an interesting program for the business meeting. Linda Mehr, Director of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, will discuss their holdings; Dean Jeffrey, Director of Archives and Preservation at the American Dance Festival and a Dance Heritage Coalition (DHC) board member, will present on the DHC Fellowship Program; and Jessica Green, currently an MLIS student at Simmons College Graduate School of Library and Information Studies and an intern at the Ernest Hemingway Collection at the John F. Kennedy Presidential Library and Museum, will lead a lightning session in which students and recent graduates with backgrounds in the performing arts will describe how they have managed the transition to a new profession. Please set aside Wednesday, August 8, 3:15-5:15 to attend.

Another session that you should try to catch is "Archivist-Artist Partnerships: Learning from Three Case Studies of Creative Collaboration" on Saturday, August 11, 12:30-1:30. This panel introduces three stages of artist-archive collaboration, including Susan Brady’s national American Theatre Archive Project (ATAP) initiative to assist theatre companies with their records; Cecily Marcus’s facilitation of a grassroots archiving venture among dance artists in the Twin Cities; and Alfred Lemmon’s work with an orchestra to take the music and archival materials to the people and schools of New Orleans. Libby Smigel, the executive director of the Dance Heritage Coalition, will chair the session.
Washington D.C. in the early 1980s was an integral part of the American punk and hardcore movement, with such bands as Bad Brains, Minor Threat, and S.O.A. leading the charge in developing the sound of the city. Taking cues from bands like the Cramps and the Ramones from New York City and The Damned from London, the D.C. sound was a sped-up, aggressive form of punk that a tight-knit group of friends began to make their own. To promote and document the music that was beginning to pour out of the city, Ian MacKaye and Jeff Nelson (both members of the Teen Idles and Minor Threat), conceived of Dischord Records. The label was born out of necessity; no major label was interested in packaging and releasing the music so MacKaye and Nelson decided to do it themselves to preserve what they and their friends were creating. This Do-It-Yourself (DIY) mentality would become a major characteristic of both Dischord and the underground music scene in North America. After the initial boom and subsequent bust of the hardcore scene in the mid-1980s, bands began to shift from the incredibly fast and aggressive style that made up hardcore to a different, more melodic and slightly slower style that has been described as post-punk.

In the summer of 1987, MacKaye began to exchange musical ideas with Joe Lally from Rockville, Maryland. MacKaye had reached a sort of musical dead end and was looking to integrate his love for dub and rock into a new musical venture. Finding a like-minded individual in Lally, who had only recently started to play the bass, but shared MacKaye’s admiration for dub’s focus on rhythm, the two began to hone a sound that was both familiar and new. At the time there were numerous group homes in D.C. where a large part of the music community lived, practiced, and shared ideas. Two of the more well-known were the Dischord House and the Reptile House. Both were fertile incubators of bands in the D.C. area, with the former producing the Teen Idles, Minor Threat, and Beefeater, while the latter produced Happy Go Licky, Rites of Spring, and Nation of Ulysses. A member of Happy Go Licky began to collaborate with Lally and MacKaye: Brendan Canty was a self-taught drummer who quickly aligned with Lally to form the dominant dub and reggae-inspired rhythm section. The three-piece of MacKaye, Lally, and Canty practiced regularly and eventually formed Fugazi, an acronym used in Vietnam that MacKaye had come across meaning “Fucked Up, Got Ambushed, Zipped In.” The acronym referred to a particularly messed up situation, which the group felt generally described the political and social climate at the time (and one could argue, always).
Fugazi played their first show on September 3, 1987 in D.C. Soon afterwards, Guy Picciotto, also a former member of Happy Go Licky and Fugazi’s original roadie, officially joined the band on vocals, and later, guitar. The band played more than one thousand shows from 1987 to 2003. They circled the globe numerous times and became internationally popular for both their unique sound and adherence to a strict DIY ethic, eschewing money for integrity and honesty. They were often cited by their peers as being both an incredible band and a model for how to ethically and morally exist as musicians at the end of the 20th century; Fugazi was more engaged in creating a community around the music rather than a fan base.

Early into Fugazi’s life, their tour sound engineer Joey Picuri (aka Joey P) would record the mixing board output of each performance onto cassette tape. Once they accumulated a sizable collection of live recordings, the band decided to make this a regular practice and ended up documenting almost every show. Various ideas were kicked around over the years on what to do with these tapes, but all options proved too logistically complicated and time-consuming to actually execute. Since MacKaye lived at the Dischord House, and the label Dischord Records had operated from day one as a means to document the music scene in D.C., it was natural that the tapes remain at the house with MacKaye as the de facto custodian of these, and much of Dischord Records’ recordings. Fugazi went on indefinite hiatus in 2003 due to family and other commitments. The live recordings, as well as demos, rehearsal tapes, gig flyers, and photos taken by friends and fans, remained in the DIY archive of the Dischord House.

In the fall of 2008 a plucky graduate student entered the picture (that would be me) and began to make sense of the stacks of boxes and tapes that had accumulated in an old bedroom turned archive in the Dischord House. Having been a fan of Dischord Records, and specifically Fugazi, since high school, this project was a dream fulfilled—being able to work with MacKaye and the band to preserve the material. I quickly realized that there was little to no intellectual control over the collection and set out to do a complete inventory and assessment. After countless days spent hunched over a table cataloging all of the A/V material into a massive Excel spreadsheet, I was able to get an accurate picture of the collection. I focused on gathering high-level metadata, populating descriptive fields (title, date, archive location, etc.) and technical fields (format, stock length, runtime, speed of recording, etc.). Immediately one aspect jumped out: The Fugazi Live Series.

