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Dance beyond performance space : Jacob's Pillow Dance Festival and the National Museum of Dance

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DANCE BEYOND
PERFORMANCE SPACE

JACOB'S PILLOW DANCE FESTIVAL
AND
THE NATIONAL MUSEUM OF DANCE

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

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Abstract

The administrative skills acquired through this internship include time management, organizational, preservation, presentation, and documentation skills. This internship is a wonderful opportunity to experience the methods different dance organizations use to preserve their past, and promote their organizations through a historical perspective. Preserving the history of an organization is an important task that many of arts administration courses fail to acknowledge. However, since many other aspects of arts administration can be more easily accomplished if this task is performed efficiently, it is a valuable subject to understand.

Introduction

The twenty-week internship I completed was made possible through a fellowship available through the Dance Heritage Coalition. “The DHC is a national alliance of institutions holding significant collections of materials documenting the history of dance. Its mission is to preserve, make accessible, enhance and augment the materials that document the artistic accomplishments in dance of the past, present, and future. The DHC pursues its mission by encouraging, initiating, and developing collaborative projects among the dance communities, library and archival fields, scholarly institutions, and individuals in four essential areas: access to materials, the continuing documentation of dance employing both traditional methods and developing technologies, preservation of existing documentation, and education within and beyond the field of dance” (www.danceheritage.org). The grant I received is intended to train an intern in archival procedures at one organization, then use those newly gained skills to assist another organization in the preservation of dance history, which is consistent with the mission of the organization.

The first portion of the internship was spent at Jacob’s Pillow working with the archival collection, specifically their costume collection, under the guidance of Norton Owen, the Director of Preservation. The second part of the internship was spent working with the National Dance Museum in preparation for the opening of the newest exhibition “Classic Black.” Even though the projects at both organizations were essentially different from each other, there was an interesting connection between both

organizations. The costumer, Connie Frisbee Houde, who works regularly with organizations in eastern New York state and western Massachusetts was initially consulted regarding the costume collection at the Pillow. She is also the costumer that the National Museum of Dance regularly uses to clean and prepare their costumes for exhibition.

Profile of Jacob's Pillow Dance Festival

History

Jacob's Pillow Dance Festival is a non-profit organization that is best known for its 10-week dance festival, which takes place every summer. The festival occurs in the Berkshires of western Massachusetts. According to *A Certain Place: The Jacob's Pillow Story* by Norton Owen, Ted Shawn purchased the property, called Jacob's Pillow, in 1931 as a home for his company of Men Dancers, who started giving public performances in 1933. In 1940 after the company of Men Dancers disbanded, a dance festival that featured an eclectic style of dance began to occur on the property. In 1941 the organization known as The Jacob's Pillow Dance Festival was created. Ted Shawn remained a driving force behind the organization and continued teaching and performing at Jacob's Pillow until his death in 1972. The festival continues to this day carrying on many of the tradition from the past. I spent my time at Jacob's Pillow working in Blake's Barn, which houses the archives and is located in a separate structure from the administrative offices.

Management Structure

The management structure of the Pillow most closely resembles a hybrid organizational structure as defined by Andrew DuBrin in *Fundamentals of Organizational Behavior*. The organization is generally organized into levels of hierarchy, which is common in mechanistic organizations, however, the organizational chart is relatively flat with minimal layers. In reality, there are only three functional layers of management. These layers consisted of the executive director, senior staff, and the rest of the staff. Within these layers the organization tended to act as an organic structure, which “emphasizes horizontal specialization, extensive use of personal coordination, extensive communication among members, and loose rules, policies and procedures” (DuBrin 258).

There is an active and informal social network that exists at the Pillow. The activeness of the network is unique to the Pillow and is partially due to its rustic location and the fact that much of the staff is originally from other parts of the country. Consequently, this network does not subvert the formalized communication channels and it seems to enhance the working relationships among the staff and creates a supportive family-like environment. In fact, during a staff meeting the general manager metaphorically compared the staff to a nuclear family unit, with the public attending the summer events as the extended family coming for a visit. I am not sure who originated this metaphor but I heard it mentioned a few different times during my internship.

Personally I felt placed in an odd situation socially at the Pillow. In the past I have never really socialized much with the people I work with outside of work, so I was inexperienced and initially uncomfortable participating in the social activities. I was aware that it was important to participate, and by attending events regularly I learned a great deal about the organization and personalities within the organization. Because the conversations outside of work tended to revolve around work and loosely resembled brainstorming sessions at times, this socialization outside of work effectively supplemented communication within the organization. The informal network is definitely active and used as a vital part of the communication channels within the organization.

