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

INSIDE THIS ISSUE:

MESSAGE FROM THE CO-CHAIRS PAGE 3
FESTIVAL CARAVAN PROJECT PAGE 4
ANNUAL MEETING HIGHLIGHTS PAGE 8
TOOLS TO TEACH COLLECTIONS TO DONORS PAGE 15
NEWS PAGE 17

CONFERENCE ISSUE

OREGON CONVENTION CENTER
JULY 23-29 2017
PORTLAND OREGON

ARCHIVES 2017

ALIKE /
DIFFERENT
Roundtable Leadership 2017-2018

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Thanks to news contributors: Margery N. Sly, Lisa Lobdell, and Amanda Axel.
Message From the Co-Chairs

Hello PAR Section!

We’re looking forward to seeing many of you at SAA’s annual meeting in Portland, which is quickly approaching at the end of July. Our section meeting will include a special presentation by Lyrasis’ Tom Clareson that will discuss issues associated with emergency preparedness for performing arts organizations. Nathalie Proulx and Kate Crowe from the University of Denver’s Carson Brierly Giffin Dance Library will give a presentation on how their institution blends outreach, oral history, and collection development into their daily public engagement work (also check out their article on page 4!). There will also be plenty of time for member updates as well as the regular report from PAR’s SAA Council representative.

For those who have become accustomed to the section’s special tours of performing arts collections and venues during each year’s annual meeting, we regret that we have not been able finalize arrangements with the management of Portland’s Center Stage Theatre this year. The Armory where the theater resides is considered the “crown jewel” of the city’s Brewery Blocks redevelopment project, and the Center Stage Theatre’s renovation has played a significant role in revitalizing the community’s local and regional performing arts scene. Every summer the theatre produces the JAW (Just Add Water) Playwrights Festival, an “ever-changing, crazy fun, wild world” event that welcomes a handful of playwrights to the Portland community to actively engage with theatrical arts. This summer’s programming happens to take place at the same time as the SAA meeting, and this is largely the reason why scheduling a special behind-the-scenes tour of the theatre has been problematic for the PCS staff. However, all of the JAW events are free and open to the general public, and the PCS staff invites all of our members to visit the theatre during their visit. For more information on their wonderful programming, please visit [https://www.pcs.org/jaw].

We hope you will also check out additional performing arts-related programs at this year’s SAA annual meeting. There are many! Scott Schwartz, PAR Co-chair, will be leading a panel session, “Liberation: A Hip Hop State of Place and Mind,” with a live performance from Portland hip hop artists Neka and Kahlo. PAR members are also behind the session “Archives Outreach Theater: A Vaudeville,” which promises to mix performance and presentation in a very dramatic fashion. Also, the Oregon Historical Society (OHS) will be free and open exclusively to SAA members on Thursday from 5 – 9 p.m. (and free all day on Thursday for regular admission), when OHS library director Geoff Wexler will present a performance piece based on materials in OHS collections. AV Archives night will also feature a musical performance by the all-archivist rock band, Glass Plate Zero. Finally, you won’t want to miss the lightning talk on the Louisville Underground Music Archives Program, an interesting poster on moving music collections at the Library of Congress, and a panel discussion with information about musical instrument storage. Check out all the performing arts-related sessions and posters in this issue!

See you in Portland!

Elizabeth Surles and Scott Schwartz
Co-Chairs of the Performing Arts Section

Opposite page: Society Hill Playhouse Street Theatre performance, 1969
University of Denver Dance Library’s “Festival Caravan” Project

by Nathalie Proulx and Katherine Crowe

Nathalie Proulx is the Archivist for the Carson Brierly Giffin Dance Library (CBGDL) housed at the University of Denver’s University Libraries. CBGDL collects and preserves materials on dance and performing arts in Colorado and the American West. Nathalie’s work includes creating an annual exhibit and documentary on an aspect of dance in Colorado history. She began her work with CBGDL in 2015.

As Curator of Special Collections and Archives at the University of Denver, Katherine Crowe is responsible for the acquisition and curation of primary resource collections. This includes curation of the Carson Brierly Giffin Dance Library, an endowed special collection focusing on all forms of dance, with an emphasis on Colorado and the American West. As Curator of the CBGDL, she has worked with the board and a full-time dance archivist to build the special collections, create physical and online exhibits, and increase engagement with the dance community in Colorado and beyond.

Founded in 1972, the Carson Brierly Giffin Dance Library (CBGDL) is a special collection in the University of Denver’s Special Collections and Archives, which focuses on the documentation and representation of dance in Colorado and the American West.

