

# NEH Application Cover Sheet (PW-264179)

## Humanities Collections and Reference Resources

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### INSTITUTION

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### APPLICATION INFORMATION

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**Title:** *Preserving and Presenting the Past, Present, and Future of Dance History:  
Digitizing the Liz Lerman Dance Exchange Archives*

**Grant period:** From 2019-05-01 to 2021-04-30

**Project field(s):** Dance History and Criticism

**Description of project:** The UMD Libraries requests \$313,753.44 from the National Endowment for Humanities Humanities Collection and Reference Resources Foundations Grant program to describe and digitize the 1,329 unique video media assets and 211 programs (approximately 1,000 pages) from the Liz Lerman Dance Exchange collection held by Special Collections in Performing Arts. Liz Lerman, a choreographer, performer, writer, educator, and speaker, founded the Liz Lerman Dance Exchange in 1976. Over a 40-year career, Lerman built a body of work and knowledge based on simple but radical ideas. Aspects of her work have won critical and scholarly attention and serves as important reference material for artists and collaborators within genomics, physics, law and medicine. Digitization is necessary for the preservation of this important documentation as they are deteriorating at a 15% rate. Lerman is developing a toolbox in partnership with Special Collections in which this digitized video are critical to the project.

### BUDGET

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<b>Outright Request</b>	313,753.44	<b>Cost Sharing</b>	34,485.40
<b>Matching Request</b>	0.00	<b>Total Budget</b>	348,238.84
<b>Total NEH</b>	313,753.44		

### GRANT ADMINISTRATOR

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## Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

### 1. Description of Project and its Significance

Liz Lerman, a choreographer, performer, writer, educator, and speaker, founded the Liz Lerman Dance Exchange in 1976. The company has produced over 100 innovative dance/theatre works and has toured throughout the United States and abroad. In a 40-year career, Lerman has built a body of work and knowledge based on some simple but radical ideas. Lerman was one of the first to recognize the importance of advocacy through her work, which has empowered senior adults to dance, as well as those who live with movement-impairing conditions. She has advocated that artists and the processes inherent in making art can benefit myriad spheres of thought and realms of action, reaching beyond the arts to society. Lerman has exerted important influence in the worlds of performance, arts-based community engagement, and cross-disciplinary collaboration.

Aspects of Lerman's work that have won critical and scholarly attention and have served as important reference points for artists include: dance-based work in senior adult settings that evolved into innovative forms of inclusionary casting and multi-generational ensemble performance; novel approaches in the use of spoken word and site-specific strategy; the widely documented *Shipyards Project* (1994-1996), which engaged hundreds of local citizens to reflect on the historic and controversial shipyard in Portsmouth, NH; the Critical Response Process, a four-step process for giving and getting feedback on any form of artistic works in progress, embraced by a variety of disciplines throughout the world; and collaborations into the fields of genomics, physics, law, and medicine, leading to stage works and such educational models as Wesleyan University's science/choreography website.

The University of Maryland Libraries (UMD Libraries) seeks to describe and digitize the 1,329 unique video media assets and 211 programs (approximately 1,000 pages) from the Liz Lerman Dance Exchange collection held by the Special Collections in Performing Arts (SCPA). The videos in the collection document all manner of activity as it pertains to Lerman's vision for dance: rehearsal process, footage of works in development, and performance documentation, as well as Critical Response Process exchanges, panel discussions, and interviews. Digitization is necessary for the preservation of this important documentation as they have displayed a deterioration rate of approximately 15% as measured in 2015.

The digitized videos and programs will be ingested into the UMD Digital Collections repository. The metadata will be freely searchable via the library catalog, and the repositories for digital collections and for finding aid; the files for the digitized text and streaming videos will be open to the public via UMD Digital Collections. All files will be provided directly to individual patrons upon request.

SCPA has a longstanding partnership with Liz Lerman and her LLC. At present, Lerman is developing a dance toolbox in which video will prove a key asset for communicating her philosophy, theory, and methods; digitized video content is essential for the success of the project and similar digital humanities projects that may grow out of making these recordings available. It is the overall goal of this project to facilitate much wider circulation of the video of Lerman's works and methods. Previous description and digitization efforts have led to higher use of this collection and having the additional video content digitized will enable the materials to be brought into the classroom at UMD by our faculty, to students in the southwest US taught by Lerman at Arizona State University, and into many other dance education classrooms.

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### 3. Narrative

#### Significance

The University of Maryland Libraries (UMD Libraries) seeks to describe and digitize the video media assets and related materials of the Liz Lerman Dance Exchange collection held by Special Collections in Performing Arts (SCPA). Spanning 1980 through 2004, the content of the videos represents the majority of Lerman's work as a performer, choreographer, company leader, and visionary.

Liz Lerman, a choreographer, performer, writer, educator, and speaker, founded the Liz Lerman Dance Exchange in 1976. The company has produced over 100 innovative dance/theatre works and has toured throughout the United States and abroad. Liz Lerman has perpetuated her ideas about dance through sustained activity as choreographer, educator, author, and speaker in such forums as university residencies and conference keynotes. Her 2011 book *Hiking the Horizontal*, which touched on memoir, philosophy, and method, extended her reach to an even broader audience. While her work as an author and speaker is significant in asserting the impact of her legacy, the videos of performance and process documentation in the Liz Lerman Dance Exchange official records at the University of Maryland (UMD) are equally important. Until now, however, the availability of material has been limited due to factors that will be elaborated upon throughout this application.

In a 40-year career, Lerman has built a body of work and knowledge based on some simple but radical ideas. Within her own creative work she has demonstrated that people of every age can have access to dance as means of expression and that nonfiction research offers a vital starting place for creating impactful works of art. Through the philosophy exhibited in her methods, she has proposed a realignment of the value hierarchies of the world to a horizontal spectrum that offers abundant value and change-making shifts in perspective. Lerman was one of the first to recognize the importance of advocacy through her work, which has empowered senior adults to dance, as well as those who live with movement-impairing conditions. She has advocated that artists and the processes inherent in making art can benefit many spheres of thought and realms of action, reaching beyond the arts to society at large. Lerman has exerted important influence in the worlds of performance, arts-based community engagement, and cross-disciplinary collaboration.

Aspects of Lerman's work that have won critical and scholarly attention and have served as important reference points for artists of multiple disciplines, genres, and generations include: dance-based work in senior adult settings that evolved into innovative forms of inclusionary casting and multi-generational ensemble; novel approaches in the use of spoken word and site-specific strategy; the widely documented *Shipyards Project* (1994-1996), which engaged hundreds of local citizens to reflect on the historic and controversial shipyard in Portsmouth, NH; the Critical Response Process, a four-step process for giving and receiving feedback on any form of artistic works in progress, embraced by myriad disciplines throughout the world; and collaborations into the fields of genomics, physics, law, and medicine, leading to stage works and such educational models as Wesleyan University's science/choreography website.

The videos in the SCPA collection document all manner of activity as it pertains to Lerman's vision for dance: rehearsal process, footage of works in development, and performance documentation, as well as Critical Response Process exchanges, panel discussions, and interviews. Though Lerman is an excellent author and speaker, one must witness Lerman's work in order to fully appreciate the ideas and concepts at work in contemplating so many aspects of

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the human experience. Indeed, the study of Lerman's work transcends dance, as her works contemplate a range of issues. Scholars of women's studies will find use in Lerman's works pertaining to gender and identity, as these issues inform much of her creativity as seen in *Songs and Poems of the Body: In the Text*, 1982. Her work on aging and with the elderly will prove of use to sociologists, including works like *Woman of the Clear Vision*, 1975 or *Memory Gardens*, 1976. The works she choreographed for her company's adjunct troupe of senior dancers, Dancers of The Third Age, are vital documents of this work. Historians will discover many useful primary sources for how artists interpreted and responded to historic events via these videos, especially in works such as *Russia: Footnotes to a History*, 1986, *Docudance: Reaganomics (No One Knows What the Numbers Mean)*, 1983, or the two *Atomic Priests* dances from 1987. Lerman devoted numerous works to issues of spirituality that theologians can analyze, such as *The Good Jew?* 1991 or *Ms. Galaxy and Her Three Raps with God*, 1977. Many of her works feature spoken text, then breaking a wall in dance performance, and those elements of Lerman's creativity will prove of interest to scholars of poetry and rhetoric. And her ten separate works in the *Hallelujah* series from 2000 through 2001 explore the gamut of human experience at the end of the prior millennium. The field of American studies can certainly make use of the themes and narratives captured in 40 years of dance works that critically respond to the surrounding world. Furthermore, other areas of dance scholarship, such as movement analysis and dance therapy, will find the performance and rehearsal footage as a great source for untapped research data. To study dance from any perspective is to study more than human movement and performance, and Lerman's work documents much of the contemporaneous major issues inherent in our cultural heritage.

To facilitate that experience, Lerman saw to the creation of the Liz Lerman Dance Exchange records. The collection presently spans over 175 linear feet in papers and contains over 2,000 video and audio items. Housed in SCPA, the repository collects, serves, and preserves performing arts materials that document the history of performance practice, instruction, and scholarship. The Liz Lerman Dance Exchange records are an ideal example of a collection of a locally-grown dance company that ascended to international recognition. SCPA's other dance collections include the records of national dance organizations, local companies, and scholars, and many dance collections held locally by the Library of Congress and George Washington University complement SCPA's dance holdings<sup>1</sup>. There is a long history of modern dance in DC and the city is known as a place for dance education. Each of the collections are models for their respective discipline, and each have served multiple communities towards a variety of research purposes.

The Liz Lerman Dance Exchange records are regularly consulted by a variety of research communities. Since 2006, Special Collections in Performing Arts has received 41 reference queries pertaining to the Liz Lerman Dance Exchange official records. The papers and videos were used externally by the Smithsonian Institution for an exhibition on local dance, three faculty research projects (including two books and a documentary film), and graduate students for research projects; and internally for a gallery exhibit at the Michelle Smith Performing Arts

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<sup>1</sup> SCPA holds the Bartenieff/Laban Institute of Movement Studies (LIMS), the American Dance Festival Association, and the Congress on Research in Dance. SCPA also collects the records of local dance companies, including Maryland Dance Theatre, Improvisations Unlimited, PearsonWidrig DanceTheater, The Studio Theatre records, and the Contemporary Dancers of Alexandria. Furthermore, SCPA holds the collections of prominent local and UMD-affiliated dance, as well as international, performers and scholars, such as Irmgard Bartenieff, Robert Ellis Dunn, Meriam Rosen, and Larry Warren.

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Library by a graduate student in UMD's iSchool. One of the students had studied videos that were digitized as part of a pilot project to test video digitization workflows and technological feasibility at Maryland. The company has also consulted the collection more than ten times to access photographs, production records, video, or other historic information. Lerman recently made use of numerous videos that were digitized as part of the pilot project for a digital humanities project she was developing at University of Maryland at Baltimore County. Earlier in 2010, she also consulted the official records for photographs and documents which appear in her 2011 monograph, *Hiking the Horizontal*. In 2012, a class of 25 students from UMD's iSchool also used the papers as a teaching and learning tool for gaining hands-on experience in archival appraisal (Appendix A: bibliography of works using this collection). Lastly, in July 2016, the company engaged two of UMD's graduate students in the School of Theatre, Dance, and Performance Studies to create large-format projections from visual resources in the collection for display at the 40<sup>th</sup> anniversary gala for Dance Exchange. It is our expectation that the use of this collection will significantly increase once the videos are made available upon digitization.

As SCPA makes greater strides in acquiring new consequential dance collections, the profile for this repository as a place for serious research into dance – artistically and historically – continues to rise. SCPA's primary clientele for this collection is the research community of UMD, but also that of the Big Ten Academic Alliance, and, in our role as a Land Grant institution, the general public interested in dance for scholarly purposes, or to witness Lerman's work. The most frequent users of these types of collections are graduate students from outside academic institutions. As academic users continue to acquire more knowledge of online archival description tools, they are conducting in-depth research into the performing arts. Consequently, we anticipate that as more materials are better described, and access is eased through digitization and expanded discovery avenues, we should observe increased usage from all sectors of our intended clientele, academic and public. This has been the case for the past ten years since SCPA began moving all finding aids online (via standard Encoded Archival Description) and reference queries steadily increased from approximately 200 per year to over 400 per year by 2015. With the enhanced description of the videos and programs from the Dance Exchange official records, we predict that use of the collection will increase considerably.

Due to the existing use, the anticipated use, and the international profile for the company, the Liz Lerman Dance Exchange videos are a priority collection for digitization. Our work in this area is emboldened by a digitization pilot UMD undertook with a sample of 100 video items from this collection, described in “History, Scope, Duration,” and by the collection finding aid. Furthermore, given that all archival institutions with holdings in video are racing the obsolescence of the playback equipment and the accelerating degradation of the carriers, we pursue this project with a sense of urgency to ensure that this rich resource of dance history and performance is not lost to future generations.

### History, Scope, Duration

Special Collections in Performing Arts (SCPA) at the University of Maryland (UMD) acquired the Liz Lerman Dance Exchange official records in 2004, and the original transfer of papers was processed over the next two years. Materials are arranged chronologically to reflect the evolution of Liz Lerman Dance Exchange as well as to allow for collection growth through accruals. When the relationship between the company and SCPA was first established, thanks in part to SCPA's place in UMD's Clarice Smith Performing Arts Center, the current curator was directly involved from the onset in the acquisition, transition, and subsequent archival processing of the collection. As such, this legacy knowledge and firsthand experience with the materials has

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proven valuable to the previous archival initiatives with the collection, including the recent video digitization pilot project and the earlier processing of the papers. The audio and video, though described minimally at the item level, were given very little preservation attention apart from storage and monitoring in a stable environment. This is no longer sufficient as the video assets digitized during the pilot project revealed evidence of accelerated degradation, explained in more detail below. The videos assets were originally stored at the Dance Exchange studio, a converted post office in Takoma Park, Maryland. Though an inspired and expansive dance studio and space for company offices, it was not conceived as a storage facility for an archival media collection, and consequently the environmental conditions were not adequate for the long-term storage of the assorted video carriers in the collection. Prior to shipping to UMD, some of the video assets were stored at a commercial storage facility (Iron Mountain) for approximately five years. Currently, the Dance Exchange video assets are housed in a research library on appropriate video storage shelving (a SpaceSaver product), standing upright per standards specified by the American Moving Image Association, in a climate-controlled environment.