Funding

Jacob's Pillow is working with a \$3.8 million budget for the 2002 season, which is a slightly higher budget than the 2001 season. During the 2001 season 36% of their income was earned through ticket sales, 19% through other earned income, 16% from individual support, and 15% from foundation support. The funding provided from government and corporate support is relatively minor in comparison. Only 4% of their funding is provided through the government, and approximately 3% is received through corporate support. Because there are not many large corporations located in western Massachusetts, the organization could look into gaining more corporate support, but they would have to do so from national corporations.

The organizations major expenses consist of programs and facilities which together account for 60% of the expenses. Administrative costs account for approximately 15% of the budget with the remainder going towards production expenses. (Attachments A Status Quo & B Budget Analysis of the strategic plan)

Goals

The goals of the organization are directly related to the mission statement: “To support dance creation, presentation, education and preservation; and to engage and deepen public appreciation and support for dance”(Moving Forward: A Strategic Plan for Jacob’s Pillow). These goals are defined in the organization’s strategic plan and consist of the following ideas: “sustain the Pillow’s reputation for excellence, strengthen the Pillow’s services to the public and the field, broaden the Pillow’s visibility, increase the Pillow’s reach through collaborations and year-round activities, and ensure the Pillow’s financial stability.” The strategic plan gives a clear picture of the organization’s intentions for the next five years and defines in detail how the organization intends to achieve these goals.

Programs

The Pillow has multiple programs that stem from the organization’s mission statement. Performances occur at three venues on the site: the Ted Shawn Theatre, which seats 620; the Doris Duke Studio Theatre, which has a seating capacity of 220; and the

Inside/Out stage, which is an outdoor stage where free performances are open to the community. World-renowned artists and companies are brought in to perform for the season, giving the festival an international flavor.

The Pillow also believes in commissioning new works when possible. The school at Jacob's Pillow trains future teachers and artists in ballet, modern, jazz, traditional, and leading community dance, through small classes with an international pool of students taught by skilled teachers in their respective fields of dance.

The Jacob's Pillow internship program began in order to develop future arts management professionals and provide additional staff during the festival. The Pillow selects 28 interns each summer who help make the festival a reality. Interns are able to get a hands-on experience in either arts administration or production. The production interns essentially are the production crew for the summer while the administrative interns provide the administrative staff with additional support.

The archives at Jacob's Pillow exist to preserve the past for future generations. The archives houses books, magazines, photos, videos, and costumes, in addition to producing exhibits for the lobby of the theatres and the Blake's Barn exhibition space. The materials in the archives are stored in the basement of Blake's Barn. Most of the items in the collection are stored in a climate-controlled environment. The exception to this are the trunks of costumes, which are also stored in the basement where the temperature is relatively stable.

The active audience engagement program was created to cultivate and educate the organization's audience. The program consists of community classes, Pre-and Post-Show Talks, PillowTalks, Community Day and Inside/Out performances. The organization was

the recent recipient of the Wallace Foundation Grant, which will expand the audience engagement portion of the festival.

Problems

Many of the problems the organization faces in achieving and maintaining these goals relate to the short ten week summer dance festival for which they are known, and its location. The location is rather rural and approximately 2.5 hours from the metropolitan areas of Boston and New York City. The organization is working to increase their recognition throughout these regions during their calendar year.

Internship Description

The archival collection at Jacob's Pillow contains costumes that once belonged to Ted Shawn and Ruth St. Denis, and former members of their dance companies. The collection has been sitting in traveling trunks for the past 60 years. It was roughly inventoried and photographed in the 1980s, but the items have remained largely untouched for the past twenty years. The collection is in need of inspection, reorganization, and cataloguing, in order to identify the full scope of the collection and possible future uses.

The internship at Jacob's Pillow gave the opportunity to work with an archival collection, under the supervision of Norton Owen, the Director of Preservation, and then utilize those skills to assisting another dance organization. It was an invaluable

experience to focus on a collection that has until this point been neglected due to lack of time and personnel.

Norton is responsible for the conceptualization and implementation of all programs concerning dance documentation and exhibitions. He is the author of *A Certain Place: The Jacob's Pillow Story* published in 1997, and numerous other articles. In 2000, Dance/USA selected Norton as one of two recipients of the Ernie Award, which honors "unsung heroes who have led exemplary lives in dance."