Over the past several years, thanks to several generous estate gifts, the dance library has hired a full-time
dance archivist (Nathalie Proulx) and has been able to develop more robust marketing, outreach, and exhibits programs. Annual exhibits and events tied to two oral history programs form the core components of the library’s outreach efforts. The dance library has chosen to center its outreach efforts on Denver and Colorado’s unique dance history. Each year, the curator (Kate Crowe) and archivist (Nathalie Proulx) work with the CGDL board to select and focus on a significant aspect of this history, which then guides an oral history project, collecting efforts, development of an exhibit, and the creation of a mini-documentary, all of which are featured at an annual celebratory event and promoted in local and regional media. This approach has proven to be successful as a focus and branding “hook” that ties our library to the community in tangible ways, and provides a strategic vision that guides us year to year. The annual event features a brief program, and a premiere of a documentary and an exhibit about that year’s topic, functions like a reunion for that part of the dance community—a chance to remember, reflect, and celebrate their accomplishments together.

“Festival Caravan,” CBGDL’s project for 2017, documents a Denver-based traveling
summer performing arts festival featuring dance, lyric theater, plays, musicians, and poets, and ran from 1973-1985. “Caravan” was the brainchild of Denver’s community-based Bonfils Theatre producer Henry Lowenstein. For Lowenstein and the artists and companies he worked with, performing arts were a vehicle for social change, and “Caravan” epitomized this philosophy. Inspired by his good friend Joseph Papp’s Central Park-based outdoor Delacorte Theater, Lowenstein took its major elements—the outdoor experience and productions that featured, were produced by, and spoke directly to the city’s historically marginalized communities—back to Denver. Because the Caravan traveled, Lowenstein could bring its productions not only to neighborhoods in predominantly Black or Latino communities—many of which were deeply racially segregated—but to parks in predominantly white neighborhoods as well. Many of the Caravan’s productions were explicitly political, such as the United Farm Workers-affiliated performance group El Teatro Campesino, which performed its bilingual productions “El Fin del Mundo” and “La Carpa de los Rasquachis.” “Colorado Quest,” an original play written to commemorate the state’s centennial, featured scenes alluding to the genocide of Native Americans and highlighted the rise of the Ku Klux Klan in the 1920s.

Programming like our Festival Caravan project and other annual thematic oral histories and exhibitions serves multiple functions. First,
the dance library provides a tangible manifestation of our mission—really, the “why we matter”—to the dance community. Second, the program provides us with a way to center and uplift the community members who made Festival Caravan so significant. Third, though it’s in no way guaranteed, resurfacing this history may serve as a model and way forward for those in the Denver performing arts community with similar concerns to those of Lowenstein and his collaborators in the 1970s. As many who participated in the oral history project noted, since Lowenstein’s retirement from the theater community in the mid-1990s, no other arts entity has so successfully united the city. As in the 1970s and ‘80s, Denver continues to struggle with the effects of gentrification, racial injustice, and a rapidly changing city and national landscape. In some small way, we hope that Festival Caravan can provide not only a glimpse into the past, but a way forward.
Performing Arts at Portland

Interested in sessions about performing arts collections, collections management, media, and donor relations at Archives 2017? Of course you are! Performance editors scoured the Portland program for sessions that may be of interest to PAR Section members. **Locations TBA; times subject to change. For more information, check out the full program & the online schedule.

**CONCURRENT SESSIONS**

**THURSDAY, JULY 27**

9:00AM-10:15AM
SESSION 101
INTELLECTUAL PROPERTY LEGISLATION AND LITIGATION UPDATE

Archives and archivists in many sectors face a rapidly evolving intellectual property landscape, both in proposed legislation and current litigation. The pace of change can present a challenge to remaining current. An expert panel reports on the impact on archives of recent cases about fair use, legislative action on copyright, new guidelines on how to record rights information, and international perspectives on archives and copyright.

Speakers

Peter Hirtle, Affiliate Fellow, Berkman Klein Center at Harvard University

Heather Briston, University Archivist, UCLA

Eric Harbeson, Music Special Col-
lections Librarian, University of Colorado Boulder

9:00AM-10:15AM
SESSION 105
ARTISTS AS AMBASSADORS FOR ARCHIVES
Artists have long drawn inspiration from archives, but how can archives and artists collaborate in order to connect with new audiences in non-traditional ways? This session focuses on the City of Portland’s artist-in-residence program, designed to interpret and present archives in unique ways and to introduce collections to new audiences. Artists present on their experiences working with the archives and perform or show portions of the art produced during their residencies.