A grant of \$15,000 awarded in 2005 from the National Endowment for the Arts supported the hiring of a project archivist to process and describe what was then 130 linear feet in papers. The result is the multi-level optimum finding aid (per Describing Archives: A Content Standard) available at: <http://hdl.handle.net/1903.1/1219>. Concurrently, the Dance Heritage Coalition provided a post-MFA intern to work 150 hours reviewing and describing the contents of the audio and video items included in the collection. The descriptive work by the intern provided very useful data that was disseminated via the finding aid, and absent this description, current staff would not be able to perform any reference research on that series in the collection. However, the data, and therefore discovery, will benefit from normalization by applying name and subject authorities, such as those maintained by the Library of Congress. It will also benefit by being expanded to include all performers, as well as proper and consistent work titles.

In 2014-2015, UMD initiated a digitization pilot consisting of 100 VHS cassettes (or 13% of the video items) using funding from the Robert Smith Fund for the Michelle Smith Performing Arts Library, as well as the appointment of technically capable staff to plan and execute the pilot. This pilot was part of a larger Libraries-wide initiative to prioritize the digitization of deteriorating audio, video, and film, and to establish workflows and metadata standards for video digitization in 2014-2015. Using the data created by the Dance Heritage Coalition intern, Liz Lerman and John Borstel, former Senior Advisor for the Humanities at Dance Exchange, recommended videos from the collection for conversion. Digitization for the Dance Exchange pilot project was contracted to a vendor as UMD does not have the necessary in-house personnel expertise and extensive equipment to complete the project. This project resulted in 98 digitized videos (two had been mislabeled and were actually duplicates). The streaming files were ingested into ShareStream, the Libraries' audiovisual streaming service, and the metadata linking to the file was ingested into the UMD Digital Collections repository (Appendix B: Sample Digital Object). The results of the pilot are available from UMD's Digital Collections (<http://digital.lib.umd.edu/>, search by "dance exchange"). The master files were sent to off-site backup on LTO-6 tape. The cost of digitization by a vendor was \$8,279.29. This pilot was a proof of concept for the first large video digitization project undertaken by the Libraries; unfortunately, the hours for existing staff were not tracked precisely to determine the internal cost of staff labor and the total cost of this pilot project.

Though staff were aware there would be some degradation of the original media, the vendor informed UMD that they experienced problems getting the media to play on their



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equipment (they had to try six different VHS players), and about 15% of the selected tapes had considerable audio distortion or loss in the audio track due to tape degradation. A video of clips showing inherent and degradation issues prepared for an article is available here:

[https://youtu.be/oDst7EdI\\_KY](https://youtu.be/oDst7EdI_KY). Knowing that the video assets were in danger of future greater loss, prompted this project to fully preserve what remains of the video assets.

The results of this pilot project were presented at the July 2015 International Council on Archives Section on University and Research Institution Archives (ICA-SUV) Audiovisual Archives conference; the paper was ingested into the Digital Repository at the University of Maryland (DRUM) and has received 89 downloads<sup>2</sup>. The project was expanded upon in a peer-reviewed multi-media article for the audiovisual issue of *Provenance: Journal of the Georgia Society of Archivists* (Volume 34 number 1), and was cited once and received 212 downloads<sup>3</sup>. The high incidence of downloads of both publications suggests that these publications have been useful for practitioners exploring medium- to large-scale video digitization for preservation efforts.

The proposed project seeks to enhance description for and digitize 1,329 video media, containing rehearsal footage and performances, and the 211 paper programs, approximately 1,000 pages, that correspond with the performances. These recordings and programs represent a majority of Liz Lerman's career with the Dance Exchange, and most of her major works are represented. The description and digitization portion of the grant will take approximately 18 months, with six additional months planned for outreach and programming for the two-year grant.

### Methodology and Standards

UMD Libraries determined that the earlier video digitization pilot was a success. As such, we will adhere to the same strategy, adjusted from 100 items to the larger scale project. The project will describe and digitize 1,329 video formats including 965 VHS, 34 VHS-C, 29 U-Matic, 25 U-MaticS, 101 8mmMP, 31 Betatape, 3 Betacam, 96 Betacam SP, 10 DVC cassettes, and 35 HI-8 media containing rehearsal footage, performances, interviews, Critical Response Process sessions, and panel discussions, as well as 211 programs (approximately 1,000 pages) that provide context to the recorded performances. This project will require two digitization vendors for the separate formats in order to complete the project in the allotted timeline and because UMD Libraries does not have the necessary personnel and equipment to perform video digitization in-house. The Manager, Digital Conversion and Media Reformatting (DCMR) will work with the vendors to create the Statements of Work and the Digital Projects Librarian will liaise with the vendors to ensure the projects are completed on time and to the correct specifications

Established imaging and OCR guidelines will be used in digitizing the programs by a vendor. These standards are in-line with FADGI 3 star guidelines for digitizing special collections document imaging

([http://www.digitizationguidelines.gov/guidelines/FADGI\\_Still\\_Image\\_Tech\\_Guidelines\\_2015-09-02\\_v4.pdf](http://www.digitizationguidelines.gov/guidelines/FADGI_Still_Image_Tech_Guidelines_2015-09-02_v4.pdf)) (Appendix C: Technical Digital Image Standards), and include .tif master files, and .jpg, compilation .pdf with embedded text, and .txt OCR derivative files (Appendix D: Program Digitization Quote).

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<sup>2</sup> <http://hdl.handle.net/1903/17141>

<sup>3</sup> <http://digitalcommons.kennesaw.edu/provenance/vol34/iss1/11/>



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Unlike established still imaging standards, there is not one file or metadata standard for digitizing video. UMD Libraries selected moving image files for preservation and access based on the hardware, software, and applications in use, which are in-line with best practices recommended by FADGI, peer institutions, and our vendor, and include uncompressed .mov master files and H.264 .mp4 derivative files (Appendix E: Technical Digital Video Standards). For the pilot, the vendor based the cost estimate on estimated tape durations, as there were few tapes where the duration was documented. In the pilot, half were estimated at 31-60 minutes, and the other half were estimated at 61-90 minutes. In reality, the tapes were nearly equally divided between the following duration categories: 0-30 minutes, 31-60 minutes, 61-90 minutes, and 90-120 minutes. The estimate used for this project will reflect this division (Appendix F: Video Digitization Quote)

Beginning in 2012, UMD used a standardized, homegrown metadata schema based on Dublin Core concepts to fit into the Fedora 2-based repository. Descriptive metadata for the pilot was created to these in-house standards because it was ingested into the older repository (Appendix B: Sample Digital Object). Item-level descriptive metadata for the video assets will use a subset of PBCore, and the image assets will use a subset of MODS/METS, which will be ingested into the Fedora 4-based repository that the Libraries are currently developing and began hosting some collections in early 2017. PBCore<sup>4</sup> is a metadata standard specific to audiovisual materials, and covers multiple aspects of AV metadata, including metadata about the source item, as well as each additional instance (e.g. preservation master, access copy, etc.). MODS<sup>5</sup> is an XML-based bibliographic description schema and METS<sup>6</sup> is an XML-based schema for encoding descriptive, administrative, and structural metadata, both developed by the Library of Congress. During the first year of the project the Head, Discovery and Metadata Services (DMS) will research additional metadata dictionaries and thesauri, such as from the Getty Art & Architecture Thesaurus and the Library of Congress Subject Headings, and map the pilot metadata to the PBCore standard. The Metadata Content Specialist will watch and enhance the descriptive metadata for the pilot project records, adding known names of performers, and other controlled vocabulary terms.

In planning for the pilot, the project team wanted to collect embedded metadata similar to that available in the audio Broadcast Wave File format (BWF) in an effort to be consistent among AV preservation masters in UMD's digital repositories. In working with the vendor, it was determined that the technology for embedding that metadata within .mov files is not currently possible. There were issues with including specific fields, either using the Extensible Metadata Platform (XMP)<sup>7</sup> or FFMPEG.<sup>8</sup> FFMPEG was an ideal option, but technologically was not feasible. The vendor found that embedding the desired metadata via FFMPEG rendered the file unplayable. In discussions with the vendor, it was revealed that any metadata the vendor had embedded using either method would disappear when opened in Adobe Premiere.<sup>9</sup> Additionally, the vendor's automation and ingest systems constrained the work, as working with FFMPEG required re-rendering the file, which created insurmountable storage issues due to file size.

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<sup>4</sup> <http://pbcore.org/>

<sup>5</sup> <https://www.loc.gov/standards/mods/>

<sup>6</sup> <http://www.loc.gov/standards/mets/>

<sup>7</sup> <http://www.adobe.com/products/xmp.html>

<sup>8</sup> <https://www.ffmpeg.org/about.html>

<sup>9</sup> Due to the University of Maryland's adoption of Adobe Suite, our quality control is performed using Adobe software.

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At the recommendation of the vendor, UMD instead received a PBCore file with metadata that will exist as a sidecar to the preservation master file. These PBCore sidecar files will serve as substitute for embedded metadata (Appendix G: Metadata Schema).

Upon receipt, the Digital Projects Librarian will run checksums to ensure the drives were not damaged in transit, and will execute automated file checks on 100% of the files to ensure that the vendor delivered the correct number of files and requested file formats. Image and text files will be moved to an in-house server, which will be backed up, and will be used for staging the ingest. Quality Control (QC) of video files is performed directly from the drive and the vendor's copy will act as a backup, due to space constraints, using a write-protector to ensure the files are not altered during QC. The student assistant will run QC Tools on video files to detect any image anomalies, and perform visual inspection on portions at the beginning, end, and mid-point of 25% of the files, randomly selected. The student will inspect video, image, and text files to ensure they meet the requirements asked for in the technical specifications of the statements of work using Adobe Premiere, Adobe PhotoShop, Adobe Acrobat, and a text editor. Sampled QC is employed because it is not feasible for staff to complete QC for 100% of the project in the time allotted by the vendor (30 days). QC sampling is used by UMD Libraries for all vendor-based digitization projects over 25 items.

Upon project deliverable approval, the Digital Projects Librarian will work with the Systems Librarian and IT Systems Analyst to archive the preservation files, and then the Digital Projects Librarian will ingest the derivative video files to the ShareStream streaming server. Upon ingest to the streaming server, the Head, Discovery and Metadata Services will refine and prepare the descriptive and technical metadata for ingest, and the Metadata Content Specialist will again watch and enhance the descriptive metadata, completing work similar to that done during the first year of the grant. Lastly, the Systems Librarian and the IT Systems Analyst will complete ingest into the digital collections repository, including a copy of the derivative video files, all the image and text files, and the metadata records. Once ingested into the Fedora-based digital collections repository, the metadata will be harvested via Open Archives Initiative-Protocol for Metadata Harvesting (OAI-PMH) into library catalog records, which will be available via OCLC WorldCat.

All of the videos and programs will also be linked in the container listing of the collection's multi-level optimum finding aid (per Describing Archives: A Content Standard) available at <http://hdl.handle.net/1903.1/1219>. The Curator for Special Collections in Performing Arts (SCPA) will lead the enhancement of the existing finding aid at the item-level description for the programs and video assets, and the series descriptions for the impacted sections of the finding aid. The project will add many name entries and subject entries, standardized in accordance with Library of Congress authorities, to increase access and discovery points. Lastly, as UMD is currently transitioning to the ArchivesSpace archives management platform, our ability to offer description in the latest version of EAD, as well as migrate to future versions or delivery standards, will be greatly improved. ArchivesSpace will enable UMD to automatically generate authority records in Encoded Archival Context—Corporate Bodies, Persons, and Families (EAC-CPF) broadening our dissemination of information pertaining to Lerman, the company, and its members.

### **Sustainability of Project Outcomes and Digital Content**

UMD Libraries is the steward of a vast collection of digitized and born-digital content. Large-scale and long-running digitization projects have produced over 100 TB of digital content, due to the Libraries' commitment to large-scale digitization, particularly to preserve and make

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accessible audiovisual collections. Outsourced digitization has grown substantially between FY2014 and FY2019 because the Libraries have focused on seeking funding from donors and grants to sustain digitization efforts. Much of the focus has been making the transition to digitizing more audiovisual media, necessary for preservation of the content. This has resulted in more than doubling the previous cumulative data storage for digitized collections over the past five years. UMD Libraries are also members of the Academic Preservation Trust (APTrust). Membership in APTrust has allowed Librarians in the Digital Programs and Initiatives (DPI) Department to experiment with expanded and hosted models for data management and digital preservation.

The Software Systems Development and Research Department (SSDR) are currently working to support the migration of UMD Digital Collections (<http://digital.lib.umd.edu/>) from Fedora 2 to Fedora 4 by building the repository, the interface for digital content creation and ingest, and the public interface through which end users will interact with the collections. SSDR has participated in community developer sprints to add Fedora 4 functionality. DPI began ingesting new content in 2017 and will continue in future years, and will begin to migrate content from the older repository in 2019. With the development of a more robust digital collections repository and digitization of new content types, like newspapers, the Libraries have made local modifications to an image and text viewer on the International Image Interoperable Framework (IIIF). The new repository will integrate with audiovisual streaming capability and developers will be evaluating products like Avalon.

Files will be digitally preserved in accordance with the UMD Libraries Digital Preservation Policy (<http://hdl.handle.net/1903/14745>) on a bit-level storage system. Preservation assets are copied to LTO-6 tape by UMD's central IT group. One copy is held in a UMD data center, and the other is stored in an offsite tape vault. All locations are physically secure. Fixity data is generated and stored at receipt of assets. Inventories of preservation assets and checksums are maintained locally by the Systems Librarian and the Manager, Digital Programs and Initiatives.

Digital preservation activities and workflows are continuously reviewed and improved for greater compliance with the NDSA recommended Levels of Digital Preservation<sup>10</sup>. Future digital preservation needs will be assessed along with the needs of other digital collections, as the Libraries may migrate to hosted, cloud-based, digital preservation services. The Libraries are considering the possibility of different preservation storage approaches for image- and text-based collections compared to audiovisual collections, based on the total storage, but is committed to providing this model, at a minimum.

UMD's finding aids are currently transitioning into ArchivesSpace, which, as a charter member of that collaborative community, will remain our standard for the foreseeable future. All scholarly communications that the investigators will create will be stored in the Digital Repository at Maryland (DRUM), built in DSpace. Similarly, all online exhibits are currently available in perpetuity and migrated into new platforms as they are adopted (current work is in HippoCMS). Collectively, these digital assets are redundantly backed up via Libraries storage and migrated to new storage solutions.

### Dissemination

Dance, much like theatre, must be viewed to fully appreciate the work. Yet once the performance ends, audiences are often already forgetting what it is that they just witnessed.

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<sup>10</sup> <http://www.digitalpreservation.gov:8081/ndsa/activities/levels.html>

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Performance documentation helps to capture most of that performance experience, and video is the appropriate dissemination model for dance. Scholars of dance, as well as the public, will be able to explore and appreciate the 40-year career of Liz Lerman through these video assets. The Michelle Smith Performing Arts Library does not take it lightly that UMD is a Land Grant institution, and as such serving the public is a core value. Therefore, the collection assets, as well as the expertise of the curators and librarians, are freely accessible.