Responsibilities

I was responsible for organizing the costume collection. I created a plan to organize the collection, ordered archival appropriate supplies, and began to implement the plan.

Tasks

I ordered supplies after researching cost and comparing several different archival suppliers. After getting approval from the Director, I ordered the supplies necessary to begin work on the collection. The main items I ordered were acid free, cotton, or unbleached products that would remain relatively neutral and stable when incorporated into the collection's storage.

My method for organizing the collection is as follows:

Accession # corresponds to the number in the location box of FileMaker
(Pillow Collection.Trunk.Costume.Amount)

This accession system is not overly useful while the costumes remain in the trunks, however, it will make transferring them to a better system of storage easier one-day. Currently, the trunk number is the only number used for locating a particular item, and the costumes were not put into the trunks in numerical order. They were placed into trunks according to with consideration for their size and weight.

However each piece does have a unique number, and can be cross-referenced and identified in the database. Ideally, all costume numbers would have their own storage unit, which could be easily accessed; the amount of like-costumes would be stored together in that unit. The individual costume would be identifiable due to the unique “amount” number, which would differentiate it from other costumes stored in the same unit. Ultimately, the trunk number would become unnecessary, serving as documentation recording which items were originally stored together as a group, or possibly correspond to a particular row or shelf in a new storage space.

The accession number is an eight number unit (01.01.01.01), and will remain as such as long as the number of trunks, costumes in those trunks, and amount of duplicate costumes remains under 100. At this point, the collection remains relatively stable and there is no reason to expect an unusually large donation of more costumes, with the exception of Florida State University. FSU currently maintains a collection of Denishawn costumes, which could possibly be returned to the Pillow in the future, although there are no current plans to do so.

I used a layer of unbleached cotton muslin to separate the costumes from the trunks. I used the acid-free tissue paper to wrap each costume in before replacing it into the trunks. When replacing the costumes in the trunks it is important to fold the costumes along different seam lines, so the fabric does not weaken and break along frequently folded lines. I also tried to add a layer of tissue paper at the folds of the fabric strengthen the fibers. I also stuffed the toe shoes and wigs to give them a more natural shape before replacing the items. Metal items were either carefully wrapped in paper or muslin, or placed in a box I created with acid-free barrier board.

Other Duties and Departments

Other duties involved preparing the archive reading room for renovations by relocating the collection of books to a different part of the building, while keeping the original order of the collection intact. I prepared the video journals for delivery by preparing the covers and putting the tapes inside the covers. I interacted with the public interested in watching the video collection, visiting researchers, and gathered information for staff members who requested information available through the archives.

I attended all staff meetings, which were held once a month. I found these staff meetings to be informative about the progress of the upcoming season. There was an increase in activity the closer the season approached. I worked in the archives and essentially remained there during my time at the Pillow, however I did spend a small amount of time alphabetizing ticket orders for the box office.

During my internship, I had an allergic reaction and needed to take Benadryl for several days, which caused drowsiness. I worked through the time, and oddly enough I learned quite a bit even when I was under the weather. I learned an amazing amount of information about the organization while doing the simple task of throwing out duplicate copies of press articles.

I learned the most in those unexpected moments, which is interesting because although it felt like wasted time, I was still absorbing information about the character of the organization. I was able to ask Norton questions informally about the Pillow and get answers. We discussed past executive directors and how they chose upcoming seasons, along with his history with the organization.

It was also interesting to read about the organization. I looked through the 1998 press clipping records, a year when the organization was in transition. Ella Baff was beginning the season as the new executive director of Jacob's Pillow. There were lots of interviews by the local papers, which provided insight into the organization. The Pillow had just managed to pay off its debt and stabilize financially, and was changing leadership as it entered a new period of growth and development.

Analysis

My detailed plan for the collection is as follows:

Plan for the collection:

Accession numbers

Sewn into position on seams (no knots)

Use tags for items that cannot be sewn

Remove any metal pins in garment

Clean out trunks

Vacuum (with net over top)

If necessary vacuum costume

Photograph each costume piece with digital camera

Can be added to file maker

Or installed into image maker pro for later use

Possible future use in web site, or other project

Account for item in file maker

By accession number with brief description

Replace costume in trunk

Heavier items on the bottom, lighter on top

Use muslin inside the trunk

Attempt to lay costumes flat

If folds are necessary pad with tissue paper

Use tissue paper to separate costumes from each other**Use muslin to separate costumes from the trunk****Use barrier board to create boxes or shelves for accessory items**

(Jewelry, hats, etc.)

