

BEYOND MEMORY: PRESERVING THE DOCUMENTS OF OUR DANCE HERITAGE

1994, rev. c. 2000

Beyond Memory is a project of the Dance Heritage Coalition. The first online and paper editions were funded by The Andrew W. Mellon Foundation. Completed in 1994, the first edition was a collaborative effort of Margaret S. Child, Leslie Hansen Kopp, Judy Mitoma, Jeanne T. Newlin, Madeleine M. Nichols, Margaret K. Norton, Norton Owen, Cynthia Swank, and Vicky Risner. The work was edited and produced by Catherine J. Johnson with assistance from Bonnie Brooks, Michael Bloom, Nena Couch, Mindy Levine, and Andrea Snyder.

Beyond Memory was revised for a new Dance Heritage Coalition website in 2000 by Elizabeth Aldrich with assistance from Patricia R. Rader and Ann Seibert. This edition was funded by The Andrew W. Mellon Foundation and the generous contributions of individuals.

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"Watch me." "Let me show you." "Not that way ... this way." From toe to toe, from hand to hand, from eye to eye, dance, more than any other of the performing arts, has been transmitted through time by human chains of dancers, choreographers, and others involved in its creation and performance. When those chains are broken, we resort to written accounts, prints, drawings, both still and moving pictures, notation systems, and most recently to videotape to try to reconstruct a dance or a specific performance. Today, as we lose to age and to AIDS many of those who have contributed to one of the great eras of dance, the need to better document the world of dance and to preserve that documentation in a systematic, safe and secure way becomes urgent. We have an opportunity and a responsibility to take advantage of new awareness, new technology, and new resources to lessen our dependence on the human chain of memory. You, whether you are a choreographer, dancer, designer, administrator, collector, or scholar, can be an important player in that effort.

WHAT ARE WE SAVING, WHAT HAVE WE LOST?

Vital documentation is often created for purposes other than to provide a permanent record of a work. In the course of creating dance, we generate all kinds of records. Demonstration videotapes are made for grantmakers and presenters. Rehearsal videotapes are recorded to assist the creative process. Programs are handed out at performances. Press photographs are taken. Costume and stage designs are drawn. The choreographer makes diagrams and notations and keeps notes. The stage manager records data on every performance in a notebook.

All of these activities provide information that can tell us a lot about many aspects of a work. But if the resulting materials are not taken care of, are mislabeled, or dispersed instead of being collected and given a secure home, knowledge of the dance will be lost.

Organizing and taking care of such material preserves a detailed record of how a group of people came together to make a dance, of the work that was created and performed, and of what both creators and viewers thought about it. Documentation should reflect all aspects of dance: the creative process, the funding and management, the performance or execution, the audience reaction, and reviews. It tells the who, what, when, where, and how of the production. It shows what worked and what went wrong. Such information should be permanently available to those who need to use it for creative, business, management, scholarly, or historic purposes.

This online publication is an introduction to planning for documentation and preservation of a dance, group or company, a tradition. Other sources that you might find helpful include *Frames of Reference: A Resource Guide* from the National Initiative to Preserve America's Dance, published by Dance/USA in 2000; *Dance Archives: A Practical Manual for Documenting and Preserving the Ephemeral Art*, published by Preserve, Inc. in 1995; and *A Life in Dance*, a publication of The Estate Project for Artists with AIDS. Also available online is *Choreographing Your Search*, which assists computer searching to locate records that have been created, preserved, and made accessible for use.

The entire dance field -- those who are creating new work and those who are trying to keep alive past work and traditions -- can make use of *Beyond Memory*. The information can apply both to theatrical dance forms and to community and tradition based forms. Although documentation strategies, materials and resources will vary, the basics of organization, preservation and access remain the same.

PART 1 DOCUMENTING A DANCE

CONSIDER YOUR PRESENT METHODS

Documentation can be videotape, oral history, notation, photographs, film, sketches, programs, reviews and more. The ways in which you document will vary, depending on the kind of dance, the performance space and community, and the availability of resources.

No matter what you are doing now, you are undoubtedly creating some elements of a documentary record. You may have tapes, sketches, scores, photographs, contracts, programs, and posters that document the creative process and record information about the work created. Preserving these materials in a systematic way should be an essential step in your dance activity. While it is not always possible to document everything fully, at the very least the documents that are created during the process should be preserved.

This first part of this online booklet offers suggestions on how to expand current documentary efforts and how to improve the quality and usefulness of the documents you create. Part 2 outlines steps you can take to get control of the materials you already generate.

HOW TO IMPROVE THE DOCUMENTATION PROCESS

While resources for creating a new dance work, and/or for sustaining current traditions or repertoires may be scarce, the resources needed for better documentation may already be available in the routine of current operations. To determine how you can realistically expand documentation efforts as part of what you already do, you should:

Review and evaluate the documentation you are currently creating:

- Identify what types of archival materials you regularly generate.
- Think about how accurately and completely these materials reflect your work (in all its aspects).