It is our practice to adhere to an “educational use” interpretation of US Copyright Law for duplicating special collections materials for preservation and access to surrogate files. The digitized videos and programs will be ingested into the UMD Digital Collections Fedora4-based repository ([digital.lib.umd.edu](http://digital.lib.umd.edu)). The metadata, and digitized files for the programs and streaming video will be open to the public. The metadata will also be available through the Library catalog, as harvested records, and ArchivesSpace, the finding aid repository. The Libraries and the donor have a strong relationship that permits this level of access (Appendix H: Deed of Gift), and the Libraries are assuming some risk to making the materials publicly available because the company no longer has documentation pertaining to their use of selected music for performances. However, most music is not listed in the metadata (as it is not immediately identifiable), and that is not the purpose of placing the objects online. Making these recordings publicly available may lead to takedown copyright claims on certain recordings on the collection. In the event of this occurring, contact information will be included in the metadata for each recording. We will then negotiate with the claimant to preferably keep the recording public, or make the metadata public and restrict the access to the streaming recording to campus while providing external researchers with files upon request. Patrons that desire copies of files for personal research can request files for individual use through UMD’s existing policies, procedures, and affordable fee schedules (<http://www.lib.umd.edu/scpa/duplication>); files are delivered within 10 business days. Once digitized, it will be far easier, quicker, and affordable to provide digital surrogates for use by scholars. The SCPA curator will also add this resource to the LibGuides on special collections in dance at UMD.

The second year of the project will focus heavily on community outreach, events, and exhibits. Project staff, led by the Curator, SCPA, will promote the collection to the public through a variety of avenues. UMD Libraries Communications Office will prepare press releases and other formal and informal (i.e. direct emails, social media) communications to announce the new collections and services. The Michelle Smith Performing Arts Library (home to SCPA) and The Clarice Smith Performing Arts Center, will promote the collection via social media (i.e. Instagram, Facebook) to connect to wider audiences. The Curator, in conjunction with the Marketing Office of The Clarice, will promote the new means for accessing the collection through their national press contacts including National Public Radio, *The Washington Post*, and other press outlets, which is common practice for many of The Michelle Smith Library initiatives. This project will spark new opportunities to collaborate with the faculty of UMD’s School of Theatre, Dance, and Performance Studies to reach current and prospective students, as well as the national dance research community. As such, the videos will also be a feature of bibliographic instruction sessions given by the Curator and UMD’s Performing Arts Librarian to undergraduate and graduate performing arts students.

The Michelle Smith Library’s last gallery exhibition explored two of SCPA’s larger dance collections – the Bartenieff/Laban Institute for Movement Studies and the Irmgard Bartenieff personal papers. An online version of this exhibition is available from: <https://cms.lib.umd.edu/bartenieff>. Furthermore, in November 2017, SCPA hosted a symposium

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on historic movement analysis. Earlier in 2013, the library mounted the exhibition "At the Intersection of Dance and Maryland," which highlighted dance faculty and alumnae, including Lerman. In 2006, SCPA also curated a site-specific exhibition, "Liz Lerman Dance Exchange – The First 30 Years," for display at the anniversary gala, and then shown in the Main Reading Room of The Michelle Smith Library for three additional months. These outreach initiatives and programming events demonstrate the Libraries' serious commitment to promoting the dance collections to the public, while supporting new research in dance. SCPA's Curator and Digital Humanist in Residence, Dr. Susan Wiesner, will also collaborate an online exhibit for the history of Dance Exchange to provide an additional access point to the digitized materials.

It is the overall goal of the project to facilitate much wider circulation of the video record of Lerman's works and methods. SCPA has a longstanding partnership with Liz Lerman (and her LLC), who is currently undertaking numerous dance research projects. In the past, she has repurposed content from the collection for publication or to review earlier works. At the present, Lerman is developing a digital humanities project in the form of an online dance toolbox in which video will prove a key asset for communicating her philosophy, theory, and methods. Through the aforementioned outreach initiatives, UMD hopes that similar digital humanities projects that may also grow out of making these recordings available. Now that Lerman is holding a five-year faculty appointment at the Arizona State University, having the video content digitized will enable her to bring the material into the classroom not only at UMD by our faculty, but to students in the southwestern U.S., and into many other dance education classrooms.

To further disseminate this work, the co-investigators along with another colleague, have already presented on the pilot project at the 2015 International Council of Archives Section on University Research Institutions Meeting, and converted that presentation into a multi-media paper accepted by the peer-reviewed archives journal *Provenance*. As the co-investigators are faculty at UMD, and such work constitutes scholarship, they will devote requisite portions of their research time to composing a follow-up case study for another peer-reviewed archives journal, starting with *Digital Library Perspectives*. This new case study will elaborate on working with the partners, Liz Lerman, LLC and the Dance Exchange to collaborate on acquiring, describing, and preserving the collection materials over a decade, and how these efforts have increased discoverability and collection usage; the issues of video digitization at scale and the role of a pilot; and the intellectual property concerns. Currently, Novara is working with an archivist at Mississippi State University on proposing various means for interpreting digitized video of modern dance as a source for research data and subsequent computational analysis of performative events. The results of this collaboration will result in both presentations and an article for peer review. The Liz Lerman digitized video is one collection identified for this research project.

The project co-investigators will write and submit presentation proposals to archival professional organizations including the Mid-Atlantic Regional Archives Conference, the Society of American Archivists, and the Association of Moving Image Archivists, as well as the Dance Studies Association. The presentations will discuss the transition moving from the pilot project to the grant-funded project building on the lessons learned from the pilot; adding enhanced description to minimal metadata and collection promotion, while discussing the impact on collection usage; and managing a large collection of digitized video assets, the largest so far by the UMD Libraries.

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Work Plan

Preserving and Presenting the Past, Present, and Future of Dance History, 2019-2021, Year 1													
Tasks	Resource(s)	May-19	Jun-19	Jul-19	Aug-19	Sep-19	Oct-19	Nov-19	Dec-19	Jan-20	Feb-20	Mar-20	Apr-20
Digitization Preparation	Head, DMS, SCPA Curator, Student assistant	Access database export for video metadata; Head, Discovery and Metadata Services performs bulk cleanup; student adds fields as needed and prepare program metadata				Student pack/ship materials for digitization							
Digitization Contracts	Manager, DCMR, Digital Projects Librarian	Prepare and submit sole source to campus Procurement, MD Board of Public Works			Prepare vendors' SOW, DPL coordinate shipment to vendor								
Digitization	Vendors, Digital Projects Librarian						Vendor digitization, file delivery to UMD Libraries, DPL liaises with vendor					Ship originals to UMD	
Digitization Post-processing	Digital Projects Librarian, Student assistant											QC (2 months permits time for potential rework)	
Metadata Enhancement	Head, DMS, Metadata Content Specialist		Research metadata dictionaries/thesauri and terms for application		Perform metadata enhancement for video digitization pilot project records								
Scholarship	SCPA Curator, Digital Projects Librarian											Write and submit presentation proposal to Mid-Atlantic Regional Archives Conference Spring 2020	



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<b>Preserving and Presenting the Past, Present, and Future of Dance History, 2019-2021, Year 2</b>														
<b>Tasks</b>	<b>Resource(s)</b>	<b>May-20</b>	<b>Jun-20</b>	<b>Jul-20</b>	<b>Aug-20</b>	<b>Sep-20</b>	<b>Oct-20</b>	<b>Nov-20</b>	<b>Dec-20</b>	<b>Jan-21</b>	<b>Feb-21</b>	<b>Mar-21</b>	<b>Apr-21</b>	
<b>Digitization Post-processing</b>	Digital Projects Librarian, Systems Librarian, Student Assistant, IT staff	Ingest streaming files to ShareStream; Archive master files				Ingest to UMD Digital Collections								
<b>Metadata Enhancement</b>	Head, DMS, Metadata Content Specialist	Combine technical and descriptive metadata; perform metadata enhancement for video digital object records												
<b>Outreach, Programming</b>	SCPA, Curator, Digital Projects Librarian, Student assistant	Research interested communities			Work on press releases	Notify communities of resources	Event, exhibit planning			Event, exhibit execution				
<b>Scholarship</b>	SCPA Curator, Manager, DCMR, Digital Projects Librarian	Write and submit presentation proposal to Association of Moving Image Archivists 2020				Write and submit presentation proposal to Society of American Archivists 2020 Annual Meeting		Write and submit presentation proposal to Mid-Atlantic Regional Archives Conference Fall 2020		Write and submit case study article drafts for submission to Digital Library Perspectives	Write and submit articles or presentations to the Dance Studies Association (DSA)			
<b>Write and Send Report to NEH</b>	SCPA Curator, Manager, DCMR											Write and submit final report to NEH		

## Staff

As the curator for this collection, **Vincent Novara** will serve as one of two **Project Co-Investigators**. He works on ensuring the collection is described and stored according to contemporary archival standards, he ensures the safe transport of collection materials for digitization, stewards the donor and related parties, implements and leads outreach efforts, and will co-administer the grant budget and workflows. Novara has twelve years of curating experience, regularly stewards donors, oversees budgets, and delegates and manages projects. Since the beginning of the relationship with Liz Lerman and Dance Exchange, Novara has appraised and acquired the collection materials, define and implemented the processing program, and prioritized the preservation actions taken on the collection. Due to his experience with large archival projects, Novara has given ten workshops on project management in the archival workplace since 2008. Novara will spend 7.5% of his time per week on this project and will coordinate with the Head, Discovery and Metadata Services, Student Assistant, and Metadata Content Specialist on metadata creation and enhancement, direct the Student Assistant in preparing the materials for the vendor, lead the outreach planning and implementation efforts, and will work on presentations and other publications.

**Robin Pike** will be the other **Project Co-Investigator**. She has held the position of **Manager of Digital Conversion and Media Reformatting (DCMR)** at UMD Libraries since February 2012. In this role, she manages all digitization and conversion initiatives across the University's seven libraries. Pike manages contracts and acts as project manager for all large-scale and vendor-based digitization within the Libraries. Beginning in fiscal year 2016, the Libraries have digitized approximately \$200,000 per year via vendors, including books in multiple languages, newspapers in print and microfilm, archival collections in documents and microfilm, photographs, audio reels, various video formats, and film. Pike supervises librarians and student workers who perform metadata creation, quality control work, and file management processes for these projects, and other larger digitization grant projects. Pike will contribute 5% of her time on the project and will provide oversight for all project activities in coordination with Co-Investigator Mr. Vincent Novara. Pike will also coordinate the vendor contracts and Statement of Works, supervise the Digital Projects Librarian, Rebecca Wack, and work on presentations and other publications surrounding the project.

**Bria Parker** has worked as the **Head, Discovery and Metadata Services (DMS)** in the UMD Libraries since 2014, in metadata positions since 2010, and in cataloging from 2004-2008. She has extensive experience with creating and transforming metadata, for all of UMD Libraries' digital collections. Parker will research and set standards for metadata enhancement to be performed by the Metadata Content Specialist, review his work, and manage metadata creation performed by the student assistant. She will transform and prepare metadata records for use by the vendor and for ingest into the UMD Digital Collections repository. Parker will contribute 2.5% of her time over the duration of the project, with her work concentrated during the first six months of each project year.

**Rebecca Wack, Digital Projects Librarian**, was hired in January 2017 to be the project manager on the Historic Maryland Newspapers Project (HMNP), a project funded by the National Digital Newspaper Program by the National Endowment for the Humanities, with a history of digitization project management. As the third phase of the HMNP concludes, Wack has progressed to managing vendor-based audiovisual digitization projects, managing other grant-based digitization projects, and communicating between project staff to ensure staff meet project milestones. Wack will coordinate between the Metadata Content Specialist and UMD

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Libraries project staff to ensure enhanced metadata for the pilot project and for the rest of the project are delivered on time and to standards set by the Head, Discovery and Metadata Services. She will liaise with the vendors. After deliverables are received from the vendors, Wack will perform automated file checks and manage the quality control process performed by student assistant. After the files are approved, she will set up an automated ingest process to the streaming server, route the metadata to the Head, Discovery and Metadata Services for additional cleanup before final ingest, and work with IT staff to archive the files. Wack will also assist the SCPA Curator with compiling interested research communities, outreach to those communities, and planning events and exhibits. Wack will dedicate 20% of her time over the duration of the project.

The **Metadata Content Specialist, John Borstel** is a member from the Liz Lerman, LLC staff, familiar with the performances, performers, and an expert in the performance styles. As stated above, this collection features minimal metadata that needs to be optimized by a subject expert to increase searchability by researchers. Borstel will be hired as a consultant, and work with the Head, Discovery and Metadata Services on determining additional terms for inclusion. He will then be trained in how to enhance the records. The Digital Projects Librarian will supervise the progress of his work and ensure the Head, Discovery and Metadata Services receives files for transformation and ingest into UMD Digital Collections. The Metadata Content Specialist will dedicate 375 hours over 7 months during the two years of the project.

The project **Student Assistant** will perform metadata creation of the programs and initial metadata enhancement for the videos in preparation for digitization. The student assistant will also pack and prepare the collection materials for shipment to the vendors. Under direction of the Digital Projects Librarian, upon receipt of vendor deliverables, the student assistant will perform 25% of quality control in 30 days, per the agreement with the vendors. The assistant will also assist with outreach and planning the event and exhibit, under direction of the SCPA Curator. The student will work 320 hours in each year of the grant.

**Systems Librarian Joshua Westgard** manages the ingest and archiving processes for UMD Digital Collections. **IT Systems Analyst Brandon Eldred** will support the server infrastructure during digitization-post-processing, and will assist with ingesting and archiving files. These personnel will perform short-lived duties to support the overall project.