When Joey P (and others) recorded shows, they used two technologies: one that is relatively stable and another that is quickly on the decline, cassette and DAT. Cassette tape is 1/8” magnetic audio tape that is housed within a plastic or metal shell. Due to the relatively robust nature of the shell and proliferation of reproducers (in layman’s terms, a cassette deck), cassettes are ranked low in terms of technological obsolescence, meaning the material

Exterior of the Dischord House

Archive room in the Dischord House
can still be easily played back. On the other hand, DAT technology is quickly becoming scarce, due to the flimsy nature of the format and its propensity for problems in both recording and playback, making it a high migration priority to a digital file for future accessibility. A prime candidate for preservation, the Fugazi Live Series audio documentation was almost an even split of cassette and DAT material. However, because the collection is maintained by the band with limited capital, there needed to be a clear goal for the migration beyond the simple need of preservation: hence the idea of the Fugazi Live Series was hatched.

When the band amassed this substantial archive of live documentation, there were numerous discussions on how to make use of the material. One idea was to publish a list of shows available and make dubs for anyone who was interested for a nominal fee. Due to the laborious nature of this task and the inherent signal loss in analog audio copying, the plan was quickly abandoned. A critical development that made this whole enterprise possible was the Internet. With the ability to easily post online, the work involved in migrating this material would be a one-time transfer to a digital master, which would then be used for any further copies. With the band’s approval, the analog and digital material was migrated over the course of a few years.

Combining archival “best practices” with practical concerns, the cassette material was mass ingested by Joey P using three cassette decks going through an 8-channel Analog to Digital (A/D) converter, while MacKaye tackled the DAT transfers.

We took an unorthodox approach to the DAT transfer by using old DDS drives. DDS was the data equivalent to DAT, using the same size cassette but instead of audio recording, the DDS drive was used for data back-up akin to a LTO tape today. Scouring online forums and in conversation with colleagues, it was revealed that the Sony SDT-9000 DDS drive was able to be “tricked” into reading audio DATs and thus allows for a straight bit-by-bit ingest of the material rather than going through a digital to analog to digital conversion. We went to eBay to find the correct drives, external housing and SCSI to USB converters, then connected them to the fantastic DATXtract software (URL) which can ingest the DAT material at 4X real-time with both a .log and .txt file providing critical technical and descriptive metadata. The downside was that we could not monitor in real-time. However, the goal was to get the digital files in the most efficient way possible then QC them when they were being edited for the series. Because we started transferring the DATs first, their sample rate, bit-depth and wrapper dictated the cassette transfers.
specifications. All cassettes were digitized at 44.1Khz/16-bit AIFF files to keep all of the audio material uniform. While not considered archival best practices (96Khz/24-bit is standard for analog to digital migration), the file specifications were a result of a compromise between the competing demands of available digital storage, the source content being of sub-par quality (meaning it varied greatly and was generally not the best documentation), and the need to digitize them as quickly as possible. The result was a digital file of every tape. From these, a mezzanine file was subsequently equalized and cut up into tracks and exported to .mp3 for the eventual release on the Web site.

The Fugazi Live Series Web site was able to be created largely due to the meticulous nature of MacKaye’s record keeping. While a vocalist and guitarist in Fugazi, he was also the tour manager and kept a record of every show played: the city, state, country, ticket price, opening bands, and attendance. All the data was entered into the master catalog, which produced a complete picture of Fugazi’s performance history from 1987 to 2003, as well a window into the alternative music scene of the time period. The Web site is seen as a living history of both Fugazi and the community that surrounded them, providing the ability for fans to share experiences of shows they attended. It also documents what it was like to be a touring independent band at the turn of the 21st century. Keeping with the fair-minded ethics of Fugazi, the band decided to charge five dollars per download, a reference to their standard practice of five dollar show admission, with the money going back into sustaining the project and compensation for everyone involved. Since the initial launch of the Web site, attention has been given to the digitization and preservation of the extensive iconography in the collection and hopefully the moving image material will be next. The band has over one thousand photographs taken by friends and fans that are being cataloged, re-housed, and scanned, and will eventually make their way to the site. In addition, there are numerous VHS recordings that will hopefully provide a visual element to the series in the future.

The phrase I keep coming to when describing this project is access-driven preservation. A large amount of work went into the cataloging, migration, editing, and Web site design and hosting of the collection, but a tangible result now exists for the public to enjoy and participate in. It was important to the band that the archive not sit behind locked doors, but be made widely available to anyone interested. The Fugazi Live Series project began in the winter of 2009 and is still being worked on as I type this. The overwhelmingly ecstatic reception that the site has elicited has been astounding. The Live Series can serve as a model for further access-driven preservation projects. Personally, I am just honored and privileged to assist in bringing this material to the world while also protecting it for the future Fugazi fans that are on the horizon.
Can you give us a little background on the Bruce Springsteen Special Collection? How did it get started and how did it come to be transferred to Monmouth University?

The collection was compiled by a number of fans who eventually formed into one or two groups. They compiled and collected materials from all over the globe and created a Web site called “The Friends of Springsteen.” They would take in things that they thought were of interest or advertise for things that they would like to obtain. Over the years it grew and grew and then made its way to the Asbury Park Public Library in Monmouth County, New Jersey, which is maybe five minutes from here. And as the collection grew, it sort of overwhelmed the building. I think the Public Library [and the Friends] always anticipated that at one point or another it eventually would need to be moved.

Last year it was finally decided to put the collection here, where it resides in a temporary house until a proper structure is either built or it goes into the Library. And that’s how it came about.

How would you characterize the partnership you have with the Friends of the Bruce Springsteen Special Collection?

Cooperative. Friendly. We receive the information or materials from them and then the acquisitions are announced on our Web site.

Who is responsible for maintaining the Web site: the Library or the organization?

George Germek is an associate librarian of special collections at Monmouth University in West Long Branch, New Jersey, where he oversees the rare book, manuscript leaf, New Jersey, Lewis Mumford, and Bruce Springsteen collections. He has an MA (English) and a MLIS (Library Science) from Rutgers University. In addition, he regularly attends courses at the University of Virginia’s Rare Book School and the California Rare Book School at UCLA. George teaches an undergraduate course on The Story of the Book at Monmouth University. He also has taught courses on English modernism, Shakespeare, and the modern British novel at various universities (most recently at Rutgers) for twenty years. His articles on academic dishonesty and plagiarism in higher education have appeared in a number of scholarly publications.
It’s really sort of a two-fold thing. The Web site was originally designed by the Friends of Springsteen. However, it’s nested in the Monmouth University Library Web page. It’s a shared process.