Types of Archival Materials

- Programs
- Performance Logs
- Stage Manager's Books or Files
- Film, Video, and Audio Tapes
- Notation Scores
- Costume and Set Designs
- Press Clippings
- Photographs
- Posters
- Publicity Materials
- Scrapbooks
- Education Program Files
- Biographical Files
- General Manager's Files
- Board of Trustees Files
- Personnel Files
- Contracts
- Tour Arrangements
- Financial Files
- Artifacts

Consider what more you might do with your existing resources to improve the quality or extent of your present documentation efforts:

- Include notes with information about the creation and performance of a dance in each program or handout. This will add to the permanent record for a work and also improve audience education and development. Include dates of premiere performances, with the year as well as the month and day, to ensure the accuracy of the historical record.
- If rehearsals are informally videotaped now, try to videotape every premiere performance (or at least the final rehearsal), using the best quality tape you can afford. Keep a master copy of each tape as well as those you make for presenters or funders. Do not play or dub from the master and store it in a safe, clean, secure place.
- Keep records consistent by routinely labeling (in detail) and logging each videotape created.
- Make sure you will be able to use the tapes as you wish in future by securing signed consent agreements from all those involved in the performance, including the musicians and stagehands.
- Improve your filing system to better organize the paper documentation of productions or events so you can retrieve the information as needed.
- Fully identify all photographs at the time they are taken. Do not rely on memory to identify dancers and others in the photo in the future.

Seek creative partnerships or resources to assist with added documentation efforts:

- Contact a local public access or cable television station, media center, or university dance (or video) program about free, bartered, or low cost use of equipment, recording space, and expertise. Seek their help or the help of experienced dance videographers to train yourself or the person who currently videotapes your work in order to improve the documentation product.
- Seek presenters who incorporate documentation into their programs (such as Dance Theatre Workshop in New York, Theatre Artaud in California, Jacob's Pillow Dance Festival in Massachusetts, American Dance Festival in North Carolina, the Brooklyn Academy of Music, and others). Encourage additional presenters to do more documentation.
- Include the cost of documentation in grant applications or other requests for support for premiere performances, commissioned pieces or festival participation.
- Contact the Dance Notation Bureau for assistance in notating your work. Conservatory dance programs or local universities may provide notation training.
- Approach local dance studios to see if students are available as interns to help with the record keeping and documentation process.
- Look for local or national oral history programs through local historical societies, universities, and public or research libraries. Contact journalists, scholars, or retired professionals who might be interested in getting training in oral history and assisting with a project for your company or community.
- Form a relationship with a national performing arts library, local, regional or national library, historical society, or ethnic studies institute interested in your documentation needs and in assisting to establish a documentation/preservation program for your organization.

Labeling and organizing videotapes

- Assign a unique number for each video
- Complete a data sheet, immediately after shooting, which lists:
 - Name of performance, program, rehearsal, or class
 - Date and location of taping
 - Rehearsal tape or Performance tape
 - Names of artists performing on tape
 - Copyright status, rights and residuals information
 - Length of segment, color, quality, and video format

- If videotape is of a performance attach a copy of the program
- Label each videotape with a number and essential identification information - title of performance, date, location, and so forth.
- Store videotapes upright and in protective covers to keep them free of dust
- See Resources Sheets for sample data sheet and label

PART 2: TAKING CARE OF THE DOCUMENTATION

WHAT ARE ARCHIVES?

Simply put, archives are the materials that should always be kept. Whether paper, magnetic tape, or photographic image, they document the origins, development, and performances of a company, group, or individual. Every dance community or company undoubtedly has some form of archival materials. Archives should not include every note, multiple copy, check, or ticket stub, saved in perpetuity. Instead, an archive is comprised of materials and items deliberately identified as essential documentation.

The word "archives" refers not only to the materials but also to their responsible care and housing. Archives are not piles of disorganized boxes or jammed file drawers or shelves of unlabeled videotapes. These only become an archive when some person or group makes the effort to organize and maintain the materials and plan for their future. While the work of an archivist is a professional activity, just as dancing is, all individuals involved in creating and performing dance can take responsibility for documenting their art and careers and begin to care for the documentation. A simple plan helps clarify who is responsible for keeping what materials, where, how, and for how long. In developing any plan, all of those who create or use the materials identified as potential archives should be part of the planning process. This will help to involve them in the archival program, develop support for the effort, and increase awareness of its importance.

While a plan may be all encompassing, it can also focus on specific issues and results. It is useful to base your plan on a realistic goal. You may not be able to tackle everything at once, or you may be taking on the project for a particular reason. Try to begin with an end result in mind. Possible goals might include:

- To simply get your files organized;
- To create a better record of a work, a choreographer, a company;
- To find out what's on all those unlabeled videotapes;
- To take only what is really of value when moving an office or a studio;
- To celebrate an anniversary.

All of these goals can be assisted by the rudiments of an archives preservation program: knowing what you have and what you need, organizing what you have, caring for it, and using it.

Whose Interests are Represented in your Records

- Dancers -- contracts may include residuals and other rights
- Choreographers
- Performing musicians residuals
- Photographers may retain rights to their work.
- Literary or multimedia collaborators may retain rights to their work.

- Composers of scores performed under license
- Set and costume designers -- designs may be separately copyrighted.
- Sponsors and supporters of new works -- who should be acknowledged when work is restaged or recreated.