#### 4. History of Awards

Project	Source of funding	Date of award	Amount
<b>Liz Lerman Dance Exchange Archives</b>	National Endowment for the Arts	Apr. 2005	\$15,000.00
<b>Liz Lerman Dance Exchange Video Digitization Pilot</b>	Robert Smith for the Performing Arts Library Foundation Account	Aug. 2014	\$8,279.29

## 5. Project Deliverables

This project will produce:

- Item-level metadata and digitization/preservation for:
  - 211 programs, approximately 1,000 pages
  - 1,329 video formats, (965 VHS, 34 VHS-C, 29 U-Matic, 25 U-MaticS, 101 8mmMP, 31 Betatape, 3 Betacam, 96 Betacam SP, 10 DVC cassettes, and 35 HI-8 media), estimated 1,660 moving image hours (unknown duration, estimate based on pilot project)
- Enhanced metadata description for:
  - 1,427 moving image digital objects
- 1 enhanced finding aid with links to 1,638 digital objects
- Catalog records for 1,638 digital objects
- At least 1 online exhibit
- At least 2 scholarly presentations
- At least 1 scholarly article

## 6. List of Participants

- Borstel, John, Liz Lerman, LLC
- Bradley, Karen Kohn, Emerita, UMD, School of Theatre, Dance, and Performance Studies
- Chappel, Rebekah, University of Iowa
- Donohue, Erin, Liz Lerman, LLC
- Eldred, Brandon, UMD Libraries
- Lerman, Liz, Liz Lerman, LLC
- Novara, Vincent, UMD Libraries
- Parker, Bria, UMD Libraries
- Pike, Robin, UMD Libraries
- Wack, Rebecca, UMD Libraries
- Westgard, Joshua, UMD Libraries



## 7a. Budget



# Budget Form

OMB No 3136-0134  
Expires 6/30/2018

Applicant Institution: *University of Maryland Libraries*

Project Co-Directors: *Vincent Novara and Robin Pike*

Project Grant Period: *05/01/2019 through 04/30/2021*

[click for Budget Instructions](#)

	Computational Details/Notes	(effort)	Year 1 05/01/2019- 04/30/2020	(effort)	Year 2 05/01/2020- 04/30/2021	Project Total
<b>1. Salaries &amp; Wages</b>						<b>\$58,345.29</b>
Vincent Novara, Project Co-Director, SCPA Curator	Year 1: 2019 salary (81,029.18); Year 2: 2019 salary + 1.5% COLA (82,244.62)	7.5%	\$6,077.19	7.5%	\$6,168.35	\$12,245.54
Robin Pike, Project Co-Director, Manager, DCMR	Year 1: 2019 salary (71,769.80); Year 2: 2019 salary + 1.5% COLA (72,846.35)	5%	\$3,588.49	5%	\$3,642.32	\$7,230.81
Bria Parker, Head, Discovery and Metadata Services	Year 1: 2019 salary (65,856.30); Year 2: 2019 salary + 1.5% COLA (66,844.14)	2.5%	\$1,646.41	2.5%	\$1,671.10	\$3,317.51
Rebecca Wack, Digital Projects Librarian	Year 1: 2019 salary (60,690); Year 2: 2019 salary + 1.5% COLA (61,600.35)	20%	\$12,138.00	20%	\$12,320.07	\$24,458.07

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Joshua Westgard, Systems Librarian	Year 2: 2019 salary (69,411) + 1.5% COLA (70,452.17)	0%	\$0.00	2.5%	\$1,761.30	\$1,761.30
Brandon Eldred, IT Systems Analyst	Year 2: 2019 salary (77,717.46) + 1.5% COLA (78,882.21)	0%	\$0.00	2.5%	\$1,972.06	\$1,972.06
Student Assistant	\$11.50/hour, Year 1 320 hours; Year 2 320 hours	100%	\$3,680.00	100%	\$3,680.00	\$7,360.00
<b>2. Fringe Benefits</b>						<b>\$15,295.60</b>
Vincent Novara, Project Co-Director	(b) (6) of funded portion of salary	(b) (6)	(b) (6)	(b) (6)	(b) (6)	(b) (6)
Robin Pike, Project Co-Director	(b) (6) of funded portion of salary	(b) (6)	(b) (6)	(b) (6)	(b) (6)	(b) (6)
Bria Parker, Metadata Librarian	(b) (6) of funded portion of salary	(b) (6)	(b) (6)	(b) (6)	(b) (6)	(b) (6)
Rebecca Wack, Digital Projects Librarian	(b) (6) of funded portion of salary	(b) (6)	(b) (6)	(b) (6)	(b) (6)	(b) (6)
Joshua Westgard, Systems Librarian	(b) (6) of funded portion of salary	(b) (6)	(b) (6)	(b) (6)	(b) (6)	(b) (6)
Brandon Eldred, IT Systems Analyst	(b) (6) of funded portion of salary	(b) (6)	(b) (6)	(b) (6)	(b) (6)	(b) (6)
Student Assistant	NA	0%	\$0.00	0%	\$0.00	\$0.00
<b>3. Consultant Fees</b>						<b>\$7,500.00</b>
Metadata Content Specialist	\$20/hour, Year 1: 60 hours; Year 2: 315 hours	100%	\$1,200.00	100%	\$6,300.00	\$7,500.00
<b>4. Travel</b>						<b>\$0.00</b>
<b>5. Supplies &amp; Materials</b>						<b>\$76,312.67</b>
Hard drives	For vendor deliverables, \$125/ 4TB drive each, 49 drives		\$6,125.00		\$0.00	\$6,125.00

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Digital storage	214TB preservation, 22TB mezzanine, 15TB streaming		\$70,187.67		\$0.00	\$70,187.67
<b>6. Services</b>						<b>\$92,180.02</b>
Digital Solutions Digitization	digitizing approx 1,000 pages, under 11"x14"		\$1,006.20		\$0.00	\$1,006.20
George Blood Audio, Video, Film Digitization	digitizing 1,329 video media		\$90,063.82		\$0.00	\$90,063.82
Shipping/Handling	est. \$15/box one way (\$30 two way), 37 boxes		\$1,110.00		\$0.00	\$1,110.00
<b>7. Other Costs</b>						<b>\$0.00</b>
<b>8. Total Direct Costs</b>	<b>Per Year</b>		<b>\$203,857.81</b>		<b>\$45,775.77</b>	<b>\$249,633.58</b>
<b>9. Total Indirect Costs</b>						<b>\$98,605.26</b>
Indirect Cost Calculation:	<b>Per Year</b>	39.5%	\$80,523.83	39.5%	\$18,081.43	\$98,605.26
a. Rate: 39.5% of direct cost per year						
b. Federal Agency: DHHS						
c. Date of Agreement: 03/16/2018						
<b>10. Total Project Costs</b>	(Direct and Indirect costs for entire project)					<b>\$348,238.84</b>
<b>11. Project Funding</b>	<b>a. Requested from NEH</b>				Outright:	\$313,753.44
					Federal Matching Funds:	\$0.00
					<b>TOTAL REQUESTED FROM NEH:</b>	<b>\$313,753.44</b>
	<b>b. Cost Sharing</b>				Applicant's Contributions:	\$34,485.40
					Third-Party Contributions:	\$0.00
					Project Income:	\$0.00

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	Other Federal Agencies:	\$0.00
	<b>TOTAL COST SHARING:</b>	<b>\$34,485.40</b>
<b>12. Total Project Funding</b>		<b>\$348,238.84</b>

## 7b. Budget Narrative

### 1a. Salaries and Wages, Senior Personnel

**\$24,458.07**

The Digital Projects Librarian, Rebecca Wack, at 20% of her annual salary of two years of the project (\$24,458.07) will manage the logistics of this digitization grant, liaise with the vendors, and coordinate between the Metadata Content Specialist and UMD Libraries project staff to ensure enhanced metadata for the pilot project and for the rest of the project are delivered on time for the ingest to standards set by the Head, Discovery and Metadata Services. After deliverables are received from the vendors, Wack will perform automated file checks and manage the quality control process performed by student assistant. After the files are approved, she will set up an automated ingest process to the streaming server, route the metadata to the Head, Discovery and Metadata Services and Metadata Content Specialist for additional cleanup before final ingest, and work with the Systems Librarian and IT Systems Analyst to archive and ingest the files. Wack will also assist the SCPA Curator with compiling interested research communities, outreach to those communities, and planning events and exhibits. Her salary is based on UMD FY19 rates, with a 1.5% increase for FY20.

### 1b. Salaries and Wages, Assistants

**\$7,360.00**

One Student Assistant position (10-20 hours/week) is required to work 320 hours during each year of this project, for two years (\$7,360). The Student Assistant will assist the Head, Discovery and Metadata Services with metadata creation and refining, will assist the Digital Projects Librarian with performing quality control on the digital deliverables, and will assist the Curator, Special Collections in Performing Arts (SCPA) with planning and executing the outreach activities and events. The Student Assistant will also pack the collection for delivery to the vendor and unpack the collection upon its return. The position will report to the Digital Projects Librarian.

### 2. Fringe Benefits

**\$7,337.42**

Fringe benefits are budgeted at a median rate of (b) (6) on personnel salaries. Benefits include retirement, worker's compensation, health, life, and dental insurance, termination, and Medicare. Actual rates will be charged to the grant based on each individual's benefit selection. Fringe benefits for project staff salaries paid by cost share are included in cost share.

### 3. Consultant Fees

**\$7,500.00**

Working with the Head, Discovery and Metadata Services, the Metadata Content Specialist, John Borstel, will enhance the metadata for the 1,427 video assets at \$20/hour, estimated to take 375 hours (\$7,500). He will work on enhancing the records for the pilot in year one, and the assets digitized during year one in year two.

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### 4. Travel Costs

**\$0.00**

### 5. Supplies and Materials

**\$76,312.67**

Digitization deliverables will be delivered to UMD Libraries on hard drives that the project will supply to the vendor. Support is requested to purchase 49 4TB hard drives for this purpose at \$125/drive (\$6,125). The Libraries will contribute the 10 additional 4TB hard drives and 1 1TB hard drive needed to transport project deliverables (purchased for transporting previous projects).

UMD Libraries will need to make an initial investment in additional archival storage and storage for the deliverables. Support is requested to purchase 214TB archival storage (uncompressed .mov and .tif files), 22TB for mezzanine storage (near-line storage of the .mp4 files), and 15TB for streaming or online storage (down-sampled .mp4 files for optimized online streaming, and .jpg and .txt storage) (\$70,187.67). UMD Libraries will assume the responsibility of all future migration costs for this collection.

### 6. Services

**\$92,180.02**

Because UMD Libraries outsources more than \$5,000 Lyrasis Digitization Collaborative vendors annually, the Manager, DCMR pursues annual sole source agreements with Lyrasis to ensure the lower digitization rates of the vendors participating in the Collaborative instead of separate competitive bid contracts for separate vendors to digitize each format. The advantages of using vendors in the Collaborative include: Lyrasis members receive a 10% discount on the regular, competitive, established vendor prices; by grouping projects under one agreement, UMD Libraries has received bulk-discounts for sufficient mass-digitization; members receive standard Statement of Work documents that can be modified to meet requirements of specific projects, and meet national standards for digitization for preservation; and staff time is spent working on one agreement and shepherding it through the university Procurement Office and the Maryland State of Public Works for approval. The vendors participating in the Lyrasis Digitization Collaborative have prices that are competitive within the market. The Manager, DCMR and the Head, Discovery and Metadata Services have worked with vendors to enhance the standard Statements of Work to provide customized technical and preservation metadata files that are stored in the digital collections repository. UMD Libraries has used this process for digitization in the 2015-2016 and 2016-2017 fiscal years, saving at least three months of staff time each time a sole source is pursued over a competitive bid.

The vendor that will be used for paper program digitization is Digital Solutions, a division of the HF Group (\$1,006.20) (Appendix D: Program Digitization Quote). UMD Libraries has used Digital Solutions for similar archival manuscript digitization projects, mixing single sheet and bound items, in 2015-2017. The quote received for the 2016 application is still effective.

George Blood Audio, Video (GBAV) will be used to digitize the video media (\$90,063.82) (Appendix F: Video Digitization Quote). UMD Libraries used GBAV for the pilot project digitization and other video digitization projects in 2015-2017. GBAV is known for being able to digitize media with higher rates of degradation, having many different brands of the similar playback equipment, which results in the most successful playback of legacy media, and can digitize all of the formats in the collection. The company has included an additional 15% discount on top of the 10% Lyrasis member discount for the project's bulk rate, at a total cost savings of \$30,021.27 over the company's normal rates. The quote received for the 2016 application is still effective.

Shipping and handling to and from the digitization vendors is estimated at \$15/box for a one-way shipment (\$1,110.00)



## Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

<b>7. Other Costs</b>	<b>\$0.00</b>
<b>8. Total Direct Costs</b>	<b>\$249,633.58</b>
<b>9. Indirect Costs</b>	<b>\$98,605.26</b>
<b>10. Total Project Costs</b>	<b>\$348,238.84</b>
<b>11. Project Funding</b>	<b>\$348,238.84</b>
<b>11.a. Requested from NEH</b>	<b>\$313,753.44</b>
<b>11.b. Cost sharing</b>	<b>\$34,485.40</b>

Salaries are based on UMD FY19 rates, with a 1.5% increase for FY20.

Project Co-Investigator Vincent Novara at 7.5% of his annual salary over two years of the grant (\$12,245.54) will coordinate with the Head, Discovery and Metadata Services, Student Assistant, and Metadata Content Specialist on metadata creation and enhancement, direct the Student Assistant in preparing the materials for the vendor, coordinate with the Digital Projects Librarian to deliver the materials to the vendor, lead the outreach planning and implementation efforts, and will work on presentations and other publications.

Project Co-Investigator Robin Pike at 5% of her annual salary over two years of the project (\$7,230.81) will provide oversight for all project activities in coordination with Co-Investigator Novara. Pike will also coordinate the vendor contracts and Statement of Works, supervise the Digital Projects Librarian, and work on presentations and other publications surrounding the project.

Head, Discovery and Metadata Services Bria Parker at 2.5% of her annual salary over two years of the grant (\$3,317.51) will transform and prepare metadata for the vendor and for the digital repository, and research and set standards for post-digitization metadata enhancement. Parker will train and work closely with the Metadata Content Specialist.

Systems Librarian Joshua Westgard at 2.5% of his annual salary during the second year of the grant (\$1,761.30) will set up and monitor the file archiving and file and metadata ingest processes to the digital collections repository.

IT Systems Analyst Brandon Eldred at 2.5% of his annual salary during the second year of the grant (\$1,972.06) will support the server infrastructure during digitization-post-processing, and will assist with ingesting and archiving files.

Fringe benefits are budgeted at a median rate of (b) (6) on personnel salaries. Benefits include retirement, worker's compensation, health, life, and dental insurance, termination, and Medicare. Actual rates will be charged to the grant based on each individual's benefit selection. Fringe benefits for the above project staff salaries paid by cost share total \$7,958.16.

## Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

**7. Other Costs** **\$0.00**

**8. Total Direct Costs** **\$249,633.58**

**9. Indirect Costs** **\$98,605.26**

Facilities and Administrative costs for on-campus “Other Sponsored Activities” in the State of Maryland are assessed at a rate of 39.5% of Modified Total Direct Costs (MTDC). MTDC is direct costs less tuition and student support costs, equipment over \$5,000, computers over, rental/maintenance of off-site activities, and subawards in excess of \$25,000. See appendix L.