Speakers
Diana Banning, City Archivist, City of Portland Archives and Records Management
Kathy Carbone, Institute Archivist and Performing Arts Librarian, CalArts and UCLA
Garrick Imatani, Artist and Assistant Professor of Sculpture and 3D Fabrication, Southern Oregon University
Kaia Sand, poet/artist, Vignettes and Verses Writing Institute
Sabina Zeba Haque, Assistant professor, Art + Design, Portland State University, Department of Fine Arts

10:45AM-11:45AM
SESSION 203
ARCHIVES OUTREACH THEATER: A VAUDEVILLE
Remix your ideas about archives, outreach, and theater. Archivists create theater, theaters create archives, and collaborations bring theater archives into the classroom. Be inspired to create your own program, join the community-based American Theatre Archive Project, or find new ways to engage students. Learn and laugh your way (feel free to sing and dance, too) through this vaudeville experience, coming soon to a conference room near you!

Speakers
Celia Caust-Ellenbogen, Archive Associate, Swarthmore College
Rosemary Carroll, Systems Analyst, Seattle Office for Civil Rights
Monica Cortés Viharo, Doctoral Student, School of Drama, University of Washington, Seattle
Rosalie Gartner, Archivist & Records Coordinator, Emerson College

10:45AM-11:45AM
SESSION 205
NAVIGATING THE DIGITAL MAZE OF VISUAL MATERIAL DESCRIPTION AND ACCESS
As digital access blurs the lines among archives, libraries, and museums and the materials that make up their collections, visual materials arguably have taken center stage. Given differing standards, best practices, and systems among these professions, the speakers explore how different institutions have made efforts to provide meaningful and robust relationships between still image collections and related records, library, and art object collections using a multitude of platforms and/or involving collaboration with other institutions.

Moderator
Deborah Rice, Audiovisual Archivist, Wayne State University
Speakers

Sally Brazil, Chief, Archives and Records Management, The Frick Collection and Frick Art Reference Library
Mathieu Deschaine, Digital Archivist, Oregon Historical Society
Jaime Michele Henderson, Archivist/Digital Archivist, California Historical Society
Susan Hernandez, Digital Archivist and Systems Librarian, Ingalls Library and Archives, Cleveland Museum of Art
Julie Irick, City Photo Archivist, Seattle Municipal Archives
Nancy Lenoil, State Archivist, California State Archives
Paula Jeannet Mangiafico, Visual Materials Processing Archivist, Duke University
Laurel McPhee, Supervisory Archivist, Geisel Library, University of California San Diego
Matthew Miguez, Metadata Librarian, Florida State University

10:45AM-11:45AM
SESSION 207
PLANNING FOR PRESERVATION IN PUBLIC MEDIA: AN AAPB AND NDSR UPDATE
A panel of American Archive of Public Broadcasting National Digital Stewardship residents present on
their work developing archival infrastructures at public media stations around the country. They discuss their experience as an NDSR cohort and their strategies to integrate preservation best practices within a broadcasting environment, with a focus on shared tools and resources, professional networks, and collaboration.

Moderator
Rebecca Fraimow, Archivist and AAPB NDSR Program Coordinator, WGBH

Speakers
Selena Chau, KBOO Community Radio (Portland, Oregon)
Eddy Colloton, Assistant Conservator, Denver Art Museum
Adam Lott, Wisconsin Public Television
Kate McManus, AAPB NDSR Resident, Minnesota Public Radio
Lorena Ramírez-López, AAPB NDSR Resident, Howard University Television (WHUT)
Andrew Weaver, CUNY TV

FRIDAY, JULY 28
10:00AM-11:00AM
SESSION 405
ARTISTS’ ARCHIVES: EXPLORING THE KNOWN AND THE UNKNOWN
Panelists explore the intersections between art and archives as well as strategies used in documenting artists’ lives and work. Artists’ archives can range from audiovisual to source materials to project records to artwork, and they challenge traditional concepts of management, access, and digitization. The speakers share observations, workflows, and lessons learned; explore what allied professions offer; and discuss how their skill sets have grown in response to their professional situations.

Chair
Francine Snyder, Director of Archives and Scholarship, Robert Rauschenberg Foundation

Speakers
Andra Darlington, Head, Special Collections Management, Getty Research Institute
Susan Laquer, Martha Hamilton Morris Archivist, Philadelphia Museum of Art
Janine St. Germain, Consulting Archivist, Consulting Archivist

2:00PM-3:00PM
SESSION 501
LIBERATION: A HIP-HOP STATE OF PLACE AND MIND
Issues of social justice and its application to archival practice have been written about by Jimerson, Greene, and Ramirez, and reflect a degree of divisiveness within the profession as well as today’s American society. This presentation uses hip-hop performance and open discussion to actively define social justice as a guiding principle for archivists to use as a statement of preservation’s place and mindset.