As well as:

- The IRS
- Your trustees
- NEA and State Arts Councils
- Your accountants
- Foundations
- Union pension funds

HOW TO BEGIN AN ARCHIVES PRESERVATION PROGRAM

How you begin will depend on the resources available (time, money, helping hands), the amount of material on hand, the size of the company or group, and the nature of the organization. Whatever the situation, you should determine the following in devising a plan:

- What are your goals, what do you want to accomplish and in what order?
- What resources are available -- money, in-kind contributions, space, staff, or volunteer help?
- What additional resources do you need to meet the goals?

Your answers to these questions will determine how many aspects of an archival program you can successfully undertake. You may choose one or two of the following steps, or you may have the resources to accomplish all of them. The steps provide a menu of choices, all of which build towards a systematic, comprehensive archival program.

1. Get control over the records you are now creating or have created.

- Identify all the locations where materials might be found.
- Develop summary lists of broad categories of material that are keyed to locations.
- Consider what types of records are of permanent value and should be saved.

Determining Permanent Value

Determining value, although a complicated undertaking, is perhaps the most important responsibility that archivists have, one for which they equip themselves through education and training. True determination of value is called "appraisal." The following is a partial list of considerations used when determining permanent value of archival records in the appraisal process which is carried out by professional archivists:

- Do the materials give evidence? In other words, do they provide adequate and authentic documentation of your organization?
- Do the materials provide information that warrants transmission to future generations?
- Are the materials important as artifacts?

- What impact would the loss of these records have on the documentation and understanding of your company, work, or organization?
 - To what extent does the information in your records duplicate or complement information in other types of documentation?
 - In terms of uniqueness, reliability, and completeness, how important is the information contained within your records?
 - Do your records protect the legal rights of anyone?
-
- Determine whether or not the documentation is in usable condition.

Determining Condition

Good condition:

- Flexible strong materials
- Rolled or folded materials are still flexible and strong enough to be opened safely and handled
- Materials have only minor edge tears and losses
- Film based materials have no discernable odor or dimensional changes or distortions
- Magnetic media (audio and video tape) - the tape pack maybe dusty or dirty, there may be oxide shedding, but the tape is usable/readable and can be copied

Poor condition:

- Wet or damp materials with active mold or materials with previous water damage
- Extremely brittle materials
- Distorted, rolled or folded materials that are inflexible and can not be safely opened or flattened without conservation treatment
- Materials stuck together due to previous water damage, oozing pressure sensitive tapes or other damaging attachments
- Severe media deterioration due to highly acidic writing inks, flaking photographic emulsions, oxide shedding of magnetic tape layers (audio and video), shrinkage of motion picture film; tape lubricants evaporated to the extent that the tape cannot be moved through the tape drive

2. Review your resources in terms of money, time, space, and expertise.

Although it is possible to begin an archival program without new resources, it is helpful to have a little money to buy supplies and to pay for training. (Training may involve a one- or-two-day workshop at a local resource center or a six week intensive course.) Locating, surveying and organizing your documentation will take time and may require the services of a consultant. Bringing your records together in a systematic way will require space both to process and to house them. Because understanding the basic principles of archival management and preservation will make your task easier, you may want to obtain some training for yourself or a staff person. You should be realistic in your estimate of what it will take to create an archive if you are to be successful either in convincing others to support the project or in accomplishing your goal.

3. If you are working in an organization or company, build support for the project within your organization and among your board members.

- Provide copies of this booklet to others.
- Hold meetings to increase awareness with an open discussion of what is entailed in terms of added work and resources.
- Look for examples of programs begun in other dance organizations to discuss (as possible models) with your colleagues.

4. Determine what information you are missing and what you need to locate or create.

Try to see where the gaps are in the record. Identify other possible sources such as former company members, board members, friends, relatives, and videographers who may have materials that belong in the archives. Does a work need to be revived in order to document it? Do you need to get additional information from interviews? Should you expand the documentation you produce in the future in order to create a complete archival record?

5. Decide the who, what, where, when, and how.

Once you know what you have and where it is, its condition, how much support you have, and what additional information you would like, you can begin to make specific decisions about how to proceed:

- What are you going to do with the records you already have?
- What kind of resources do you have to carry out the project?
- Who is going to do it?
- Where will the work of sorting be done and where will the records be kept?
- When will the work occur and how long will it take?

All of the answers may not be available for all of the things you would like to do. Considering everything at once may be daunting, but by breaking the effort down into manageable pieces over a reasonable time frame, it can be done. (See "Getting Assistance" below for further ideas.)

6. Develop a plan for what is to be kept and for how long.

Once you know what you have and what records you create on an ongoing basis, you can decide which are to be retained permanently as your archives. Such a plan is sometimes referred to as a "retention schedule" and should be developed with help of an archives or records management professional and must be reviewed periodically. When making decisions about financial and legal documents, common sense and the advice of your accountant and legal counsel will also help. Such a plan can also assist you to manage your organization more efficiently.

7. Develop a safe and efficient way to store and to find what you have saved.

Once you decide what should be considered "archival," you can develop procedures to ensure that these archival materials are organized, properly stored, and retained permanently. These procedures should produce an inventory with brief descriptions of each group of materials and their location by box.