**10. Total Project Costs** **\$348,238.84**

**11. Project Funding** **\$348,238.84**

**11.a. Requested from NEH** **\$313,753.44**

**11.b. Cost sharing** **\$34,485.40**

Salaries are based on UMD FY19 rates, with a 1.5% increase for FY20.

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**12. Total Project Funding** **\$348,238.84**

## 8. Appendices

### Appendix A: Bibliography

#### Monographs

- Galison, Peter. "Building Crashing Thinking." Currently in preparation.
  - The author has indicated that the video for Lerman's Atomic Priests is being used as research material for this upcoming monograph.
- Lerman, Liz. *Hiking the Horizontal*. Wesleyan University Press, 2015.
  - Lerman made use of photographs and her own papers when authoring this work.
- Rossen, Rebecca. *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*. New York, NY: Oxford University Press, 2014.
  - The author used photographs and videos from the collection for this work.

#### Exhibits

- "12 Years That Shook and Shaped Washington DC: 1963-1975." Anacostia Community Museum, Smithsonian Institution. 14 December 2015 through 23 October 2016.
  - The curator selected two photographs from the Liz Lerman Dance Exchange official records to display in this exhibit.
- "At the Intersection of Dance and Maryland," Michelle Smith Performing Arts Library, University of Maryland. 9 May 2013 through 23 December 2013.
  - An exhibition curated as an Independent Study by Sarah Y. Lindblom, a UMD iSchool student in the Archives Tract. Novara, co-investigator, served as the faculty advisor for this project. One vitrine and one 2' x 4' wall graphic was devoted to Lerman, an alumna.

#### Films

- Galison, Peter and Robert Moss. *Containment*. ro\*co films international, 2015. (More information available from: <http://containmentmovie.com/>, last accessed 7 July 2016.)
  - The filmmakers used Lerman's "Atomic Priests" as research material for this documentary.

## Appendix B: Sample Digital Object

digital.lib.umd.edu/video?autostart=true&pid=umd:683099

UNIVERSITY OF MARYLAND LIBRARIES DIGITAL COLLECTIONS

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Go ADVANCED SEARCH

### Portsmouth Pages, December 1, 1995

1995-12-01 · 0:31:16 hh:mm:ss · [Jump to full details](#) · [Request from Special Collections](#)

To cite or link to this item, use this identifier:  
<http://hdl.handle.net/1903.1/32872>

**Summary:** Midway in the two year Portsmouth Naval Shipyard project this stage work was made reflecting on the history of the Shipyard and including workers among the performers and storytellers.

**Creator:** Liz Lerman Dance Exchange

**Century:** 1901-2000

**ArchivesUM location:** Liz Lerman Dance Exchange Archives

- item 15
- box 14
- series Series 7: Media, circa 1980-2007

**Repository:** [Special Collections in Performing Arts](#)

**Browse terms:** [Performing Arts, Music](#)

**Collection:** [Digital Collections](#)

*Access is restricted to patrons at the University of Maryland*

Need help connecting from off-campus?

This is a project of [Digital Programs and Initiatives](#) > [University Libraries](#) > [University of Maryland](#)

[Ask a Question or Leave a Comment](#) | [Copyright Information](#)

## Appendix C: Technical Digital Image Standards

Adhere to at least FADGI 3 Star Special Collections Document Imaging Guidelines:

- 24bit color, 300-400ppi, depending size and text size of original
- 3% or less skew
- .TIFF master file format
- .JPG (medium resolution), .PDF (compilation), .txt OCR derivative file formats
- Crop to gutter and approximately ¼” around the border
- Capture one page as one image, unless otherwise specified

Selections from “Lyrasis Digitization Collaborative Procedures: Digital Conversion Solutions (DCS)–Archival Materials” (“Digital Conversion Solutions” is now “Digital Solutions” but they have not changed their procedures document.)

### 5. Digitization

Once materials are received, each item is inspected for possible factors that impact its scanning ability. You will be contacted if there are questions.

#### Digitization parameters:

- 4 formats for deliverables:
  - Tiff
  - JP2 (highest level lossy)
  - PDF w/ OCR
  - OCR to text for printed materials (can be provided for photographs/manuscripts upon request)
- 24- bit color output (bitonal/grayscale can be provided instead upon request)
- Highest native dpi (300-600 dpi) achievable based on physical size of item and digitization equipment capabilities

#### File Naming/Directories and subdirectories

- Directories and subdirectories:
  - Boxed loose items, per order container (box) one directory and up to 10 additional subdirectories at clearly identifiable separation points

# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

- Per newspaper, one directory and up to 12 additional subdirectories (per week or month) per client designation
- There is an additional cost per additional subdirectory.
- Cropping:
  - If you have items that have content all the way to the edge (yearbooks with images that go to the edge) or have very small margins, the standard is to crop to the page edge or slightly inside. Cropping outside causes some inclusion of the adjacent pages which can be problematic. IF you want them to drop slightly outside the page, you can select that option via the profile form. Contact Laurie Arp to see examples of each option.
- Files/File naming
  - By default, the project will employ standard file naming using sequential standards. This includes one main project folder per order.
  - By default the file names will be the title of the item provided with an underscore and a four digit number. Example: civilwarletter\_001.tif
  - There are additional costs for complex file naming (i.e. non sequential or data capture)
  - Notes: DCS uses Code 39 barcodes for creating file naming. This barcode format is restricted to the following valid characters:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z - \$ % .  
0 1 2 3 4 5 6 7 8 9 [Space]

Please note that folder or file names cannot begin or end with any of the following  
- \$ % . [Space]

Please put an underscore at the end of your file name before the leading zeros. Please see the following examples.

Naming sent as:  
The\_Cat\_In\_The\_Hat

The folder will be named:  
CAT IN THE HAT

The files will be named:  
CAT IN THE HAT\_0001.TIF  
CAT IN THE HAT\_0002.TIF  
CAT IN THE HAT\_0003.TIF

Naming sent as:  
Smith.John.

The folder will be named  
SMITH.JOHN



## Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

The files will be named

SMITH.JOHN.\_0001.TIF

SMITH.JOHN.\_0002.TIF

SMITH.JOHN.\_0003.TIF

Naming sent as:

115478

The folder will be named

115478

The files will be named

115478\_0001.TIF

115478\_0002.TIF

115478\_0003.TIF

- Special handling
  - There are additional charges for special handling, which may include additional prep, complex file naming (i.e. non-sequential or data capture) handling of fold outs, digitizing of odd shaped or sized items, panoramic photos, x-rays, onion skin paper, items in Mylar, etc or management of overly fragile documents, etc. Hourly rate is billed in 15 minute increments.

### 6. Review

Once materials are scanned, LYRASIS staff will notify you that materials are being returned along with the digital images. Libraries should review originals and images closely especially following the initial shipment so expectations can be set early. Potential areas of review: missing pages, pages in correct order, and image quality. Requests for rescanning or revision must be made within 45 days. DCS only maintains digital copies for 90 days.

Please contact us with any questions or concerns.

#### **LYRASIS Contact:**

Laurie Gemmill Arp, Digitization Program Manager  
1438 W. Peachtree St, NW, Suite 200, Atlanta, GA 30309  
[laurie.arp@lyrasis.org](mailto:laurie.arp@lyrasis.org); 800.999.8558 x2908





## Appendix E: Technical Digital Video Standards

Video Technical Specifications (excerpt from larger SOW):

- Add/record 2 seconds of silence or black screen
- Digitize in one playback when possible, start from beginning again if have to run again.
  - Edit together to provide one sub-master recording when unable to capture in one playback.

File	Container	Extension	Resolution	Bitdepth	Chroma Subsampling	Frame Rate	Timecode	Audio Channels	Audio
<b>Master</b>	Uncompressed Quicktime File Format	.mov	Native	10bit	4:2:2	Native	Native, midnight start	Original	PCM, 48kHz, 16bit
<b>Streaming</b>	MPEG-4, H.264	.mp4	Native	8-bit	4:2:2	Native	Native, midnight start	Original	AAC, 48 kHz, 256kbps

- Mono or stereo, according to original
- Derivatives:
  - Stereo, according to original
  - Mono, to play in both channels
- Flat recording of Master
- .mp4 data rate 3.0
- Please export and deliver technical metadata files for video, including the standard technical metadata export spreadsheet, as well as a PBCore file.

## Appendix F: Video Digitization Quote



George Blood **Audio**  
George Blood **Video**

*Video Digitization  
and Preservation Proposal  
prepared for—*



*Robin C. Pike  
Manager, Digital Conversion and Media Reformatting*

*Digital Systems and Stewardship  
B0225 McKeldin Library  
University of Maryland  
College Park, MD 20742  
(301) 314-0184  
[rpik@umd.edu](mailto:rpik@umd.edu)*

*Proposal # 2016285  
20180629 (refreshed)*



*A Division of George Blood, L.P.*

# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

## Our Unique Qualifications

### *Experience*

**George Blood, L.P.** is a leading provider of audio and moving image preservation digitization. At our studios in Philadelphia we receive archival recordings from around the country. For more than thirty years we have provided audio recording services, new recordings, climate-controlled storage, and reformatting to such institutions as The Philadelphia Orchestra, the Boston Symphony, the Boston Public Library, the Museum of Jewish Heritage, the North Carolina School of the Arts, the Curtis Institute of Music, the Church of Latter-day Saints, the University of California at Santa Barbara, Pacifica Radio Archives, Dallas Museum of Art, and Columbia University Libraries.<sup>1</sup>

### *Quality and Care*

**George Blood, L.P.** recovers, digitizes, and transcodes many types of historic, obsolete, and damaged media, including virtually all analog formats, as well as early and current digital formats – from 2” quadruplex video and cylinders to born-digital formats. Our on-site storage facility provides climate-controlled storage for collections, whether for long-term care or for the duration of a digitization project.

**George Blood, L.P.** is committed to preserving humankind’s media heritage with a devoted and well-trained staff. We handle and process collections with the utmost care to maintain the original condition of client materials. With years of experience, we are known for our expertise in handling and reformatting unique collections, including oral histories, musical performances, and broadcast archives.

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

**George Blood, L.P. expects zero returns and zero rework of our delivered files.** We achieve this in several ways. Wherever possible our project management database automates functions such as item tracking, packing lists, naming (limiting human data entry errors) and the creation of derivatives. Every file on the delivery medium is opened and auditioned on a different computer to assure readability by the end user. All files are checked at their beginning and end for completeness and spot-checked throughout to assure consistency.<sup>2</sup> Our QC process includes validation of all file names and contents against cataloging data supplied by the client, and proofreading of all embedded metadata.

When preparing files (preservation master files, MP3s, support documents) for delivery, every file receives a checksum (MD5, SHA-1, etc.) while on our storage. After the files are copied to the delivery medium, the checksum is verified, and included so you can verify the checksum, assuring the files you receive match the files we created. Your systems then contain the checksums to use for future validation of authenticity. We do this at no additional charge.

<sup>1</sup> A more complete list of references, with contact information is included later in this proposal.

<sup>2</sup> 100% quality assurance requires listening to/viewing 100% of the deliverables, and this is nearly always cost-prohibitive—our QC is designed to be “statistically significant” with regards to the quantity checked.

# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

## i. Project Description

*Background* | The **University of Maryland** (the “Library”) holds videotape in one of its theater collections. The Library seeks a vendor to digitize these recordings and provide Preservation Master and Web-accessible copies.

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

*Source Media* | Specifications taken into consideration<sup>3</sup>:

- 1,329 mixed format videotapes (VHS, U-matic, 8mm MP, Beta, DVC & HI-8)
- If timecode is present on an audio channel, in the Preservation Master it will be retained and in the derivatives it will be replaced with the program in the other channel
- If audio is present on only one audio channel of a video tape, the Preservation Master will retain the characteristics of the original, and in the derivatives the silent channel will be replaced with the program in the other channel
- Durations are evenly split b/n 1-30 min., 31-60 min., 61-90 min., and 91-120 min.
- Assume recordings are stereo or mono
- Recordings are in at least fair condition.

*General* | **Additional Considerations:**

- Each media (or “face”) will be transferred on a 1:1 basis
- The scope of the project is to create digital surrogates that match the original sources as they currently exist. The project does not include enhancement or restoration, such as speed and level correction, or re-equalization
- Each face will be transferred with 4 seconds of blank at the top and tail
- A medium, or set of media will constitute a single “intellectual unit”
- Includes item-level Quality Control of each file including 100% verification of metadata, JHOVE validation of file, and listening to portion of the file; all tasks performed on a computer different than where preservation is performed
- The Library shall deliver an electronic item-level inventory in a form suitable for confirming inventory, for embedding metadata and any required labeling. Media shall appear in the boxes in the order they appear in the inventory.  
*Transformation of or discrepancies in the inventory exceeding 3% of media shall incur a \$125 labor charge to correct, billed in quarter hour increments with a 1-hour minimum*
- The condition of the recordings is known to be poor with many objects displaying signs of Sticky Shed Syndrome and deterioration. The quoted price includes the baking of any items requiring baking and an additional Extraordinary Intervention Allowance for conservation treatments typical of these media. This EIA is equal to 5% of the collection. If objects require Intervention, and when the Intervention would exceed 5%, the Library will be consulted regarding recommendations prior to treatment or incurring costs and treatment will be charged for at an hourly rate

<sup>3</sup> At GBLP we accept that these are old and obsolete media. As such a certain amount of “dealing with” is in the nature of the work. Our pricing includes for up to 5% of media to require physical conservation treatment. When more than 5% of the collection requires this, you’ll be contacted before the quoted price would be exceeded.

# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

## *Deliverables*

- Other services for EIA - cleaning, splice repair, or other intervention conservation necessary to restore playability of the media
- Any review of originals or files for issues previously noted in the Condition Assessment Report, or typical of characteristics of legacy audiovisual formats, will be charged for at the hourly rate whether or not the 5% EIA has been met
- The Library shall approve Deliverables within 30 days
- Library originals will be returned 60 days after delivery of all Deliverables
- Shipping in rotation: deliverables first, then originals after client approval of deliverables and payment of invoice
- Pricing assumes materials will arrive in no more than 1 batch
- Billing will be through LYRASIS
- Shipments to and from the Library via UPS Ground on Library's account
- Timeline: begin May 2017, complete by TBD

### **Preservation Masters (moving image):**

- 10-bit uncompressed, 720x486 4:2:2, v210 codec in .mov wrapper
- Color or Black & White picture, according to original
- Mono or stereo sound, according to original
- File names provided by the Library
- Delivery on HDD, exFAT formatted, USB 2.0 compatible interface
- MD5 checksums delivered in sidecar files

### **Access Copies (none requested):**

- DVD-Video format (plays in normal DVD player)
- Delivered on 4.7GB Taiyo Yuden DVD-Rs with thermal print surfaces

### **Web-accessible Files:**

- MPEG-4 AVC/H.264, 640x480, 3.0 Mbps
- Same as bullets 2-6 under Preservation Masters above

### **Metadata/Documentation:**

- Supplied descriptive information and technical data exported as .csv in PB Core2.1

### **Folder Nest:**

- Preservation Master *folder*
  - Tape or Content Identifier-0001.mov
  - Tape or Content Identifier-0001.mov.md5
  - Tape or Content Identifier-0002.mov
  - Tape or Content Identifier-0002.mov.md5
- Web-accessible Files *folder*
  - Tape or Content Identifier-0001.mp4
  - Tape or Content Identifier-0001.mp4.md5
  - Tape or Content Identifier-0002.mp4
  - Tape or Content Identifier-0002.mp4.md5

### **Reports (included at no additional cost):**

- Item-level condition and processing reports
- Export to Excel of entire collection of basic metadata





iii. Terms & Conditions

**Graphics:**

For any media requiring graphics (such as CD-Rs) you will receive a sample version for discussion, and a finished version based on the labeling information you provide for review. See "GBAVF Pilot Project 10-Step" for more details. Thereafter, work on graphics will be invoiced at \$125.00 per hour. *Track-specific graphics NOT included in this pricing.*

A Worksheet is included with this submission showing the format for submitting information for labeling and metadata (as appropriate).

**Exclusions:**

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

**Insurance and Terms:**

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

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

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

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

- The estimated schedule for completion included in this proposal is for the processing of this work and begins upon receipt of materials to be converted (including original recordings and the

required documentation) at the site of George Blood, L.P. If changes to the specifications included herein are received after receipt of the material to be converted, delays to the project completion date may occur as a result.

- Work in progress will be invoiced at the end of each calendar month for completed items shipped that month. Payment is due net 30 calendar days. Invoices over 30 days subject to 1% per month surcharge.
- Payment may only be withheld on those items in dispute, not the complete invoice.
- All work may stop when an invoice is past due.

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

X *Please initial here to confirm acceptance of this Term:* \_\_\_\_\_

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

X *Please initial here to confirm acceptance of this Term:* \_\_\_\_\_

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

X *Please initial here to confirm acceptance of this Term:* \_\_\_\_\_

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

X *Please initial here to confirm acceptance of this Term:* \_\_\_\_\_

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

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


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

*Accepted by:* \_\_\_\_\_

*Title:* \_\_\_\_\_

*Date:* \_\_\_\_\_

Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives



Respectfully Submitted,



[george.blood@georgeblood.com](mailto:george.blood@georgeblood.com)

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21 West Highland Avenue  
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(215) 248-2100 voice  
(215) 242-2177 fax

[www.georgeblood.com](http://www.georgeblood.com)

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iv. References

<p><b>Columbia University</b> Janet Gertz, Director for Preservation (212) 854-1332 <a href="mailto:preservation@columbia.edu">preservation@columbia.edu</a></p>	<p><i>Multiple projects: Reformat from analog reel-to-reel tapes, cassettes and discs to 96/24 on HDD for Preservation; extensive custom METS; video in JPEG2000/MXF with METS</i></p>
<p><b>Boston Symphony</b> Bridget Carr, Archivist (617) 638-9434 <a href="mailto:bcarr@bso.org">bcarr@bso.org</a></p>	<p><i>Reformat from analog reel-to-reel tapes to 96/24 on HDD &amp; DVD-ROM, CD-DA for Access, custom graphics; quad video to 10-bit uncompressed, DVD-Video and H.264</i></p>
<p><b>Curtis Institute of Music</b> Michelle Oswell, Director of Music Library Information Resources (215) 717-3121</p>	<p><i>Storage for their recital archives Reformat recital archives to digital, ongoing conversion of 6,000 hours of analog recordings</i></p>
<p><b>Library of Congress</b> American Folklife Center Mike Fitzella, IT Specialist (202) 707-1580 <a href="mailto:mfit@loc.gov">mfit@loc.gov</a></p>	<p><i>Digitize many collections, especially field recordings, including many Alan Lomax collections; 1000s of DVDs, miniDV, VHS to JPEG2000/MXF and on-line proxies</i></p>
<p><b>Collaborative Digitization Project (CDP)</b> <i>Now part of LYRASIS</i> Laurie Gemmill Arp, Ass't Director of Digital &amp; Pres. Services (800) 999-8558 ext. 2908 <a href="mailto:laurie.arp@lyrasis.org">laurie.arp@lyrasis.org</a></p>	<p><i>Consolidated project of 29 institutions; digitizing large variety of formats and sources; metadata and HDD delivery</i></p>
<p><b>Church of Latter-day Saints</b> Brian Warburton, Supervisor Collection Audit and Access Preservation Division Church History Department (801) 240-6849 <a href="mailto:WarburtonBA@ldschurch.org">WarburtonBA@ldschurch.org</a></p>	<p><i>Multi-year conversion from 16" acetates to CD-R, 30 years of conference recordings, baseline error correction testing; Quad video to JPEG2000/MXF</i></p>
<p><b>North Carolina School of the Arts</b> Patrice Slattery, Archivist (336) 770-3272 <a href="mailto:slatteryp@ncarts.edu">slatteryp@ncarts.edu</a></p>	<p><i>Multi-year conversion from many analog formats to CD-R, 25 years of archives. Coordinate labeling to be MARC-compliant</i></p>
<p><b>UC Santa Barbara</b> David Seubert, Curator of Performing Arts (805) 893-5444 <a href="mailto:seubert@library.ucsb.edu">seubert@library.ucsb.edu</a></p>	<p><i>Reformat 700 reels of conference proceedings and other materials</i></p>

# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

<p><b>Tulane University, Hogan Jazz Archive</b> Dr. Bruce Raeburn, Curator (504) 865-5688 <a href="mailto:raeburn@tulane.edu">raeburn@tulane.edu</a></p>	<p><i>Digitized 1,368 oral history interviews with persons integral to the development of jazz music in the United States; many other music and spoken word collections</i></p>
<p><b>Oregon Shakespeare Festival</b> Maria DeWeerd, Lead Archivist (541) 482-2111 x243 <a href="mailto:mariad@osfashland.org">mariad@osfashland.org</a></p>	<p><i>Digitize performance archive from audio video and film to digital files, CD/DVD Access Copies and MP3/H.264 web files; delivered on HDD and LTO</i></p>
<p><b>Archives of American Art, Smithsonian Institution</b> Jennifer Snyder, Project Archivist (202) 633-7963 <a href="mailto:SnyderJ@si.edu">SnyderJ@si.edu</a></p>	<p><i>Multiple projects digitizing audio reels and cassettes to multiple formats, extensive metadata, delivery on HDD and CDs; Over 4,000 oral histories processed</i></p>
<p><b>United States Naval Institute</b> Janis Jorgensen Manager, Heritage Collection (410) 295-1022 <a href="mailto:jjorgensen@usni.org">jjorgensen@usni.org</a></p>	<p><i>Digitize 3,000 audio cassettes, reels and discs oral histories to 96/24 masters with embedded metadata, mp3s with ID3 tags</i></p>
<p><b>Texas State Library &amp; Archives Commission</b> Laura Saegert Assistant Director for Archives (512) 463-5500 <a href="mailto:lsaegert@tsl.state.tx.us">lsaegert@tsl.state.tx.us</a></p>	<p><i>Digitize 26,000 audio cassettes, design packing system, arrange for art shipper to move and return collection, customize data storage</i></p>
<p><b>The New York Public Library</b> Jonah Volk, Media Preservation Coordinator (212) 870-1651 <a href="mailto:jonahvolk@nypl.org">jonahvolk@nypl.org</a></p>	<p><i>Multiple projects digitizing audio and video to multiple formats, extensive metadata, delivery on HDD and LTO; large U-Matic collections to 10-bit uncompressed; recovery of reels and rehousing.</i></p>
<p><b>Library and Archives of Canada</b> Tina Harvey, Manager, Audiovisual Section (613) 899-2561 <a href="mailto:TinaLouise.Harvey@bac-lac.gc.ca">TinaLouise.Harvey@bac-lac.gc.ca</a></p>	<p><i>Digitize 2" quadruplex 1" Type C, ELA and IVC 1" video to lossless JPEG2000 wrapped in MXF, delivered on encrypted HDDs</i></p>
<p><b>Rock and Roll Hall of Fame</b> Andy Leach, Director of Library and Archives (216) 515-1224 <a href="mailto:aleach@rockhall.org">aleach@rockhall.org</a></p>	<p><i>Digitize 2,500 video tapes to 10-bit uncompressed and H.264 viewing copies</i></p>

## Appendix G: Metadata Schema

The following fields are included in the video digitization vendor's PBCore sidecar file:

- DelSetName (filename)
- FileNameRoot
- FileName
- Duration
- ShiptoGBAVF Date
- Shipping Box Number
- Object Unique ID
- Number of Original Media
- Program Unique Identifier
- Original Format
- Original Recording Date
- Title
- Description
- Original Format Treatment
- Original Stock
- Transfer Machine Make
- Transfer Machine Model
- Transfer Machine SN
- TBC Make (time-based corrector)
- TBC Model
- TBC SN
- AD Converter Make (analog-to-digital converter)
- AD Converter Model
- AD Converter SN
- Capture Engineer
- Date and Time Captured
- Preservation Master Checksum
- Preservation Master Checksum Date
- Web Copy Checksum
- Web Copy Checksum Date

Appendix H: Deed of Gift

**Deed of Gift**

**University of Maryland Libraries**

This Deed of Gift is entered into as of this 6<sup>th</sup> day of November 2008 by and between the University of Maryland Libraries (hereinafter "the Libraries") and Liz Lerman Dance Exchange (hereinafter "the Donor").

WHEREAS, both parties recognize and appreciate the importance of preserving and making available for posterity certain company papers and related materials produced by the Donor in the course of the company's history as an internationally successful dance company;

AND WHEREAS, the Donor wishes to make a charitable contribution to the Libraries by donating said company papers and related material (hereinafter "the Donation");

AND WHEREAS, the Libraries has gratefully accepted the Donation and intends to maintain it as the Liz Lerman Dance Exchange Archives in order to further scholarly research;

NOW THEREFORE, in consideration of the above, and of the mutual promises and obligations set forth below, the University of Maryland Libraries and the Donor mutually agree to the following:

1. The Donor hereby gives, transfers, and assigns to the Libraries possession of the papers and related materials that constitute the Donation, but retaining copyright and any literary rights possessed by the Donor in the Donation. The Donor grants University of Maryland Libraries permission to use materials from the Donation to promote and interpret the collection and for the use in scholarly research by the Libraries' patrons.

2. The Libraries grants Liz Lerman Dance Exchange permission to use materials from the Donation for the purpose of publicity, promotion and creativity; and Liz Lerman Dance Exchange will retain any remuneration received from the use of said items in an income generating venture by a party external to the University of Maryland.

# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

3. The Libraries will make the Donation available during regular hours of the Special Collections in Performing Arts Department to researchers qualified under the rules and regulations of the Public Services Division of the University of Maryland Libraries. Access to the Liz Lerman Dance Exchange Archives will be granted to the general public as well as the general research community.

4. The Libraries shall prepare an inventory to the Donation, and shall furnish a master copy to the Donor. The Libraries shall further endeavor to create a comprehensive scholarly guide to the collection.

5. It is the Donor's wish that the materials be made available for research as soon as possible, consistent with policies set by the Special Collections in Performing Arts department of the UM Libraries. However, the Donor, at (his/her) discretion, may deem it necessary to restrict portions of the Donation at the time of transfer. In that event, the Donor and the Curator for Special Collections in Performing Arts (or another designated official of the Libraries) shall jointly determine a suitable period of time for such a restriction. The Libraries shall make materials that are temporarily restricted available only to the Donor, with the exception that regular employees of the Libraries shall have access to such restricted materials in the performance of normal archival work.

6. The Libraries, at its discretion, may determine that it will not retain duplicate materials and/or other materials that are not appropriate for a permanent collection. The Libraries will notify the Donor of any materials that are to be discarded and at the request of the Donor shall return said materials to the Donor.

7. The Libraries shall provide information held in the Donation to the Donor upon request, provided that this information is readily accessible and does not encompass research. The Libraries also agrees, at a reasonable cost to the Donor, to prepare and send copies of items in the Donation to the Donor upon request.

8. The Libraries agrees to provide the Donor full and complete access to the Donation. It is agreed that any operational questions that arise in this regard will be negotiated between the Donor and the Libraries.

9. In the event that the Donor may from time to time hereafter give, donate and convey to the Libraries, for deposit in the Liz Lerman Dance Exchange Archives, additional papers or other historical materials, title to such additional papers and other historical materials shall pass to the Libraries upon their delivery and all of the provisions of this instrument of gift shall be applicable to such additional papers and other historical materials. A description of the additional papers and other historical materials so donated and delivered shall be prepared and attached hereto.

10. In recognition of the expenses incurred by the University of Maryland Libraries for processing, preserving, housing, and providing reference service to the

Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

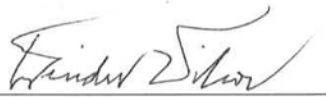
papers, the Donor agrees to assist as appropriate with the Libraries in seeking financial support for the papers as needed.

11. Documentation relating to this gift will be kept by the Archives & Manuscripts Department of the Libraries.

12. The Libraries reserves the right to terminate this Agreement in the event that it is unable to fulfill its obligations under this Agreement. Reasonable notice shall be given to the Donor and all papers and related material currently in the collection shall become the property of Liz Lerman Dance Exchange. Neither the Libraries nor the University of Maryland shall incur any financial obligation in connection with such termination.

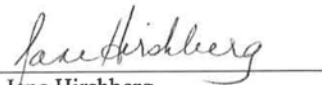
13. This Deed of Gift shall be construed and enforced in accordance with, and governed by, the laws of the State of Maryland.