For example, there is a list of "wanted items" on the Web site. Who maintains that? The Library or the Friends group?

The Friends will do that.

And the donor section of the Web site is also quite detailed. How is the provenance information about the collection tracked in-house?

By the Friends of Springsteen group. I don’t have too much to do with that because my roles and responsibilities are basically to show materials to interested fans and researchers. What happens is that I get an e-mail to alert me to what has been obtained recently or what they are in the planning stages of obtaining. I’m made aware of those so that when somebody comes in and wants to see them I know they exist.

Is the information also maintained in a database or in some kind of a written format?

It is. Ultimately that should become some part of a University database. We’re fed the information from the Friends, but we should really have a better handle on what we actually have and where those things come from. Those are important issues, especially when we move towards digitization.

Can you describe the processing plan for the future growth of the collection? How was the locator guide created and do you intend to go in a different direction when you get it more integrated within the Library?

When the collection becomes integrated into the Library it will be aligned with our catalog in a more formal way, and a search feature will be built into the Web site.

The way it stands now, the Library Web site that connects to the Friends Web site doesn’t really even have a search feature. If you wanted to search for a concert review of [a show at] the Los Angeles Forum, for example, it would be really difficult to find. Not really difficult, but perhaps not as easy as a librarian or an archivist would make it.

From a librarian’s standpoint, I would like to see the guide in digital form, attached to our library catalog, with links to digitized materials. There are plans to do...
that, but it’s a slow evolution. The Friends of the Springsteen Collection want to make sure there are no copyright violations, and we have to agree on which things should be digitized.

You had mentioned before about the facility being temporary. How was the "Archives House" selected and retrofitted for this project?

It’s a building on the edge of the property that was acquired by the University. It contains essentially four large rooms of materials that are on metal shelving units. They’re arranged in the way that the Friends of Springsteen group had set it up through notebooks and labels.

The material is growing all the time. It is probably going to outgrow that building quite shortly, and I’m not sure where it will go next. It may come here. It may be brought into another building. I expect to hear more about that in the late summer or fall. I regularly go there and do temperature, humidity, and lux readings to make sure everything’s okay. The temperature can swing pretty quickly here in the summer; it gets very warm and humid. I kind of keep an eye on that.

How long did it take to physically move and arrange the collection in the new facility? Was the Friends group responsible for that?

It was the University’s responsibility as well. I think the transfers began in the late summer, early fall [2011]. We worked really hard to have an opening by November.

Have you had a tremendous increase in access requests since acquiring the collection?

It ebbs and flows. The building is really a nondescript one. It’s kept relatively low-key. You have to inquire on the Web site how to gain access. I think we’ve had maybe twenty to thirty researchers come in since the opening. When the collection moves to a building that becomes more truly promoted, I think use will skyrocket. But right now you really have to know that it exists on our Web site. It was a news story, but unless you retain those clippings, it would be very difficult for the average person to try and find it. Sometimes they show up in the Library asking where it is!

Are there any typical reference requests? What is the most common type you get?

The most common we get are fan requests: Can I see ticket stubs? Can I see articles, magazines, and newspaper clippings from years gone by? I regularly get requests to see the ticket stubs from a Hammersmith Odeon show in London. I’ve had Australian fans and researchers come in wanting to see reviews from Australia. People will come from all over. Most of them want to see memorabilia—his yearbook from high school, for example. Many people want to see early reviews from the Aquarian Weekly, which includes a lot of material on Springsteen, and I believe is not digitized or easily available online. I pull the boxes and take the materials to the researchers and the fans to see. It’s delightful to speak with the people who are interested in Springsteen. They always have a lot of interesting stories.

Has access actually been enhanced to the fans? Does the fan community have any problems or issues with access policies, such as appointments scheduled two weeks in advance?

No, it’s relatively easy. The fan would just go on the Web site, where there’s a link to contact Eileen Chapman, who is an administrator of the collection. She checks my schedule and sets up an appointment. During the school year I do a lot of other special collec-
tions work, and I’m very busy with library instruction, but when I have time I also respond to some of the Web inquiries. I’m the only faculty person associated with the project.

In terms of the collecting policy itself, most of the collection is printed materials: ephemera and memorabilia. Are there any plans to obtain personal papers from Springsteen or his family?

Yes there are. The collection is often assisted or aided by Monmouth alum, Bob Santelli, who is head of the Grammy Museum in Los Angeles. I believe he is a close friend of Springsteen’s as well. He was very instrumental in getting the collection out of the Asbury Park Public Library and bringing it over here. He wanted to make sure that would happen and that we would get more concert footage—DVDs and other material.

I don’t think that bootlegs are in the plans. It’s funny, because when I went over to visit the Dylan Collection [at La Salle University] in Philadelphia—I’m sure the Grateful Dead Collection [at UC Santa Cruz] is similar—they were very, very open to bootlegs. I don’t think Bruce Springsteen is at all.

The historical memorabilia that is already in the collection is quite varied. Do you have any favorite items?

I like to look at all the concert buttons that have been given out through the years. There is quite an extensive array of them. We would like to digitize the ticket stubs and the buttons. There are numerous photos that are very interesting as well. It has a lot of nice stuff. It really does. Anybody who is interested in Springsteen would love to come here. It’s a pleasure to see. I mean there is a lot! I believe there are currently over 15,000 items in the house.

Now that Monmouth University has acquired the Springsteen Collection, does it plan on continuing to collect actively in the area of performing arts? For example, collections documenting the many other New Jersey natives from the same period who have gone on to prominence?