8. Preserve your records with proper handling, housing, and storage.

Preservation is mainly good housekeeping and common sense. There are regional preservation services or networks in many areas of the country willing to provide advice, training, and disaster assistance. Many research libraries also employ preservation administrators who can provide you with helpful information. The following is a checklist of basic do's and don'ts for caring for archival materials:

DO:

- Make sure you have smoke alarms and fire extinguishers, you know how to use them, and what to do in an emergency.
- Protect your records against theft and vandalism by installing an adequate lock and by writing a use policy and monitoring their use.
- Store all types of records away from sources of heat, light, or water (e.g. not below a bathroom or kitchen that might leak).
- Use appropriately sized steel containers to store records without either slumping or overcrowding.
- Store videotapes upright like books; store films flat like pancakes.
- Store materials in the best quality containers (e.g. alkaline folders and boxes for paper materials, mylar sleeves or neutral folders for photographs), steel file cabinets and shelving. (See catalogs of distributors that specialize in archival supplies.)
- Recognize that different media have different environmental and storage requirements and store them separately by type.
- Store materials in an environment that fluctuates as little as possible in the course of a day and during the year. A cool temperature and low relative humidity are desirable.
- Wear lightweight white cotton gloves when handling photographs or film.
- Develop both a loan policy and an exhibition policy that specify how your materials are to be protected when they are out of your care.

DON'T:

- Don't eat or drink or smoke when working with or near records.
- Don't handle materials carelessly or roughly.
- Don't use staples, paperclips, or rubber bands on records.
- Don't use adhesives such as Scotch Tape®, mucilage, rubber cement, or Spray Mount®.
- Don't fold or roll documents.
- Don't unfold or unroll documents that have been stored rolled for a long time. They may have become brittle or inflexible and may be damaged in the process. Call the American Institute for Conservation of Historic and Artistic Works (AIC) or look at a manual on archival processing.
- Don't store records in wooden cabinets or shelving.

"Ideal" Storage Conditions for Archival Materials

- A consistent environment of no more than 68° F, and 50% relative humidity, darkened room or cabinets, screened from direct sunlight and other ultra-violet sources.
- Darkened room or cabinets, screened from direct sunlight and other ultra-violet sources
- Protected from dust and atmospheric pollution
- Alkaline, buffered storage boxes and folders
- Magnetic media should be protected from electromagnetic fields (fluorescent lights, computers, stereo speakers, copying machines, transformers, etc.)

9. Provide access to the materials.

The purpose of archives is not just to preserve but also to encourage use of the materials. Providing access to the information in the archives and to the materials themselves is an essential part of any archival program. The Dance Heritage Coalition is committed to insure that information about dance documentation and archives, their content, and location, is included in the national computerized library and information networks. Your contributions to dance should eventually be represented there as well. This kind of intellectual access encourages the use of and interest in dance across the disciplines. While people within your organization and outside should know about the resources available in your archives, use must be balanced by protection of unique material.

GETTING ASSISTANCE

There are many ways to undertake and support an archives program and many ways to get assistance. Different dance organizations choose different solutions for meeting their archival needs. These vary greatly depending on the organization's level of commitment, resources and character and may change over time. It is important to consider all the options carefully and to select the one that best suits your organization's needs and capabilities.

There are two basic approaches to development of an archival program. The first is to designate a national performing arts collection, a university library or a local institution such as a historical society as an official repository in which records will be deposited. This has been done by American Ballet Theatre at The New York Public Library, Dance Division, Twyla Tharp at Ohio State University, Boston Ballet at the Harvard Theatre Collection, The Ethnic Dance Festival at the San Francisco Performing Arts Library and Museum, and others. The second is an in-house program such as that established by the Merce Cunningham Foundation or the Dance Theater of Harlem.

Within each of those two basic choices, there are a number of further alternatives to consider:

WORKING WITH A PERFORMING ARTS LIBRARY OR HISTORICAL SOCIETY

Working with an established archive or organization may be the best way to ensure that your history survives. This is a responsible choice for making your archives accessible for the future. You can either donate your archival materials outright to a repository, or you can begin to develop an ongoing relationship by donating some materials and/or working out a long range plan for transfer as materials become "archival" and are no longer needed in day to day management. Bear in mind, however, that a "repository" is much more than a records storage facility for your own use. Your materials will need to be available for general use immediately or at some specific time in the future.

If this option is attractive to you, determine what repositories are available locally. The national performing arts libraries and collections, major public libraries, university libraries, state historical societies, and members of the Independent Research Libraries Association are likely possibilities. Once you've identified a potential repository, make sure it can provide the appropriate storage, care and access your records deserve. A deed of gift should cover issues of ownership, access, preservation requirements and costs. You must feel comfortable about developing a long-term, collaborative relationship with the repository.