Chair
Scott W Schwartz, Director and Archivist for Music and Fine Arts, University of Illinois at Urbana-Champaign
Speakers

**Alonso Avila,** Librarian, University of Iowa

**Neka and Kahlo,** Portland Hip Hop Duo

**Michael Wurth,** Undergraduate student, University of Iowa

**SECTION MEETINGS**

**THURSDAY, JULY 27**

2:00-3:15PM

**VISUAL MATERIALS CATALOGING & ACCESS SECTION**

The Section meeting includes a discussion and vote on future leadership as well as presentations on topics related to visual materials.

**FRIDAY, JULY 28**

11:15AM-12:30PM

**PERFORMING ARTS SECTION**

The Performing Arts Section (PAR) represents archivists interested in performing arts collections: dance, music, theater, and related disciplines. At this year’s meeting, guest speaker Tom Clareson will present a recent Mellon Foundation grant focused on "Emergency Preparedness for Performing Arts Organizations." Other agenda items include updates from partner groups and PAR members.

**POSTERS**

**THURSDAY, JULY 27**

5:30-7:00PM

**GRADUATE STUDENT POSTER PRESENTATIONS**

Support students! Featuring many posters with PAR-related topics!

1:30-2:00PM

**PROFESSIONAL POSTER PRESENTATIONS**

Featuring many posters with PAR-related topics!

**FRIDAY, JULY 28**

12:30pm - 1:45pm

**GRADUATE STUDENT POSTER PRESENTATIONS**

Support students! Featuring many posters with PAR-related topics!

1:30-2:00PM

**PROFESSIONAL POSTER PRESENTATIONS**

Featuring many posters with PAR-related topics!

**SPECIAL EVENTS**

**THURSDAY, JULY 27**

6:00PM-6:30PM

**MINI-THEATER: FILM SCAN-NING USING A CAMERA: CHALLENGES AND SOLUTIONS (PRESENTED BY DIGITAL TRANSITIONS)**

Much of our shared cultural heritage is held in film collections, a material type that poses obvious challenges to balancing access and preserva-
tion. For years the only option for digitizing film was legacy film scanners. These are painfully slow, often require conservation-unfriendly handling. They are also falling into technological obscurity which creates issues with OS/driver support and repairs. Scanning film with a camera promises better image quality, much faster throughput and non-contact handling, but it also poses many challenges. During this presentation, we will review the various challenges to scanning film with a camera such as alignment, vibration, focus drift, lens quality, illumination spectrum, negative inversion, and batch handling along with solutions to these challenges.

7:00PM-11:00PM
AV ARCHIVES NIGHT
Mission Theater & Brew Pub
AV Archives Night has become an evening of entertainment and awareness each year at the Society of American Archivists’ Annual Meeting. This year—our fourth—AVPreserve will again co-sponsor the evening with the Association of Moving Image Archivists. The 2017 theme is social justice, with a special focus on civil rights and immigrant stories.

FRIDAY, JULY 28
8:00PM-9:30PM
ARCHIVES IN THE MOVIES
The irrepressible Leith Johnson returns in his typical elegant style with “Archives in the Movies 14,” an updated program of
two dozen wide-ranging film clips that show how archivists, curators, and institutions that preserve the historical record are portrayed—for better or worse—in movies. Come sit in the dark with strangers to watch your “image” on the silver screen!

For more information, check out the full program & the online schedule.
Try to See It My Way: Tools to Teach Collection Donors

by Kathryn Hujda

Kathryn Hujda is the Assistant Curator of the Performing Arts Archives and Upper Midwest Literary Archives at the University of Minnesota Libraries. Check out her poster in Portland!

Poster Title: But is it Archival? How We Determine Research Value
Poster Number: P06

Last year at SAA, I chaired “We Can Work It Out: Building and Maintaining Donor Relations,” a session convening archivists from Stanford University, University of Louisiana-Lafayette, Virginia Tech, and the Georgia Historical Society. Having recently stumbled my way through several challenging donor interactions, I was eager to connect with colleagues who had faced similar challenges, be it lack of success engaging new donors, working with difficult personalities, or even resolving legacy donor issues. What I discovered was that I was not alone in my struggle to effectively communicate with donors; I came in contact with dozens of archivists interested in methods to more strategically communicate with potential collection donors.