ACCEPTED FOR THE UNIVERSITY  
OF MARYLAND LIBRARIES

  
\_\_\_\_\_  
Dr. Desider Viktor  
Interim Dean of Libraries  
University of Maryland

Date: 11/10/08

ACCEPTED BY THE DONOR

  
\_\_\_\_\_  
Jane Hirshberg  
Managing Director and CEO

Date: 11-6-08

## Appendix I: Project Staff Resumes

### **Robin C. Pike**

Manager, Digital Conversion and Media Reformatting, University of Maryland Libraries  
McKeldin Library, College Park, 20742  
301-314-0184 | [rpik@umd.edu](mailto:rpik@umd.edu)

#### **Education**

University of Pittsburgh, Pittsburgh, PA

- MLIS, August 2007

Indiana University of Pennsylvania, Indiana, PA

- B.S.Ed., May 2006

#### **Certificates**

- Digital Archives Specialist, Society of American Archivists, October 2013
- Certified Archivist, Academy of Certified Archivists, August 2011, recertified 2017

#### **Experience**

##### **Manager, Digital Conversion and Media Reformatting**

**February 2012-present**

**University of Maryland Libraries, College Park, MD**

**Description:** Responsible for growing the resources available in UMD Libraries Digital Collections: <http://digital.lib.umd.edu/> and growing the digitization operations in UMD Libraries. Provide leadership and create policies, standards, and workflows as they relate to digital conversion and reformatting. Administer the personnel, resources, and projects of the DCMR Department and oversee and coordinate digital conversion and reformatting efforts across the UMD Libraries for all formats, for both in-house and vendor-based digitization projects or requests. Coordinate the funding of digitization projects throughout the Libraries, and explore new funding opportunities. Consult with Libraries staff on digitization projects, and coordinate these projects and resources. Identify potential collaborative opportunities in the UMD Libraries and external groups. Serve as an expert on digitization and digital collections standards and policies by representing Libraries on internal and external committees, working groups, and other professional organizations. Serve as an advocate for the financial demands of Libraries' digitization projects.

##### **Audiovisual Archivist**

**February 2008-February 2012**

**The Catholic University of America, Washington, DC**

**Description:** Managed the photographic, audio, moving image, and film collections, including acquisition of materials from university offices and donors and the identification of new sources. Provided reference and access to collections, including digitization for photographs and audiovisual materials, to CUA students, staff, faculty, administrators and external researchers. Managed digitization projects for the Archives, and advised on digitization standards throughout the Libraries. Appraised, arranged, and described audiovisual collections or audiovisual series, creating indexes and finding aids. Acted as the liaison between the Archives and the Libraries IT staff. Assisted with website revisions. Hired, trained and supervised student workers, practicum students, and volunteers. Served as the CUA representative on the digital collections and preservation committees in the Washington Research Library Consortium.



**Publications and Research (select)**

- Dohe, Kate, and Robin C. Pike, “Project Management and Digital Curation: Applying Agile Practices to Large-Scale Digital Projects,” *Advances in Library Administration and Organization: Project Management in the Library Workplace* (Bingley, United Kingdom: Emerald Publishing Limited, 2018).
- Pike, Robin C., Anna J. Kephart, and Douglas P. McElrath, “The Future of the Past: How Chronicling America Can Impact Genealogical Stories,” *Librarianship and Genealogy: Trends, Issues, Case Studies*, (Jefferson, NC: McFarland & Company, Inc., 2018).
- Pike, Robin C., “Funding a Future for Digital Collections at University of Maryland Libraries,” *Journal of Digital Media Management*, Volume 6 number 1 (2017).
- Parker, Bria, Robin C. Pike, and Vincent Novara, “Digitizing the Liz Lerman Dance Exchange Archives Media,” *Provenance, Journal of the Society of Georgia Archivists*, Volume 34 number 1 (2016)  
<http://digitalcommons.kennesaw.edu/provenance/vol34/iss1/11/> (accessed June 1, 2017).
- Brylawski Sam, Maya Lerman, Robin Pike, and Kathlin Smith, editors, *Guide to Audio Preservation*, (Washington, DC: CLIR, May 2015).
- Blood, George, Robin Pike, and Joshua Ranger, “Managing Audiovisual Digitization Projects,” co-creator and presenter for SAA preconference workshop, Cleveland, OH, August 19, 2015.
- Parker, Bria, Robin Pike, and Vin Novara, “Is This Enough?” Digitizing Liz Lerman Dance Exchange Archives Media,” conference proceedings and presenter, International Council on Archives-Section on College and University Archives, July 13-16, 2015.
- Pike, Robin, “Digital Conversion and Media Reformatting: Managing the Production and Access of Digital Collections at the University of Maryland Libraries,” chair, presenter, and session coordinator for SAA Annual Conference, Washington, DC, August 16, 2014.
- Knies, Jennie A. Levine and Robin C. Pike. “Catching Up: Creating a Digital Preservation Policy After the Fact,” *Archival Practice*, Volume 1 number 1 (26 March 2014) <http://libjournal.uncg.edu/index.php/ap/article/view/870/532> (accessed March 26, 2014).

**Professional Service (select)**

- Digital Library Federation, Project Managers Group Steering Committee, 2017-present
- Association for Recorded Sound Collections, 2009-present
  - Education and Training Committee, 2010-present
- Society of American Archivists, 2006-present
  - Recorded Sound Roundtable,
    - Chair, 2014-2015
    - Vice-Chair, Chair-Elect, 2013-2014
    - Steering Committee, 2012-2013, 2015-2016
    - Web Liaison, 2010-2012



# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

Vincent J. Novara

Title: Curator, Special Collections in Performing Arts

Rank: Librarian IV (Full Professor): July 2018; Permanent Status (Tenure): July 2013

## *ACADEMIC BACKGROUND*

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- Certified Archivist, 2010 – present, Academy of Certified Archivists, Albany, NY
- University of Maryland, Master of Music, 1998
- University of Maryland, Bachelor of Music, 1994

## *RECENT RELEVANT EMPLOYMENT HISTORY*

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- Curator, Special Collections in Performing Arts  
Michelle Smith Performing Arts Library, University of Maryland  
July 2006 – present
- Curator, Media Collections  
Michelle Smith Performing Arts Library, University of Maryland  
March 2005 – June 2006
- Manager, Special Collections, Technology and Outreach  
Michelle Smith Performing Arts Library, University of Maryland  
January 2002 – February 2005
- Project Manager, Procurement and Transition / Supervisor, SCPA  
Michelle Smith Performing Arts Library, University of Maryland  
July 1999 – December 2001

## *SELECT SERVICE*

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Faculty mentor for two Library Faculty and two staff members, including serving on their performance review committees, 2013 –

Faculty Representative, University Senate, University of Maryland, 2010 – 2013

Chair, University Senate, 2013 – 2014; Parliamentarian, 2017 –

Joint Presidential/University Senate Task Force on Inclusion & Respect, 2017 – 2018

Digital Preservation Policy Group, 2013, 2016

Special Committee on Faculty Mentoring, 2008

Digital Initiatives Team, 2005 – 2007

Web Administration Committee, 2003 – 2007, Co-chair, 2003 – 2007

Mentoring Task Force, 2001 – 2003

## *PROFESSIONAL MEMBERSHIPS AND SERVICE*

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Member, Board of Governors (*Ex Officio*), American Composers Alliance, 2010 –  
Society for American Archivists, 2007 –

Performing Arts Section Steering Committee, 2018 – 2020

Member, Board of Directors (*Ex Officio*), Washington Area Performing Arts Video Archive,  
2005 –

Mid-Atlantic Regional Archives Conference, 2004 –

Chair/Presiding Officer, 2017 – 2018; MARAC Steering Committee, 2014 – 2016

Music Library Association, 2005 –

Working Group on the Description of Notated Music, 2017 – 2018 (co-author of joint publication with  
Society of American Archivists, to be published 2019)

# Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

## RESEARCH, SCHOLARLY, AND CREATIVE ACTIVITIES

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### Articles in Refereed Journals

- Novara, Vincent J. and Stephen Henry. "Guide to Essential American Indie Rock Recordings." *Notes*, Music Library Association, June 2009, Vol. 65, No. 4.
- Novara, Elizabeth A. and Vincent J. Novara. "Exhibits as Scholarship: Strategies for Acceptance, Documentation, and Evaluation in Academic Libraries." *American Archivist*, Volume 80, Number 2 (Fall/Winter 2017).

### Book Chapters

- Novara, Vincent J., Phillipa Brown, and M. Jane Williams. "Mentoring When Librarians Have Faculty Status." *Recruitment, Development, and Retention of Information Professionals: Trends in Human Resources and Knowledge Management*. (Elisabeth Pankl, Danielle Theiss-White, and Mary C. Bushing, eds.) Hershey, PA: IGI Pub., 2010.
- Gannett, Leahkim A., Vincent J. Novara, Kelly Smith, and Mary Crauderueff. "Staging an Off-site Appraisal: The Studio Theatre Archives at the University of Maryland." *Innovative Practices in Archives & Special Collections – Appraisal and Acquisition*. (Kate Theimer, ed.) Lanham, MD: Rowan & Littlefield, 2014.
- Novara, Vincent J. "Performing Arts Collections," in *The Digital Archives Handbook: A Guide to Creation, Management, and Preservation*, ed. Aaron Purcell. (Chicago, IL: Neal-Schumann, 2018). Pending publication.

### Encyclopedia Articles

*The New Grove Dictionary of American Music* (New York, NY: Oxford University Press, 2010), s.v. "Aiken, Charles," "Beglarian, Grant," "Boyd, John," "Brooke, Thomas Preston," "Rasmussen, Mary," and "West Virginia University School of Music."

### Select Reviews in Academic Publications

*CHOICE*, American Library Association. Published 21 reviews of digital reference sources and monographs.

*Educational Media Reviews Online*, SUNY Buffalo. Published 23 reviews of performing arts documentaries on video and audio recordings.

### Articles in the Digital Repository at Maryland (DRUM)

Novara, Vincent J. "Moving to a New Ideal – Relocating a Performing Arts Library," August 2012, (<http://hdl.handle.net/1903/12872>).

### Select Invited Presentations

Moderated "Documenting Fringe," Theatre Library Association Annual Symposium, Judson Memorial Church, New York, NY, October 13, 2016.

Presented "Preservation Selection at Special Collections in Performing Arts," Preservation Section, Society of American Archivists, Atlanta, GA, August 4, 2016.

Presented "The James J. Taylor Collection as a Unique Form of Film Heritage," as part of the Performing Arts Video Roundtable at Music Library Association National Convention, Pittsburgh, PA, March 2, 2007.

### Workshops Designed and Instructed

"Project Management for Archival Processing" offered 14 times in conjunction with the Mid-Atlantic Regional Archives Conference at numerous locations, including twice at the National Archives and Records Administration.

### Digital Projects

Curator, "The Jim Henson Works," University of Maryland, September 2006 (27 June 2018, <http://digital.lib.umd.edu/henson/>).

Co-curator with Alice Rogers, "The Recorded History of the UMD Madrigal Singers," University of Maryland, November 2016 (last accessed 27 June 2018, <http://www.lib.umd.edu/madrigalsingers>).

Curator, coordinator, or faculty advisor for 23 gallery exhibitions.

## Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

### **Rebecca Elyse Wack**

Digital Projects Librarian | Digital Conversion and Media Reformatting  
McKeldin Library | College Park, Md. 20742  
301.405.9181 | [rwack@umd.edu](mailto:rwack@umd.edu)

#### **Education**

- Master of Arts, Film and Media Studies  
University of Rochester, 2014
- Bachelor of Arts, Cinema Studies  
University of Central Florida, 2011
- Associate of Arts, Humanities and Letters  
Santa Fe College, 2009

#### **Certifications**

- Certificate, Film and Media Preservation  
L. Jeffrey Selznick School of Film Preservation, 2013

#### **Experience**

##### **Digital Projects Librarian; Digital Conversion and Media Reformatting**

January 2017 - Present (Librarian I)

University of Maryland Libraries, College Park, Md.

*Description of duties:* Writes digitization project grant applications, manages daily activities of grant-based outsourced digitization projects, works with vendors to ensure quality deliverables and negotiate budgetary issues, assists in management of project budget, writes competitive bid documents, reviews responses, and selects vendors. Oversees quality control of digital assets produced by projects, tracking and delivering all data to appropriate repositories for ingest and archiving. Hires and supervises student employees performing shipping, metadata creation, quality control, outreach, social media, and other duties. Gathers project statistics and serves as point of contact for advisory boards and interested members of the public, coordinating communication. Manages development of project websites and social media channels, coordinates outreach and promotion efforts for projects. Creates documentation, delivers project reports, and delivers complete and accurate records of all work performed.

##### **Video Data Processing Specialist; Electronic Monitoring Project**

June 2015 - December 2016

Earth Resources Technology, Inc., Silver Spring, Md.

*Description of duties:* Responsible for logistics, video and metadata extraction of portable hard drives, including receipt, logging, re-formatting, and return, in compliance and cooperation with NOAA's Highly Migratory Species Electronic Monitoring Project. Creation and management of all related project logs and records, including maintaining current fishing vessel information, hard drive serial numbers, shipment data, and troubleshooting vessel concerns. Coordinates with HMS staff or third party designee regarding vessel compliance and tech issues.

##### **Project Resource Manager; William Henry Seward Project**

May 2013 - July 2014

University of Rochester Department of History, Rochester, NY

*Description of duties:* Digitization and processing of paper collection materials from William Henry Seward Collection (personal correspondence and ephemera from 1800-1905), including transcription, annotation, metadata generation, and collection

## Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

maintenance. Oversaw student digitization team, coordinating equipment scheduling, collection digitization and processing, and server organization.

### **Grants Specialist; UCF Film Department**

May 2011 - August 2012

University of Central Florida Film Department, Orlando, FL.

*Description of duties:* Curator and collections manager for UCF Home Movie Archive, including staff training, scheduling, and oversight, database and donor management, and preservation. Managed digitization and distribution of all archive materials. Project Administrator for National Film Preservation Foundation Basic Preservation Grant and Project Assistant for CAH Research Incentive and Development Program Grant.

### **Organizations/Memberships**

- Association of Moving Image Archivists (AMIA), Member
- Society of American Archivists (SAA), Member

## Appendix J: Letter of Commitment

Liz Lerman LLC  
822 Guilford Ave. #161  
Baltimore, MD 21202

July 1, 2016

To the Administration and Panel of the  
National Endowment for the Humanities:

We are pleased to offer this statement of commitment in support of the application from the Special Collections Division of the Michelle Smith Performing Arts Library, University of Maryland, College Park. Liz Lerman and the staff of Liz Lerman, LLC, are committed to an active partnership with Special Collections staff on this project. The project will digitize and catalogue important performance works, process documentation, and interview footage representing Liz's 40-plus-year career as choreographer, educator, and major influence in the realms of dance, art, civic engagement, and interdisciplinary thought.

Since assuming stewardship of the Liz Lerman Dance Exchange archives in 2006, Special Collections has maintained an active relationship with Liz Lerman and the company she founded, to the mutual benefit of the collection and Liz's endeavors in career review (including, for example, her 2011 book *Hiking the Horizontal*). Building on this strong partnership, Liz and her staff are dedicated to the preservation of and access to the Liz Lerman archive, not only for the inherent historic value of the materials, but as the source of ongoing analysis of the tools and processes that constitute an important dimension of Liz's legacy.