Approach the likely repositories. If they collect materials similar to yours and are interested, ask for copies of:

- Mission statement
- Collecting policy
- Annual reports
- Standard deed of gift agreement

Arrange a visit and talk with staff:

- Assess adequacy of the space, security, and service
- Ask about research and duplicating services
- Find out if they have collections similar to yours
- Get references

A Deed of Gift

- Transfers physical ownership of the records
- Can transfer ownership of copyright(s) belonging by the donor
- Cannot transfer ownership of copyrights belonging to someone other than donor
- Should specify whether there are any restrictions on the use of donated materials
- Should specify what will happen to the donated materials if the donee goes out of business
- Specifies what happens to the materials the recipient does not want:
 - Returned to donor
 - Sold for the benefit of donor or donee
 - Destroyed
- Spells out Donor's and Donee's obligations to find funding for arranging, describing, and storing donated materials

There are some other pluses besides financial ones to this option: such a cooperative arrangement will provide you with advice and expertise, expand the possibilities of fund-raising appeals, and broaden your visibility through public relations events such as the opening of the archives or an exhibition highlighting your history.

DEVELOPING ARCHIVES FOR IN-HOUSE

If, on the other hand, you choose to develop an in-house archives, there are again alternatives to consider:

The first is to hire a consulting archivist to set up the archives and oversee its operations on a periodic basis. A staff member will still need to be assigned responsibility (and authority) for the on-going activities and development of the archive. If someone in the organization is eventually to become the archivist, that person will need to seek training, attend workshops, become a member of national and regional archives organizations, and purchase how-to publications. But having good professional advice and hands-on consultation at the outset and on a continuing basis will help you to avoid the many pitfalls awaiting a do-it-yourself operation.

A second option is to hire a professional archivist to develop the program and join your permanent staff. A third is to share an archivist with another dance or performing arts organization. This may work well if you can find the right person and develop a harmonious collaborative relationship with the other organization. Such an arrangement offers the advantage of providing you with a trained and experienced person on a permanent, if part-time, basis. You will have to find funding to pay for an additional staff member, but you will not have to assign responsibility for the archives to current staff. You may also be able to achieve some economies of scale in the purchase of supplies and equipment jointly with the other organization.

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You know better than anyone else how many records your organization has created - how many boxes and filing cabinets are filled with paper and tapes. And you recognize that some of that material is of permanent archival value to you, your organization, and to the public. Keeping archives is a matter of determination and then of means. Even a minimal effort based on some of the suggestions in this brochure can yield dramatic results. The resource guides included below list some of the organizations and publications available to assist you. The Dance Heritage Coalition can help you discover the determination as well as the appropriate means to take the next step and preserving the record.

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[Resources Sheet](#)

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Beyond Memory Resources

Libraries are useful points of contact, not only as potential repositories for your archives or personal papers but also as resources for advice and assistance with your materials if you plan to retain them or set up an in-house archive.

The following repositories and institutions are members of the Dance Heritage Coalition. They have significant holdings in dance or the performing arts and are committed to the documentation and preservation of dance.

Member Institutions of the Dance Heritage Coaliton

American Dance Festival
PO Box 90772
Durham, North Carolina 27708
(919) 684-6402
(919) 684-5459 fax
Jodee Nimerichter, Co-Director
Dean Jeffrey, Archivist
www.americandancefestival.org

Dance Notation Bureau
111 John Street, Suite 704
New York, NY 10038
(212) 571-7011
(212) 571-7012 fax
Dawn Lille, Board Member
www.dancenotation.org

Harvard Theatre Collection
Nathan Marsh Pusey Library
Harvard University
Cambridge, MA 02138
(617) 495-2445
(617) 496-5786 fax
Fredric Woodbridge Wilson, Curator
hcl.harvard.edu/houghton/departments/htc/theatre.html

Jacob's Pillow Dance Festival
358 George Carter Road
Becket, MA 01223
(413) 243-9919
(413) 243-4744 fax
Norton Owen, Director of Preservation
www.jacobspillow.org

Library of Congress Music Division
101 Independence Avenue, SE
Washington, DC 20540
(202) 707-7959

(202) 707-0621 fax
Elizabeth Aldrich, Curator of Dance, Music Division
lcweb.loc.gov/rr/perform

New York Public Library for the Performing Arts
Jerome Robbins Dance Division
40 Lincoln Center Plaza
New York, NY 10023-7498
(212) 870-1655
(212) 870-1869 fax
Jan Schmidt, Acting Curator
www.nypl.org/research/lpa/dan/dan.html

Museum of Performance and Design
401 Van Ness Avenue, Fourth Floor
San Francisco, CA 94102
(415) 255-4800
(415) 255-1913 fax
David R. Humphrey, Director
www.mpdsf.org

Ohio State University
Lawrence and Lee Theatre Research Institute
1430 Lincoln Tower, 1800 Cannon Drive
Columbus, OH 43210-1230
(614) 292-6614
(614) 688-8417
Nena Couch, Curator
www.lib.ohio-state.edu/OSU_profile/triweb/

Collections in Dance and the Performing Arts

Some of these collections may only collect secondary materials, not archives and special collections, but it may be helpful to contact them for other local sources and advice. Or, if they have the resources, they may be willing to expand their collecting to include local dance archives. This is not a complete list of all libraries holding dance materials. If you do not see a library in your area, contact the Dance Heritage Coalition.