Yes. There are plans for that. For Bon Jovi. For Red Bank area musicians and artists in the Jersey Shore area. That definitely has been spoken about. I think the University would like to have a Jersey Shore Performing Arts Center that would include the Springsteen Collection and those of other area artists. It’s definitely on the horizon. It’s sort of a wish list thing. I think it could happen. We look for endowments or help. The economy isn’t in the greatest shape and I think that’s been part of the problem. As it stands now, it’s not a dormant collection. It’s still growing and people come and use it and it’s a nice thing to have.

Is there any timetable for that or are things just evolving on a daily basis?

Things can happen very quickly or they can drag out. I know that it’s of interest to the University. I know they would like to do it.

Has Springsteen himself been involved in any way?

Not that I know of. I live ten minutes from Springsteen. I’ve seen him on the road sometimes, but I’ve never seen him while I was there at the house. There is a Springsteen symposium here in the fall, but I don’t think he plans to come. I’m not certain.

Hubbard Street Dance Chicago (HSDC), a nationally renowned and forward-thinking contemporary dance company, has decided to look to the past in order to pave the way to its future. With the 35th anniversary of the Hubbard Street Dance Company’s founding to be celebrated this September, the organization has been working with a group of archives students from Dominican University’s Graduate Library and Information Science program to build a comprehensive and easily accessible video archive that will be flexible enough to preserve past performances, have the capacity for current materials, and anticipate the development of future teaching tools.

The name Hubbard Street Dance Chicago has become something of a misnomer. Founder Lou Conte named the troupe after the location of the group’s first home. Today, situated in a renovated former car dealership on the corner of West Jackson Boulevard and Racine Avenue, the building is the home of the main Hubbard Street Dance Company and its younger sibling, Hubbard Street 2; a plethora of dance classes for all ages is also offered in the space. Accommodating the needs of the studios, the hallways wind around corners from administrative offices to the costume shop, and stairways lead from a recreation area for the dancers to storage rooms.

Hidden away on the second floor is a small room filled with bookshelves, televisions, DVDs, CDs, mini-DV tapes, audio-editing equipment, and external hard-drives. It is a room crowded with history, but represents something special. This room contains the visual records of the evolution of Hubbard Street through recordings of classes, rehearsals, and performances—documenting works from the company’s repertory, as well as world premieres. From mini-DV tapes to digital recordings, approximately three dec-
ades worth of history is available to be relived. But that rich visual history needs help if it is to last into the future.

In the fall of 2011, general manager Kristen Brogdon decided to take measures to ensure the preservation of these valuable records, and, in the process, make it easier for the dancers, choreographers, and production staff to access them. Knowing that there was a great deal of work to do, but not sure where to start, Brogdon and video intern Quinlan Kyp-Johnson sought outside help.

River Forest, a suburb not too distant from the company, is home to Dominican University and its Graduate School of Library and Information Science, one of two accredited library programs in Illinois. A newly-offered class, Archives and Cultural Heritage Fieldwork, had been developed to provide students with opportunities to gain hands-on experience in learning and developing archival practices. In its first session last summer, students had worked with the Abraham Lincoln Presidential Library in Springfield, Illinois to develop a digital collection of Civil War materials using CONTENTdm. For its first full-length fall semester, Professor Cecilia Salvatore and her class were still exploring options when they were contacted by Kyp-Johnson. Dr. Salvatore readily agreed to assess the collection and to determine how to convert it into a sustainable archives with the help of her students, James Sherman, Tom Beck, Kieran Kupferer, and myself.

Hubbard Street Dance Chicago’s unique building makes for some interesting challenges from an archival point of view. Utilizing space in the former car dealership as best they could, staff had turned a number of rooms into storage areas for no-longer used materials, including costumes and props, old five-channel radio receivers and record players, photographs, awards, and other historical documents. With its cool, dry atmosphere, a former loading dock, which is currently being used to store large stage props, has better environmental controls than other spaces in the building and is perhaps the most suitable for an archives storage area.

The audio-visual archive is housed in a small room on the second floor of a building across from two rehearsal studios. The room contains a number of television monitors, two computers, recording equipment, a series of external hard-drives, a mini-DV tape machine, and a record player. Two bookcases hold recordings of dance performances dating back to the early 1980s, in addition to shelving units filled with CDs of source music. Sleeves containing DVDs of

Repetiteur Dana Caspersen with Hubbard Street Dance Chicago in rehearsal for Quintett by William Forsythe
recorded rehearsals, video shot to measure angle and lighting for dances, marketing demonstration discs, and other films are scattered on work tables. When we first encountered the room, it was difficult to physically access the substantial amount of material it contained. As such, one of our first jobs became to brainstorm ways in which to reorganize the room. Our group suggested the acquisition of new shelving units to accommodate the CDs and DVDs and to create divisions between the sections. Plans for a better use of space throughout the facility also have been discussed. Ideas include: moving the already digitized video tapes to a separate temperature-controlled room, along with a computer to be used for updating metadata. The main archive would contain the majority of computers, players, conversion equipment, and backup external hard-drives.

Recommendations also were made to improve the housing of individual items, such as removing DVDs from plastic sleeves and putting each in separate cases labeled with detailed information about the disc’s content. Similarly, VHS videotapes will be more clearly labeled and housed in appropriate plastic cases. At the time of the writing of this article, negotiations were being made to obtain new custom shelving units, and some of our other plans for the physical rearrangement of the room were being implemented.

Our next task was to evaluate the current video cataloging system. We discovered that the recordings of performances were only partially chronicled in a Microsoft Access database. To begin, the class split in half. One group inventoried the VHS recordings and compared its findings with the descriptions in the existing database. A second group compiled a new inventory for the DVDs. During this process, we developed an additional set of metadata fields: performance date, venue, choreographer, composer, running time, and rights. By combining these new fields with Hubbard’s previous categories, a more comprehensive record of the production and performance history of each dance in the Hubbard repertory can be created.