Such analysis is an important theme in the current stage of Liz Lerman's career. Having recently assumed a position as a cross-curricular professor and ensemble laboratory leader at the Herberger Institute for Design and the Arts at Arizona State University (ASU), Liz is intent on harvesting and transferring the knowledge generated through her distinctive and long-evolving practice. In Liz's creative process, new challenges constantly generate new ways of working (tools), while existing tools are tested and evolve. Consequently, the video archive presents concrete evidence of her tools in action and in origin. Current focus areas in which Liz will tap into these video assets include developing and documenting content for her courses at ASU, activating the role of documentary materials in online learning, and piloting of an Atlas of Creative Tools for the transfer of knowledge from the arts into other disciplines.

Meanwhile, public and scholarly interest in Liz's work, influence, and impact are on the rise, as measured by the number of requests received by Special Collections, by Dance Exchange (the company she founded in 1976), and by Liz herself. These requests for interviews, archival documentation, and video recordings have been steadily increasing since the publication of

## Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

Liz's *Hiking the Horizontal* in 2011, and come from arts and humanities researchers as well as from university-level instructors who are teaching about Liz Lerman's work in their courses. The significance of that work touches not only on the methods and practices of dance as an art form, but on the wide variety of humanist concepts and concerns Liz has embraced through her "nonfiction dancing" approach to subject matter, including faith, discovery, science history, gender, sexuality, war and justice.

Adding urgency to this project is the current state of the archive, particularly that on magnetic media. Much of the material is swiftly aging, some of it approaching a perilous state of deterioration. The proposed project will secure it for future generations and establish a groundwork for developing interpretive guides that Liz herself will contribute to. Ultimately, an annotated, animated, illuminated collection of archival excerpts will offer insight and context on her tools and principles and inform others about how to use tools for their own practices.

Liz Lerman, LLC, is committed to serving as a resource on this project. Specifically, Liz Lerman herself will be available as an advisor on content and historical context, and John Borstel (former Dance Exchange Humanities Director and currently working for the LLC as Director of Critical Response Initiatives) will apply his 25-year history with Liz to help verify and identify works and performers. Additionally LLC staff will advise on priorities, consult on metadata, and facilitate access to the intellectual property represented in the collection for on-campus dissemination at the University of Maryland and in other contexts.

Sincerely,

Erin Donohue  
Project Manager, Liz Lerman, LLC

Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

**Appendix K: Letters of Support**

Rebekah Chappell  
116 Hawkeye Ct. # 306, Iowa City, Iowa 52246  
rebekah-chappell@uiowa.edu

June 15, 2016

National Endowment for the Humanities  
400 7<sup>th</sup> Street SW  
Washington, DC 20506

Dear Members of the Grant Committee,

This letter is written in support of the Liz Lerman Dance Exchange Archives held at The Michelle Smith Performing Arts Library at The University of Maryland. In the spring of 2015, I conducted research on Liz Lerman as part of my M.F.A. studies at The University of Iowa. The collection was integral to my understanding of Lerman's work and with the assistance of the curators I was able to remotely access photographs, production notes, video, and audio files found in the collection.

The video files allowed me to view and analyze Lerman's early work, much of which is no longer performed. The dances I viewed through the archive served as evidence to support my claims about how Lerman uses performers' lived experiences to create vulnerable and truthful performances.

My experiences with the Liz Lerman Dance Exchange Archives were not only crucial to my education and development as an artist but they also fueled my curiosity. As an emerging scholar it was exciting to experience firsthand the remarkable difference between reading about these works and seeing them for myself.

Lastly, the research questions posed by my experiences with the archive were the jumping off point for my thesis and continue to shape the direction of my work.

Sincerely,

Rebekah Chappell

Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives



UNIVERSITY OF  
MARYLAND

2810 Clarice Smith Performing Arts Center  
College Park, Maryland 20742-1610  
301-405-6676 TEL 301-314-9599 FAX  
www.tdps.umd.edu

SCHOOL OF THEATRE DANCE AND PERFORMANCE STUDIES

June 28, 2016

To the Committee:

I write in strong support of the digitization request of the University of Maryland's Michelle Smith Performing Arts Library to make accessible the 1000+ video and other assets from the Liz Lerman Collection.

Lerman is world-renowned public intellectual and choreographer/artistic director, formerly of the Dance Exchange, now a professor at Arizona State University, as Institute Professor of the Herberger Institute for Design and the Arts. She is also an alumna of the dance program at UMD.

Making her life's work accessible to students and researchers globally will inform the evolving and rich genre of community-based dance practices, in terms of methodologies and techniques for creating such projects and will allow the myriad of stories of her work to be understood in essence and implications.

I hope that we can continue to share her unique and important work in the world.

Sincerely,

A handwritten signature in cursive script that reads "Karen Kohn Bradley".

Karen Bradley, Associate Professor  
Director of Graduate Studies in Dance  
School of Theatre, Dance, and Performance Studies  
kbradley@umd.edu



Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives



July 6, 2016

National Endowment for the Humanities  
400 7<sup>th</sup> Street SW  
Washington, DC 20506

To Whom It May Concern:

Dance Exchange enthusiastically supports the University of Maryland's proposal for support in the digitization of the archives of Liz Lerman and the Dance Exchange's work.

Dance Exchange ignites inquiry, inspires change, and connects people of all ages more deeply to the questions at the heart of our lives through dancemaking and creative practices. Dance Exchange collaborates across generations, disciplines, and communities to channel the power of performance as a means for dialogue, a source of critical reflection, and a creative engine for thought and action. Founded in 1976 by Liz Lerman and now under the artistic direction of Cassie Meador since 2011, Dance Exchange is a non-profit dance organization based in Takoma Park, Maryland. We are known for innovative performance projects and creative practices that engage communities and partners across wide ranging disciplines. Through these collaborations, we advance how individuals and communities come together through process and performance to reflect and create change in the world.

This year, Dance Exchange celebrates our 40<sup>th</sup> Anniversary of breaking boundaries between stage and audience, theater and community, movement and language, tradition and the unexplored as an internationally renowned groundbreaking contemporary dance organization. As we celebrate this major milestone, we are interested in advancing the documentation of our creative practices; having the VHS tapes in the University of Maryland's library digitized would provide an accessible way to research into our own past as we create works that continue to draw on these creative practices and legacy.

**CASSIE MEADOR**  
ARTISTIC DIRECTOR

Thank you for considering this proposal and helping Dance Exchange to continue to gather, move, and make into our next decade through this request.

Sincerely,

Cassie Meador, Artistic Director

**LIZ LERMAN**  
FOUNDER AND  
CHOREOGRAPHER EMERITA

T (301) 270.6700  
F (301) 270.2273

7117 MAPLE AVENUE  
TAKOMA PARK, MD 20912

[DanceExchange.org](http://DanceExchange.org)

**Appendix L: Colleges and Universities Rate Agreement**

**COLLEGES AND UNIVERSITIES RATE AGREEMENT**

EIN: 15-20710851	DATE: 03/16/2018
ORGANIZATION:	FILING REF.: The preceding
University of Maryland - College Park	agreement was dated
1132 Main Administration Building	07/25/2013
College Park, MD 20742-5035	

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

**SECTION I: Facilities And Administrative Cost Rates**

RATE TYPES:      FIXED                  FINAL                  PROV. (PROVISIONAL)                  PRED. (PREDETERMINED)					
<u>EFFECTIVE PERIOD</u>					
<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	07/01/2016	06/30/2018	52.00	On-Campus	Organized Research
PRED.	07/01/2018	06/30/2021	54.50	On-Campus	Organized Research
PRED.	07/01/2016	06/30/2021	56.00	On-Campus	Instruction
PRED.	07/01/2016	06/30/2018	38.50	On-Campus	Other Sponsored Activities
PRED.	07/01/2018	06/30/2021	39.50	On-Campus	Other Sponsored Activities
PRED.	07/01/2016	06/30/2021	26.00	Off-Campus (A)	All Programs
PRED.	07/01/2016	06/30/2021	27.50	Off-Campus (B)	All Programs
PRED.	07/01/2016	06/30/2021	10.00	Off-Campus (A) & (B)	IPA*

Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

ORGANIZATION: University of Maryland - College Park  
AGREEMENT DATE: 3/16/2018

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<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PROV.	07/01/2021	Until Amended			Use same rates and conditions as those cited for fiscal year ending June 30, 2021.

(A) Off-Campus, Remote - Activities performed outside commuting area of College Park, Maryland.

(B) Off-Campus, Adjacent - Activities performed within commuting area of College Park, Maryland.

IPA\* - Intergovernmental Personnel Act Agreements

\*BASE

Modified total direct costs, consisting of all direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel and up to the first \$25,000 of each subaward (regardless of the period of performance of the subawards under the award). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, rental costs, tuition remission, scholarships and fellowships, participant support costs and the portion of each subaward in excess of \$25,000. Other items may only be excluded when necessary to avoid a serious inequity in the distribution of indirect costs, and with the approval of the cognizant agency for indirect costs.

Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

ORGANIZATION: University of Maryland - College Park

AGREEMENT DATE: 3/16/2018

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**SECTION II: SPECIAL REMARKS**

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TREATMENT OF FRINGE BENEFITS:

The fringe benefits are specifically identified to each employee and are charged individually as direct costs. The directly claimed fringe benefits are listed below.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

OFF-SITE DEFINITION: For all activities performed in facilities not owned by the organization and to which rent is directly allocated to the project(s), the off-site rate will apply. Projects partially performed off-site are apportioned between their on-site/off-site components when projects activity is conducted off-site for at least three consecutive months.

Preserving and Presenting the Past, Present, and Future of Dance History: Digitizing the Liz Lerman Dance Exchange Archives

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AGREEMENT DATE: 3/16/2018

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Fringe Benefits Include: FICA, Retirement, Tuition Remission, Vision Care, TIAA/CREF, Unemployment Insurance and Health Insurance.

Equipment means an article of nonexpendable tangible personal property having a useful life of more than one year, and an acquisition cost of \$5,000 or more per unit.

The RESEARCH base includes University expenditures related to grants and contracts conducted at the following facilities: Agricultural Experiment Station, Cooperative Extension Service.

Effective 07/01/10, the RESEARCH base no longer includes grants and contracts conducted by the University of Maryland Biotechnology Institute (UMBI). The Center for Advanced Research in Biotechnology (CARB) is now the Institute for Bioscience and Biotechnology Research (IBBR) and is a department of the University of Maryland - College Park.

APPLICATION OF INDIRECT COST RATES TO DOD CONTRACTS/SUBCONTRACTS:

In accordance with DFARS 2231.303, no limitation (unless waived by the institution) may be placed on the reimbursement of otherwise allowable indirect cost rates incurred by an institution of higher education under a DOD contract awarded on or after November 30, 1993, unless the same limitation is applied uniformly to all other organizations performing similar work. It has been determined by the department of Defense that such limitation is not being uniformly applied. Accordingly, the following rates do not reflect the application of the 26% limitation on administrative indirect costs imposed by 2 CFR 200.

PRED.	07/01/18	to	06/30/21	57.0%	On-Campus	Organized Research
PRED.	07/01/18	to	06/30/21	28.5%	Off-Campus	Orgn. Research (A)
PRED.	07/01/18	to	06/30/21	30.0%	Off-Campus	Orgn. Research (B)
PROV.	07/01/21	Until Amended			Use Same rates and conditions as those cited for fiscal year ending June 30, 2021.	

(A) Off-Campus, Remote - Activities performed outside commuting area of College Park, Maryland.

(B) Off-Campus, Adjacent - Activities performed within commuting area of College Park, Maryland.

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ORGANIZATION: University of Maryland - College Park

AGREEMENT DATE: 3/16/2018

**SECTION III: GENERAL**

**A. LIMITATIONS:**

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

**B. ACCOUNTING CHANGES:**

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

**C. FIXED RATES:**

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

**D. USE BY OTHER FEDERAL AGENCIES:**

The rates in this Agreement were approved in accordance with the authority in Title 2 of the Code of Federal Regulations, Part 200 (2 CFR 200), and should be applied to grants, contracts and other agreements covered by 2 CFR 200, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.


**E. OTHER:**

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

University of Maryland - College Park

(INSTITUTION)

  
Digitally signed by Laurie E. Locascio  
DN: cn=Laurie E. Locascio, o=U,  
email=lelocasc@umd.edu, c=US  
Date: 2018.03.16 11:49:26 -0400

(SIGNATURE)

Laurie E. Locascio

(NAME)

Vice President for Research

(TITLE)

4/16/2018

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

  
Digitally signed by Darryl W. Mayes  
DN: cn=Darryl W. Mayes, o=U.S. Government, ou=HHS, ou=PHS,  
ou=People,  
ou=2018, ou=20180316, ou=11, ou=2000111669,  
ou=Darryl W. Mayes, c=US  
Date: 2018.03.16 14:21:08 -0400

-S

(SIGNATURE)

Darryl W. Mayes

(NAME)

Deputy Director, Cost Allocation Services

(TITLE)

3/16/2018

(DATE) 7060

HHS REPRESENTATIVE: Steven Zuraf

Telephone: (301) 492-4855

**COMPONENTS OF PUBLISHED FACILITIES AND ADMINISTRATIVE COST RATE**

**University of Maryland, College Park**

July 01, 2016 - June 30, 2021

Institution:

FY Covered by Rate:

Type of Rate:

**RATE COMPONENTS:**

Bldg & Improv - Depr/Use Allow  
 Equipment - Depr/Use Allow  
 Interest  
 Operations & Maintenance  
 Library  
 Administrative Component  
 Total

	Organized Research			Instruction			Other Sponsored Activity		
	ON FY '17-'18	ON FY '19-'21	OFF Adjacent FY '17-'21	ON FY '17-'21	OFF FY '17-'21	OFF Adjacent FY '17-'21	ON FY '17-'18	ON FY '19-'21	OFF Adjacent FY '17-'21
	3.5	3.5		4.1			1.5	2.0	
	2.0	3.5		1.0			1.0	1.0	
	0.4	0.4		0.4			0.2	0.2	
	18.6	19.6		16.0			8.3	8.8	
	1.5	1.5	1.5	8.5		1.5	1.5	1.5	1.5
	<u>26.0</u>	<u>26.0</u>	<u>26.0</u>	<u>26.0</u>	<u>26.0</u>	<u>26.0</u>	<u>26.0</u>	<u>26.0</u>	<u>26.0</u>
	<b>52.0</b>	<b>54.5</b>	<b>27.5</b>	<b>56.0</b>	<b>26.0</b>	<b>27.5</b>	<b>38.5</b>	<b>39.5</b>	<b>27.5</b>

CONCURRENCE:

  
 Signature

Laurie E. Locascio  
 Name

Vice President for Research  
 Title

4/16/2018  
 Date