Alabama

Catherine Hammond Collins Collection of the Dance
Southern History Department
Birmingham Public Library
2100 Park Place
Birmingham, AL 35203
(205) 226-3665
www.bham.lib.al.us

Arizona

Cross-Cultural Dance Resources, Inc.
518 Agassiz St.
Flagstaff, AZ 86001-5711
(928) 774-8108
www.ccdr.org

California

Mills College
F.W. Olin Library
5000 MacArthur Blvd.
Oakland, Ca 94613
(510) 430-2385
www.mills.edu/academics/library/index.php

Museum of Performance and Design
401 Van Ness Avenue, Fourth Floor
San Francisco, CA 94102
(415) 255-4800
www.mpdsf.org

University of California, Irvine
University Library
Department of Special Collections
PO Box 19557
Irvine, CA 92713
(949) 824-6836
www.lib.uci.edu/libraries/collections/special/coll/dance/

University of California at Los Angeles
Dept. of Special Collections
405 Hilgard Ave.
Los Angeles, CA 90095-1575
(310) 825-2422
www.library.ucla.edu/libraries/special.cfm

University of California, Riverside
Rivera Library
PO Box 5900
Riverside, CA 92517
(909) 787-3233
library.ucr.edu/?view=collections/spcol

Colorado

University of Denver
The Carson-Brierly Dance Library
Penrose Library
2150 E. Evans Avenue
Denver. CO 80208

(303) 871-3428

www.penlib.du.edu/About/collections/SpecialCollections/dance.cfm

District of Columbia

Anacostia Museum Library and Center for African American History and Culture

Smithsonian Institution

900 Jefferson Drive, SW, Suite 1130

Washington, DC 20560

(202) 633-8984

www.sil.si.edu/libraries/anacostia/

George Washington University

Gelman Library, Special Collections

2130 H St., NW

Washington, DC 20052

(202) 994-7549

www.gwu.edu/gelman/spec

Library of Congress

Music Division

101 Independence Avenue, SE

Washington, DC 20540

(202) 707-5507

lcweb.loc.gov/rr/perform

Florida

University of Florida

George A. Smathers Libraries

Department of Special and Area Studies Collections

The Belknap Collection for the Performing Arts

PO Box 11707

Gainesville, FL 32611-7007

(352) 273-2759

www.uflib.ufl.edu/spec/belknap/belknap.html

Hawaii

University of Hawaii

Hamilton Library

2550 The Mall

Honolulu, HI 96822

(808) 956-7622

www.hawaii.edu/emailref/subject_guides/dance/index.html

Illinois

Chicago Public Library

Stigler Dance Collection

Harold Washington Library Center
400 S. Sate St.
Chicago, IL 60605
(312) 747-4846
www.chipublib.org

Columbia College Library
624 S. Michigan Avenue
Chicago, IL 60605
(312) 344-7900
www.lib.colum.edu/

Newberry Library
Mid-West Dance Archive
60 W. Walton St.
Chicago, IL 60610
www.newberry.org

Indiana

Butler University Libraries
4600 Sunset Ave.
Indianapolis, IN 46208
(217) 940-9218
www.butler.edu/library

Kansas

Wichita Public Library
Art and Music Division
223 S. Main St.
Wichita, KS 67202
(316) 262-0611
www.wichita.lib.ks.us

Maine

Bates College
George and Helen Ladd Library
Lewiston, ME 04240
(207) 786-6263
www.bates.edu/Library

Massachusetts

Harvard University
The Harvard Theatre Collection
Nathan Marsh Pusey Library
Cambridge, MA 02138

(617) 495-2445

hcl.harvard.edu/libraries/houghton/collections/htc/

Jacob's Pillow Dance Festival

358 George Carter Road

Becket, MA 01223

(413) 243-0745

www.jacobspillow.org

Michigan

Detroit Public Library

Music and Performing Arts Department

5201 Woodward Ave.

Detroit, MI 48202

(313) 833-1460

www.detroit.lib.mi.us/music_performing/Music_performing_Arts.htm

Western Michigan University

Harper C. Maybee Music and Dance Library

Kalamazoo, MI 49008

(616) 387-5237

www.wmich.edu/library/depts/music-dance/

Minnesota

University of Minnesota Libraries

Performing Arts Archives

Elmer L. Anderson Library

222 21st Avenue South

Minneapolis, MN 55455

(612) 625-3550

special.lib.umn.edu/manuscripts/perfart.html

New Jersey

Rutgers University

Mabel Smith Douglass Library

New Brunswick, NJ 08903

(732) 932-9407

www.libraries.rutgers.edu/rul/libs/douglass_lib/douglass_lib.shtml

New Mexico

Eastern New Mexico University

Golden Library, Special Collections

Portales, NM 88130

(505) 562-2636

www.enmu.edu/academics/library/collections/

University of New Mexico
Fine Arts Library, Fine Arts Center
Albuquerque, NM 87131-1501 (505) 277-2357
elibrary.unm.edu/falref/

New York

Buffalo and Erie County Public Library
1 Lafayette Square
Buffalo, NY 14203
(716) 858-8900
www.buffalolib.org

National Museum of Dance
South Broadway
Saratoga Springs, NY 12866
(518) 584-2225
www.dancemuseum.org