We also conducted research into what open source and commercial software might be tailored to meet the needs of the company. HSDC needs a platform with dynamic cross-
referencing capability. For example, within the Access database, both of our groups found it difficult to identify how many times a specific work had been performed, what other pieces had been presented on a given program, or the dates and venues in which it had been performed. Too many categories existed for searching to be effective. An object-oriented database will allow all data for each particular piece to be more easily retrieved and linked to related records. Among our final recommendations for content management systems were FileMaker Pro II, Omeka, Archon, or CONTENTdm.

It is crucial that when the Dominican University project concludes, we leave HSDC personnel with the means to easily understand how to access and maintain the sustainable media archive we have begun to build. To this end, Dr. Salvatore and I have been writing a comprehensive archival processing and records management manual. Thus far, we have developed a glossary of basic archival terms. A collection policy also is being developed that addresses such issues as deed of gift, transfers, donations, and deaccessioning. Different levels of processing are laid out in the manual, which will provide a blueprint not only for the audio-visual archive, but other collections. In addition, we are constructing a mock-up of a finding aid to demonstrate how the creation of future finding aids will be of great assistance in physically locating records.

Lest it be forgotten, the development of institutional policies and procedures depends upon the mission of the archive. Brogdon, Dr. Salvatore, and I continue to work out how to articulate the goals of the archive in relation to the company’s own mission statement: “to bring artists, art and audiences together to enrich, engage, educate, transform and change lives through the experience of dance.”

As the project continues, other needs will be addressed. For instance, what is the best way to manage born-digital materials? How many people will have access to the records, and what kind of access will they have? What measures can be put in place to guarantee an easy transfer of information to the next technology that comes along? Additionally, since most of the recordings are made in-house, they generally are not made available to the public because of copyright concerns. Consequently, there is currently no access or permissions policy in place for the viewing or use of this material; moving forward, it will be important for HSDC to develop such policies.

The further development of the Hubbard Street Dance Chicago archives is essential to enable current and future researchers to more fully chronicle Chicago’s cultural history. HSDC has a wealth of other significant collections, which eventually should be given the same attention that we have begun to provide to the audio-visual archive. For example, HSDC’s history of aligning itself with other local arts organizations has woven it deeply into the Windy City’s tapestry of arts. Its many innovative outreach initiatives also have created deep ties within the community. Making sure that the records of the company’s influence continue to be made available ensures a continuation of its past that can be built upon, even as the organization evolves and grows. Our work with the audio-visual archive represents just one facet of the wealth of historically valuable material created by HSDC. In establishing the company’s first archive with the multimedia collection, we are laying the groundwork for its other equally rich and important collections to be preserved and made accessible.
I Have Seen the Future: Norman Bel Geddes Designs America

The Harry Ransom Center of the University of Texas at Austin will mount an exhibition, I Have Seen the Future: Norman Bel Geddes Designs America, from September 11, 2012 to January 6, 2013.

When you drive on an interstate highway, attend a multimedia Broadway show, or watch a football game in an all-weather stadium, you owe a debt of gratitude to Norman Bel Geddes (1893-1958). Geddes was both a visionary and a pragmatist who had a significant role in shaping not only modern America but also the nation’s image of itself as leading the way into the future. Geddes was a polymath who had no academic or professional training in the activities he mastered—designing stage sets, costumes, and lighting; creating theater buildings, offices, nightclubs, and houses; and, authoring prescient books and articles.

Geddes believed that art, as well as architecture and design, could make people’s lives psychologically and emotionally richer. He influenced the behavior of American consumers and helped make industrial and theater design into modern businesses. Believing that communication was key to shaping the modern world, Geddes popularized his vision of the future through drawings, models, and photographs. Of his utopian predictions, Geddes’ best-known project was the Futurama exhibit in the General Motors “Highways and Horizons” pavilion at the 1939-1940 New York World’s Fair. It was an immense model of America, circa 1960, seen by 27,500 visitors daily who exited with a pin proclaiming “I Have Seen the Future.” I Have Seen the Future: Norman Bel Geddes Designs America explores the life and career of this complex and influential man and is organized across five thematic sections.

Setting the Stage: 1916-1927
In the initial phase of his professional career, Geddes focused on theater design and theater spaces. Geddes adapted for the American stage the principles of the so-called New Stagecraft movement in Europe, which aimed to free the theater from the strictures of bourgeois realism and to create settings for a new generation of playwrights who were exploring psychological and emotional depth in their work.

Industrious Design: 1927-1937
Eager to move beyond theater and broaden his influence over American society, Geddes branched out in new directions in the late 1920s, adapting his flair for theater to architecture and interior design, pioneering the new field of industrial design, and popularizing streamlining as a design concept with his book Horizons (1932).

A Bigger World: 1937-1945
In the late 1930s Geddes sought to reshape the entire American landscape. When Geddes
was asked to create an ad campaign for a new form of gasoline, he envisioned a Shell Oil "City of
Tomorrow." With this project, pitchman Geddes became urban visionary, focusing on decentralization
as key to the improved city.

**Futurama: 1939-1940**
Geddes' Futurama installation at the 1939-1940 New
York World's Fair, dedicated to "building the world
of tomorrow," was one of the fair's most popular
attractions and proved to be the pinnacle of Geddes’
career. This feat of imagination and its impact on the
national consciousness highlights Geddes' talents as a
modeler, futurist, and urban planner.

**Total Living: 1945-1958**
No longer at the epicenter of American industrial
design after World War II, Geddes nonetheless
remained a visionary who, though often not success-
ful in realizing his projects, was involved in virtually
every field that defined Cold War America, from
television to suburbia to urban renewal.

This is the first exhibition devoted to Norman Bel
Geddes since 1979. The exhibition was organized by
Donald Albrecht, an independent curator and
Curator of Architecture and Design at the Museum
of the City of New York, with assistance from Cathy
Henderson and Helen Baer at the Harry Ransom
Center.