Over the past several years, I have developed a list of common document types found in performing arts collections. I routinely share this list with every potential donor as a way to better understand what types of documents the donor has saved and to help explain what future researchers may find useful. Though the list is helpful for guiding conversations, I am always well aware of the gray areas: items that I may accept in one collection but weed from another, or items that don’t typically have research value but could in a particular instance. The lack of an explicit set of rules for determining what is or isn’t worth saving can lead to confusion, controversy, and bruised egos,
which can damage relations with donors or halt negotiations altogether.

The archival profession as a whole has struggled to come to terms with the subjective nature of appraisal. And while there exists substantial literature on appraisal theory, with many tools for assessing research value, these writings serve to teach other archivists. None of the existing literature is actually useful for the record-creators themselves when it comes to determining which of their documents would be considered appropriate for an archive. It begs the question: if we archivists find it difficult to systematize intrinsic value, how do we ever hope to explain our methodologies to potential donors?

In order to address some of these gaps in the existing literature, I set out to develop an array of unique (and perhaps unconventional) tools for assessing potential research value. Using flowcharts and diagrams, in tandem with the lists of document types, my toolbox approaches appraisal in a way that is accessible to collection donors. Together, these tools work to illustrate what a typical archival collection looks like, to explore the relationship between the document and its owner, and to explain the difference between an archival collection versus other types of collections or accumulations of documents.

Of these tools, the flowchart requires the most active level of engagement from the donor. It exists to explore the relationship between the document and the document owner. asking the donor to consider the same questions that an archivist would consider when appraising a collection, including:

◊ Where did this document come from? Why do you have it?
◊ Why do you think this document is valuable?
◊ Is the document unique, or could you find similar copies elsewhere?

Addressing these questions are a first step towards demystifying the process of appraisal. It gives the donor the opportunity to start thinking like an archivist, considering aspects such as authenticity, rarity, and potential uses. The flowchart also empowers record-creators to self-curate their materials, giving them a more active role in shaping their own legacy before donating their materials to a repository.

No two collections are alike. It's this diversity that draws archivists and curators to new collections and the broader avenues of research each new collection can provide. Securing archival collections from new donors requires trust between the donor and the archivist – a level of trust that is simply not possible if our approaches to appraisal are seemingly opaque. To build trust, we need tools that clearly communicate our profession's approaches and prerogatives with donors. My poster delivers just one set of possible tools in hopes of continuing conversations centered on building and maintaining donor relations.
Society Hill Playhouse Records
Finding Aid Available

Temple University Libraries’ Special Collections Research Center recently completed minimal processing of the Society Hill Playhouse records. The collection comprises 30 linear feet as well as 1 GB of paper and electronic records, photographs, and audiovisual materials that document the theater’s productions and programs, including Street Theatre and Philadelphia Youth Theatre, between 1959 and 2013. Be sure to check out Collection Management Archivist Courtney Smerz’s blog post on the Playhouse’s Street Theater Program.

CFP: Reading Musicals: Sources, Editions, Performance

CFP Deadline: 15 August 2017
9-11 May 2018
https://sites.google.com/site/readingmusicalsconference/

Since the original publication of Geoffrey Block’s seminal book Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim and Lloyd Webber (1997; 2nd ed. 2009), musical theater research has grown exponentially. Yet there is much more to be done, and in this conference that honors both Block’s own scholarship and his stewardship of the work of others, we aim to address three broad themes: sources, editions and performance.

The conference will feature extended presentations by members of the Broadway Legacies board—Tim Carter, Kim Kowalke, Jeffrey Magee, Dominic McHugh and Carol Oja—as well as Block himself.

Speakers are encouraged to present either new or ongoing work, which could be on stage or film musicals, with possible topics including:

How can sources—archival or otherwise—enrich our research?

Why do we need editions?

What methods can we use to write about performance in musicals?

Prospective speakers should submit a 250-word abstract, giving details of their paper and indicating which of the three key themes it addresses.
Submissions should be sent to h.robbins@sheffield.ac.uk by 15 August 2017.

BERKLEE COLLEGE OF MUSIC RECEIVES GRANT

Berklee College of Music has been announced as one of 14 U.S. recipients of the Grammy Museum Grant Program, which helps to conduct research on a variety of subjects, as well as support archiving and preservation programs, in the music industry. In total, the program will provide more than $200,000 in funding among the 14 recipients.

Berklee will receive $13,000 to preserve a collection of videotapes from 1985-2001. These fragile tapes capture music legends such as David Bowie, Sting, James Taylor, and Billy Joel as they impart their wisdom in commencement speeches and performances for the college. Berklee plans to digitize these analog records to preserve the collection, and provide more public access to these unique resources.