New York Public Library for the Performing Arts, Dance Division
40 Lincoln Center Plaza
New York, NY 10023-7498
(212) 870-1656
www.nypl.org/locations/lpa

North Carolina

American Dance Festival Archives
PO Box 90772
Durham, NC 27708
(919) 684-6402
www.americandancefestival.org/archives/collections.html

North Carolina School of the Arts
Semans Library
200 Waughtown St.
Winston-Salem, NC 27117
(336) 770-3270
www.uncsa.edu/library/

University of North Carolina
Jackson Library
Special Collections Division
PO Box 26175
Greensboro, NC 27402-6175
(336) 334-5304
www.uncg.edu/lib

North Dakota

North Dakota State University
Library
PO Box 5599
Fargo, ND 58105-5599
(701) 231-8876
www.lib.ndsu.nodak.edu

Ohio

Ohio State University
Jerome Lawrence and Robert E. Lee Theatre Research Institute
1430 Lincoln Tower, 1800 Cannon Dr.
Columbus, OH 43219-1230
(614) 292-6614
library.osu.edu/sites/tri/

Ohio University
Music-Dance Library
Athens, OH 45701
(740) 593-2699
www.library.ohiou.edu/music/

Oklahoma

University of Oklahoma Libraries
Norman, OK 73019
(405) 325-4243
libraries.ou.edu

Pennsylvania

Swarthmore College
Daniel Underhill Music Library
500 College Ave.
Swarthmore, PA 19081-1399
(610) 328-8232
www.swarthmore.edu/Library/underhill/underhill.html

University of the Arts
University Libraries
320 S. Broad St.
Philadelphia, PA 19102
(215) 875-1111
library.uarts.edu/

University of Pittsburgh
Curtis Theatre Collection
363 Hillman Library
Pittsburgh, PA 15260

(412) 648-8190

www.library.pitt.edu/libraries/special/special.html

Tennessee

Vanderbilt University
Jean and Alexander Heard Library
Special Collections and University Archives
419 21st Avenue South
Nashville, TN 37240
(615) 322-7100
www.library.vanderbilt.edu/speccol/

Texas

Dallas Public Library
Theatre, Film, and Dance Archives
1515 Young St.
Dallas, TX 75201
(214) 670-1400
dallaslibrary.org/fineArts/

Southern Methodist University
Meadows School of the Arts
Hamon Arts Library
PO Box 750356
Dallas, TX 75275
(214) 768-2894
smu.edu/cul/hamon/

Texas Women's University
University Library
Blagg-Huey Library
Denton, TX 76204
(940) 898-3702
www.twu.edu/library

University of Texas
Harry Ransom Humanities Research Center
Performing Arts Collection
PO Box 7219
Austin, TX 78713
(515) 471-9122
www.hrc.utexas.edu/collections/guide/

Vermont

Bennington College Dance Archives
Crosset Library
Bennington, VT 05201

(802) 442-5401
library.bennington.edu/

Wisconsin

State Historical Society of Wisconsin
816 State St.
Madison, WI 53706
(608) 264-6400
www.wisconsinhistory.org/

National Professional Organizations

The following professional organizations may assist you in locating resources in your area. The list is divided into the following subtopics: 1) Professional Associations, Societies, and Organizations; 2) Service Organizations; 3) Dance Notation Resources; 4) Videotape Reformatting and Preservation Resources; 5) AIDS Resources.

American Association for State and Local History (AASLH)
1717 Church Street
Nashville, TN 37203
(615) 320-3203
www.aaslh.org

American Library Association
50 E. Huron St.
Chicago, IL 60611
1-800-545-2433
www.ala.org

Association of College and Research Libraries (ACRL)
50 E. Huron St.
Chicago, IL 60611
1-800-545-2433
www.ala.org/acrl

Association of Moving Image Archivists
8949 Wilshire Blvd.
Beverly Hills, CA 90211
(310) 550-1300
www.amianet.org

Congress on Research in Dance
Department of Dance
State University of NY
College at Brockport
350 New Campus Dr.
Brockport, NY 14420
www.cordance.org

Society of American Archivists
527 S. Wells St., Fifth Floor
Chicago, IL 60607
(312) 922-0140
www.archivists.org

The SAA website has a very useful Directory of Archival Organizations in the U.S.

Society of Motion Picture and Television Engineers
555 West Hartsdale Ave.
White Plains, NY 10607
914-761-1100
www.smpete.org

Society of Dance History Scholars
c/o 291 RBN, Box 22001
Department of Dance
Brigham Young University
Provo, Utah 84602
www.sdhs.org

Theatre Library Association
Schubert Archive
149 W. 45th St.
New York, NY 10036
www.tla.library.unt.edu/

Service Organizations

Dance Theatre Workshop
218 West 19th St.
New York, NY 10011
(212) 691-6500
www.dtw.org

Dance/USA
1156 15th Street, NW Suite 820
Washington, DC 20005 (202) 833-1717
www.danceusa.org

Legacy Oral History Project
584 Castro St., Suite 101
San Francisco, CA 94102
(415) 435-7940
dancelegacy.org