The voluminous papers of Norman Bel Geddes, 1873
-1964 (bulk 1914-1958), document his industrial
design and theater work in equal measure and,
frequently, in great detail. Included are productions
dramas, spectacles, marionette plays, musical
comedies, motion pictures, operas, and the circus as
well as architectural structures (theaters and
television studios), writings by Geddes, and sources
of design ideas. Documentation of theatrical produc-
tions and architectural structures includes models,
renderings, drawings, scripts, scores, production
record books, photographs, publicity materials,
correspondence, programs, legal documents and
contracts, specifications, and source data. Notable
among the original writings is Geddes' autobiography,
_Miracle in the Evening_, the working papers for which
contain information Geddes gathered as well as
manuscript drafts, galley proofs, correspondence
with the publisher, and photographs. Other publish-
ing efforts are documented, including _Horizons_,
_Inwhich_, and _Magic Motorways_.

**Cage: 100 at the Michelle Smith Performing
Arts Library**
The Michelle Smith Performing Arts Library at the
University of Maryland is mounting a new exhibition
in recognition of the centenary of John Cage (1912-
1992), an American multidisciplinary composer who
informed the course of music in the mid-to-late
twentieth century more than just about any of his
peers. In this exhibition visitors can explore Cage's
innovative artistry, inspirational career, enduring
influence, and some of the major areas to which he
devoted his creative efforts. Highlights include unique
materials selected from the Michelle Smith Library’s
two archival units: the International Piano Archives at
Maryland (IPAM) and Special Collections in Perform-
ing Arts. _Cage: 100_ features correspondence,
documents from Cage's time with the American
Composers Alliance, original drawings and mesostics,
and personal copies of manuscripts that predate their
published editions. The exhibition opens June 28,
2012, and runs until January 3, 3012. For more
information, please visit: [http://www.lib.umd.edu/
PAL](http://www.lib.umd.edu/PAL).

Left: model of
Geddes’ Motor
Car Number 9,
without tail fin,
circa 1932

Opposite page,
right: General
Motors Building
intersection at the
1939 New York
World’s Fair,
where Geddes’
Futurama installa-
tion was displayed

**American Theatre Archive Project Update**

The American Theatre Archive Project continues
to build its regional teams of archivists to assist
theatre companies in establishing their archives.
ATAP Steering Committee Co-Chair Susan Brady
looks forward to talking with interested archivists
at the Performing Arts Roundtable meeting in San
Diego, or by e-mail at susan.brady@yale.edu.
Hip Hop Archives to Open at Queens Library

Queens Library is in the early stages of creating a Hip Hop Archives to present the history of hip-hop culture to the Queens public and the world. As a unit of the Archives at Queens Library, the mission of the Hip Hop Archives is to document the development of hip-hop in the borough from 1978 to the present in the form of recorded music, still images and motion pictures, paper, digital media, and more.

Hip-hop had its beginnings in the Bronx, New York during the mid-1970s. Originally focused on music, dance, and graffiti art, it has become a billion-dollar industry that has transformed world culture in terms of music, speech, art, and dress. There is currently no major museum or archive that can be defined as a central research point for hip-hop culture. The Hip Hop Archives will collect, organize, house, and maintain material that can be used by the public to gain knowledge on the subject of hip-hop and its relevance in today's world.

Queens Library is seeking a grant to begin the project, and plans to create an executive board whose members possess knowledge of the subject to help in obtaining material and funding. The Library is interested in all forms of material related to hip-hop culture to build the collection. Although the main focus of the genre is music, the Hip Hop Archives also would like to acquire written documents, flyers, film, photographs, books, and oral histories related to hip-hop culture. The formation of the Hip Hop Archives will be a way to gain the interest of young people and bring them into the library to learn about a culture that is much richer than just what they see on television.

Since some of hip-hop's biggest stars originate from the borough, the Library will focus its collecting efforts on hip-hop culture in Queens. For example, Run-DMC, founded in Hollis, Queens, helped to bring hip-hop into the national spotlight. Among the group’s “firsts” include: being the first hip-hop act to sell a million records; to be nominated for a Grammy Award; to be featured on the cover of Rolling Stone magazine; and to be inducted into the Rock and Roll Hall of Fame. Other hip-hop luminaries that have called the Queens area home include: LL Cool J (Bay Shore, Long Island), Naps (Long Island City), A Tribe Called Quest, and Russell Simmons.

Queens Library has ambitious goals for the future Hip Hop Archives. As interest in the Archives grows, the Library hopes to develop a dedicated facility in which expanded activities can be offered, including educational programs about the recording side of the business, lecture series with prominent artists and writers, and, most of all, to have the Queens Library be recognized as the central institution on all things hip-hop.

The current Archives at Queens Library, the oldest division of the institution, turn 100 years old in 2012. Devoted to collecting material pertaining to the history of geographic Long Island (Kings, Nassau, Queens, and Suffolk counties), the Archives holds collections on various businesses, people, neighborhoods, as well as maps. The Archives is located in the Central Library building at 89-11 Merrick Boulevard, Jamaica, New York.

Denise Clark, Senior Government Grant Manager

Ian Lewis, Archivist
Rock and Roll Hall of Fame and Museum Opens

The Rock and Roll Hall of Fame and Museum in Cleveland, Ohio, has opened its Library and Archives to the public, granting scholars and fans access to the world's most comprehensive repository of written and audiovisual materials relating to the history of rock and roll. The Library and Archives houses a growing library collection that includes thousands of books, academic dissertations, periodicals, and sound and video recordings. Over 245 archival collections are currently available for research, including the personal papers of performers, radio disc jockeys, photographers, journalists, critics, historians, poster artists, collectors, and fans. The strength of the archival collections currently lies in hundreds of boxes of music business records from record executives, artist managers, labels, historic venues, recording studios, and specialists in stage design and lighting. The collections also contain important individual items, such as personal letters penned by Aretha Franklin and Madonna; handwritten working lyrics by Jimi Hendrix and LL Cool J; and rare concert recordings from CBGB in the 1970s. The state-of-the-art facility is housed in a new four-story, $12 million building located on the Cuyahoga Community College Metro Campus in Cleveland, not far from the Museum. The grand opening for the Library and Archives was held on April 9 as part of a series of events celebrating the Rock and Roll Hall of Fame induction ceremonies, held in Cleveland on April 14. For more information on the Rock Hall’s Library and Archives, visit http://rockhall.com/library.

Theatre Historical Society Establishes Dubuque Research Fellowship

The Theatre Historical Society (THS) of America announces the first annual Thomas R. DuBuque Research Fellowship, with grants of up to $1,500 for research in its American Theatre Architecture Archive in Elmhurst, Illinois.

The Fellowship was established in 2012 by the Board of Directors to honor and perpetuate the memory of past THS president, Conclave/Theatre Tour planner, and dedicated volunteer Tom DuBuque. Tom had a lifelong interest in theatres and was a member of THS from 1979 until his untimely death in 2011.

The DuBuque Research Fellowship was created to support scholars conducting research in the Society’s archives and collections, increase awareness of the archives, and encourage its use. Grants of up to $1,500 may be used to fund travel, lodging, copying, scanning, photo reproduction, publication rights, and other research expenses. Preferred projects include aspects of the study of theatre architecture, theatre architects, and the operation of theatres in the United States. Proposals should be for a publicly available product such as an article, film, book, exhibit, dissertation, thesis, or other result shared with academic and/or public audiences.

The competition is open to undergraduates, graduate students, college and university faculty, independent scholars conducting research in the Society’s archives and collections, increase awareness of the archives, and encourage its use. Grants of up to $1,500 may be used to fund travel, lodging, copying, scanning, photo reproduction, publication rights, and other research expenses. Preferred projects include aspects of the study of theatre architecture, theatre architects, and the operation of theatres in the United States. Proposals should be for a publicly available product such as an article, film, book, exhibit, dissertation, thesis, or other result shared with academic and/or public audiences.
scholars, and other researchers. Membership in Theatre Historical Society is not required, but is encouraged.

To apply for the DuBuque Research Fellowship, complete the application form on the THS Web site and submit it with the other required information. Applications must be received no later than November 1, 2012, and may be submitted by e-mail, fax or U.S. mail, as detailed on our Web site. Grants will be awarded in December 2012, and research must take place in 2013.

The THS archive and collections are dedicated to preserving the architectural, cultural, and social history of America’s theatres. They contain information on more than 15,000 theatres, primarily in the United States. Every period and style is represented, including 19th-century opera houses, nickelodeons, vaudeville houses, small town and neighborhood theatres, open-air theatres, drive-ins, and movie palaces.

For complete details on the DuBuque Research Fellowship, or to learn more about our collections, please visit www.historictheatres.org. For more information, contact Kathy McLeister, Archive Director, Theatre Historical Society of America: archiveths@aol.com.

The Baber Troupe, 1907, from the L. Willis Sayre Photograph Collection

Elizabeth Russell. Work on the project began May 1st in Digital Initiatives. The project’s methodology allows the efficient re-purposing of CONTENTdm metadata already created by Special Collections during a 1980s project to put the Sayre photographs on laser disc.

J. Willis Sayre donated the collection to the UW Libraries in the 1940s. Sayre amassed a significant collection of photographs beginning in the 1890s through his work as a drama critic and show business promoter. This notable figure in Seattle history actively promoted and documented almost every aspect of the performing arts in the city as a critic, historian, and participant. Publicity work, newspaper reviews, play writing, and management of the Seattle Symphony were just a few of his activities. Sayre collected publicity photographs and theater programs throughout his career. His collection of programs and index to Seattle theatres are also available in Special Collections.

For complete details on the DuBuque Research Fellowship, or to learn more about our collections, please visit www.historictheatres.org. For more information, contact Kathy McLeister, Archive Director, Theatre Historical Society of America: archiveths@aol.com.

The photograph collection includes photographs of theater stars such as Ethel Barrymore and Ellen Terry, but also documents the thousands of small-time vaudeville circuit performers who were an integral part of the entertainment experience of so many Americans in the late 19th and early 20th centuries.

The Baber Troupe, 1907, from the L. Willis Sayre Photograph Collection

UW Libraries, Special Collections, Awarded $34,926 NHPRC Grant

The University of Washington Libraries, Special Collections, has been awarded a $34,926 Digitizing Historical Records grant from the National Historical Publications and Records Commission. These grants allow institutions to promote the preservation and use of America’s documentary heritage. The award to the UW Libraries is to digitize and make available the more than 24,000 historic photographs in the J. Willis Sayre Photograph Collection, a collection that documents the performing arts in the United States from the late 1800s to the 1950s. The collection is especially rich in photographs of vaudeville performers and their acts. The one-year project was submitted by Nicolette Bromberg, Special Collections Visual Materials Curator. The project was initiated through the iSchool Capstone work of UW graduate student Elizabeth Russell. Work on the project began May 1st in Digital Initiatives. The project’s methodology allows the efficient re-purposing of CONTENTdm metadata already created by Special Collections during a 1980s project to put the Sayre photographs on laser disc.

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Archiving the Arts Symposium

The AMIA (Association of Moving Image Archivists) Student Chapter at New York University will present a symposium, Archiving the Arts, to be held jointly with IMAP (Independent Media Arts Preservation) in New York City on Saturday, October 13, 2012 as part of Archives Week organized by the Archivists Roundtable of New York. The day-long symposium of panels, screenings, and workshops will tackle the practical, theoretical, and technical issues that affect the artist and the archivist. Working across disciplines will result in a dynamic conversation and create a deeper understanding of the importance of preventative preservation. For more information, follow @AMIAatNYU or #ata12 on Twitter for updates and visit www.imapreserve.org and www.AMIAstudentsNYC.com.
Folger Acquires Lynn Redgrave Archive

Folger Shakespeare Library has acquired the theatrical archive of actress and playwright Lynn Redgrave (1943–2010). This collection of professional and family papers documents Redgrave’s extensive career on stage and screen, including a life-long interest in Shakespeare.