Preserve Inc.
PO Box 28
Old Chelsea Station, New York 10011-0028
www.preserve-inc.org

Dance Notation Resources

Benesh Institute Library
12 Lisson Grove
London NW1 6TS
England
071-258-3041
www.benesh.org

Dance Notation Bureau
151 W. 30th St., Suite 202
New York, NY 10010
(212) 654-0985
www.dancenotation.org

Videotape Reformatting and Preservation Resources

Bay Area Video Coalition (BAVC)
2727 Mariposa
San Francisco, CA 94107
(415) 861-3282
www.bavc.org

National Center for Film and Video Preservation
American Film Institute
2021 N. Western Ave.
Los Angeles, CA 90027
(323) 856-7708
www.afionline.org

Vidipax
450 W. 31st Street
New York, NY 10001
www.vidipax.com

AIDS Resources

Dancers Responding to AIDS
c/o Broadway Cares/Equity Fights AIDS
165 West 46th St., Suite 1300
New York, NY 10036
(212) 840-0770
www.bcefa.org

The Estate Project for Artists with AIDS
Alliance for the Arts
330 West 42nd St. Suite 1701
New York, NY 10036
(212) 947-6340

8581 Santa Monica Boulevard, No. 400
West Hollywood, CA 90069
(310) 652-1282
www.artistswithaids.org

Partial Sample Records Retention Schedule

Artistic/Production Records:

Choreographic Notes	Permanent/Archival
Production Videotapes	Permanent/Archival
Performance logs	Permanent/Archival
Costume designs	Permanent/Archival
Lighting plots	Permanent/Archival
Programs	Permanent/Archival (no more than 2 copies)

Business Records:

Board of Trustee Minutes	Permanent/Archival
Annual Reports	Permanent/Archival (no more than 2 copies)

Fiscal records:

Bank Statements	Current year + 6 years
Payroll records	Current year + 6 years

Personnel Records

Employment histories	Permanent/Archival (restricted access)
W2 and W4 forms	Current year + 6 years

Public Relations:

Press releases	Permanent/Archival (no more than 2 copies)
News Letters	Permanent/Archival (no more than 2 copies)

Note: Decisions for retention of legal and financial records should be made in consultation with legal and accounting advisors. Retention and transfer to the archives is based on archival principles discussed in the booklet. The above schedule is a part of the records retention policy for illustrative purposes.

Sample Videotaping agreement for Non-Union Production

We the undersigned understand that the production we are participating in is being recorded for documentation purposes. In signing this release we consent that any resulting recording may be used for

educational, promotional, fund raising, and non-commercial documentary purposes and may be placed in an archival repository for use in the future by researchers and scholars. The recording may be copied for the above stated purposes. Copies may not be made for sale for profit. Should footage be requested for commercial use a separate agreement will be negotiated.

Participants in the recorded performance have the right to request a copy of the tape, the cost of the copy to be born by the requestor, if copying is deemed feasible. However, any copy supplied to participants is also restricted from use for commercial purposes without a separate agreement. Copying may also be restricted by other copyright agreements held on the creative work or works performed in the recording.

Signed:

Date:

Name:

For (Organization):

Signed:

Date:

Producing agent name:

For (Organization):

Signatures of all participating Artists:

Name/Address/Date:

Note: The above is a sample for illustrative purposes. It has been adapted from an agreement used by a presenting organization. It may be further adapted or revised to suit appropriate purposes. You may also wish to consult legal advisors in formulating your own agreement.

Videotape Data Sheet or Log

Tape Log #:

Person, Company or Group Performing:

Title of Performance, Piece, or Group:

Place of Recording:

Date of Recording:

Number of Reels or Cassettes:

Format of Recording:

___ vhs ___ betamax ___ betacam ___ 8mm ___ 3/4 inch ___ D- 1,2, or 3 ___ Digital Betacam ___ DCT

___ D-5

Length of Recording:

Contents summary or list:

Production Credits:

Choreographer:

Music:

Lighting:

Costume:

Scenic Design:

Performers and their roles (or distinguishing feature to identify them, i.e. costume colors):

Videotaping credits:

Technical notes and recording conditions:

Type of production recorded:

full dress performance dress rehearsal full rehearsal workshop choreographic
development

Information regarding master, duplicates, location: Format # of Reels Location

Master:

Rough Edit and Out takes:

Video Preservation Master:

Video Viewing Copies:

Terms governing use and reproduction/Release agreement signed:

[Note: You can limit the amount of information you need to record on the data sheet
by photocopying the program and attaching it to the data sheet, and then referring to
the program in the appropriate data fields. This is particularly appropriate if you
are not using a computer to record the information]

[Sample of completed Videotape Data Sheet or Log](#)

Labelling your Videotapes : Information to Include

Tape Cassette Spine Label:

Company/Group/Name

Title of work or Event Date

Master Dub Viewing Copy Log#

Tape Label:

Company/Group/Name

Title of work or event. Date.

Place of Recording

Recording Format; length

Audio ch1 ch2 mix

Videographer Master Dub Log #

Rehearsal Dress Rehearsal Performance

Attach to or enclose in the plastic cassette box a copy of the program if relevant