From Redgrave’s theatrical debut in *A Midsummer Night’s Dream* in 1962 through her successful Hollywood career and her own writing for the theatre in four deeply personal family plays—*Shakespeare for My Father*, *The Mandrake Root*, *Nightingale*, and *Rachel and Juliet*—the archive encompasses a variety of materials representing every stage of her career.

“Our mother would be so happy to know that her archive is being housed at the Folger,” said Redgrave’s three children Ben, Pema, and Annabel Clark in a joint statement. “Her long association with the organization began with an invitation to present an evening of Shakespeare and family anecdotes, which inspired her to write her first play, *Shakespeare for My Father*. This marked the beginning of a new life and career as a playwright. We are deeply grateful to the Folger for keeping her legacy alive for future generations.”

Redgrave’s papers include scrapbooks documenting her early stage success as well as promptbooks and other production materials for her many plays, films, and work for television. The archive also contains materials related to her father, Sir Michael Redgrave, and an extensive correspondence with her mother, actress Rachel Kempson.

“The collection will be of particular interest for students of theater and film history, and especially those interested in the Redgrave family’s deep engagement with the work of William Shakespeare,” Stephen Enniss, Eric Weinmann Librarian of the Folger Shakespeare Library, said.

Among other items, the archive includes:

- A program from the Shakespeare Memorial Theatre tour to Moscow, 1958, with Michael Redgrave in *Hamlet* and other productions.
- Playbills from the Central School of Speech and Drama, 1959-61, which Lynn Redgrave attended. Three of the playbills show Lynn Redgrave in the cast.
- Nearly 200 handwritten letters from Rachel Kempson to Lynn Redgrave.
- Character books, scripts, correspondence, and publicity materials relating to *Shine* (1996); *Gods and Monsters* (1998), for which Redgrave received her second Oscar nomination; *The White Countess* (2005), and other films.
- Two scripts for *Rachel and Juliet*, together with playbills and press materials.

In addition to her distinguished career in the theater, Lynn Redgrave also served on the Board of Governors of the Folger Shakespeare Library. During her long association with the institution, she appeared on its stage many times. Her Tony-nominated 1991 play, *Shakespeare for My Father*, was first developed on the Folger stage, and her 2009 play about her mother, *Rachel and Juliet*, premiered at the Folger. Both of these autobiographical works—in addition to her plays *The Mandrake Root* and *Nightingale*—document the Shakespearean associations of her extended theatrical family.

Folger’s Director of Public Programs and Artistic Producer of Folger Theatre, Janet Griffin, who first invited Redgrave to the library, said: “From her first time here in 1991 through almost two decades, Lynn shared a warm friendship with us and with our audiences. We are very pleased to remember her rich legacy by having her papers at home in the Folger collection.”
Earliest-known Eiko & Koma Film Discovered and Preserved

Dance Heritage Coalition Initiative is Helped by Chicago Film Archives and New York Public Library for the Performing Arts

The Dance Heritage Coalition (DHC) is pleased to announce the exciting discovery of the earliest existing film footage of Eiko & Koma performing. The film, found in June among the company’s records during the Dance Heritage Coalition’s inventory of Eiko & Koma’s legacy materials, has been stabilized and digitized, and is now viewable again through the generosity of Nancy Watrous and Anne Wells at the Chicago Film Archives.

The mysterious and unassuming single reel of 16mm film was identified with the help of Tanisha Jones, director of the Archive of the Recorded Moving Image in the Jerome Robbins Dance Division, New York Public Library for the Performing Arts. It turned out to be a lost film documenting Eiko & Koma in Amsterdam circa 1973 performing White Dance—the title used by the duo for all their performance events from 1972-1974.

The 12-minute silent film consists of a series of short segments documenting Eiko & Koma performing a variety of material both solo and together. It also captures the pair’s informal interactions onstage. This footage, as the earliest-known example of Eiko & Koma’s dance work, illuminates an under-documented time in their career and captures the budding of the pair’s artistic partnership. The short vignettes of movement, while raw and unrefined, clearly show the pair’s signature choreographic style, albeit in embryonic form. Unfortunately, little information is known about the film itself including the title, who made it, or exactly when and where it was made.

Despite the casual storage and housing, the film is in good condition, having experienced only minor color fading and mild surface abrasions. Upon hearing about this discovery, Nancy Watrous generously offered the expertise and resources of the Chicago Film Archives, which is a leader in film preservation. Their capable staff stabilized the reel by inspecting, cleaning, and rehousing it. They also digitized the film, which allows the material to be easily watched and saves the original item from the wear and tear of handling and viewing. Thanks to Nancy Watrous and Anne Wells at the Chicago Film Archives, this precious historical dance treasure is now safely preserved for the future.

DHC Executive Director Libby Smigel expressed appreciation for the assistance that both the Chicago Film Archives and the New York Public Library for the Performing Arts Dance Division provided free of charge in identifying and preserving the film. Smigel said, “Without the collaborative contributions of the Dance Division and the Chicago Film Archives, this film would sit unidentified, unpreserved, and inaccessible. Both organizations deserve the gratitude of the entire dance field for contributing their specialized expertise to saving the seminal records of Eiko & Koma’s performance career.”

The discovery was made during an inventory of the company’s materials conducted by DHC Preservation Fellow Patsy Gay with the help of dance scholar Rosemary Candelario. In addition to providing the first comprehensive inventory of Eiko & Koma’s materials, this project involves identifying and remedying conservation concerns and improving workflow arrangements. It lays the groundwork for future preservation of Eiko & Koma’s archives and allows the artists a major role in shaping their own artistic legacy. Since the summer of 2011, the DHC has conducted five inventories of key dance companies’ collections in San Francisco and New York City. Funding for these projects was provided by The Andrew W. Mellon Foundation. For more information about collections assessments and inventories that the Dance Heritage Coalition provides, visit: www.danceheritage.org/assessment.html.