Management Challenges

The collection is in need of inspection, reorganization, and cataloguing in order to identify the full scope of the collection and possible future use of the collection. There were not any problems with the internship that I encountered that were related to management. Norton was away from the office a great deal for the first couple of months I was there, as he is also the director of the Limon Institute and was working on a fellowship project at Harvard. It was never a problem because he always let me know where he was and stayed in contact, and I could always reach him when I had questions.

Discussion and Problems

However, time was a problem. Time was limited, and the time of year was not ideal for working on the project. The project was rather ambitious given the time restraints of the internship. However, the project took more time than I had initially thought it would, even accounting for the many steps. The basement was not climate-controlled and the internship was happening in the middle of winter, which slowed down progress on the project because I had to stop and warm up my hands often.

I catalogued one trunk within the collection in detail using the database, accession numbers and digital photographs. Essentially, it took four weeks to get through that much material in the manner in which I wanted the collection processed. Towards the end of the internship after a discussion with the Director, I began stabilizing several of the trunks with unbleached cotton muslin, acid-free paper, and barrier board. I was not able to finish the entire collection of costumes during my internship.

Short and Long Range Effects

The costumes are stored based on current archival standards outlined through SCMRE and Kent State University's websites. The Pillow as an organization lacks the time in which to devote to particular archival collections. I would recommend looking into hiring an assistant to work with the Director of Preservation at a more regular interval throughout the year. There just is not enough time or money to get to certain collections. An additional person could assist with collections, process and store them

properly in a more timely manner. There is an intern during the summer to assist with the influx of material generated from the festival, however, the collections that accumulate during the year could be processed more efficiently if there was someone available.

Short term, I was here and available to process the collection, and my position was funded through a grant from the Dance Heritage Coalition. I left the collection in better condition than I originally encountered it. The costumes should be checked yearly, the muslin washed, and tissue paper replaced as needed. But I realize that these recommendations are unreasonable based on the resources of the organization.

Therefore, I strongly recommend that the costumes be checked at least every five years to make sure they are still in good condition and no mold or animal infestation has occurred, and wash the muslin and replace the tissue paper as necessary.

The costumes are oddly enough in fairly decent condition considering they have essentially spent the past sixty years in traveling trunks. I believe this is due to the traveling trunks. They are fairly heavy and durable. The construction of the walls is fairly thick which would insulate the contents from animals, and slow the extreme contrast of heat and humidity from most storage locations, prior to their permanent home in the basement of Blake's Barn.

The long-range effect of this internship will be anti-climatic. But careful thought to how the collection is stored will allow for future generations to view the collection in a similar condition. I was able to stabilize many of the trunks, and the one trunk that was fully completed can serve as a model for how the collection should eventually be stored.

Recommended Changes and Steps for Improvement

I would recommend that the Pillow decide on the function of the collection. Is it to be accessed by researchers, the general public, or simply utilized by the organization for special exhibits? I think the intended use of the collection impacts whether or not the current storage situation is ideal or not.

Personally, I do not believe the general public should have access to the costume collection. The safest storage situation for the costumes would be a dark, temperature and humidity controlled environment. The costume should be handled as little as possible to prevent damaging the fabric. Gloves should be worn in the future while handling the costumes to prevent the oils that are naturally found in skin from causing any fiber deterioration.

However, should the public be allowed access to the collection, a much more specific storage situation should be adopted so that they only have access to a single costume at a time, using gloves and are observed while handling the costumes. I believe a database with digital images of the costumes would satisfy the public's curiosity about the costume collection and allow them access to the collection without allowing access to the costumes. I do think the collection should be open to researchers interested in costuming or reconstruction.

The Pillow should start looking ahead for better storage for the costume collection. The collection is kept in a relatively stable environment in the basement of Blake's Barn, however the barn is not climate controlled. If the collection grows significantly or switches from storage in the trunks to acid-free boxes the collection will

need a larger storage space. The trunks are elevated on platforms, sitting about six inches off the ground. This elevation safeguards against any minor flooding in the basement. As there is no plumbing in the building, I think this safeguard is an adequate precaution given the circumstances of the building.

I tried to make the computer database as specific as possible with regards to the costumes, by assigning each costume a unique accession number it is possible to distinguish between similar costumes. The photographs in the database allow a point of reference in regards to the general appearance and construction of the costume. Unfortunately, due to the time constraints of the internship, I was only able to give detailed information that included photographs with two of the trunks.

The Pillow is an incredible place with a very rich history. I think the archives at the Pillow are being utilized, but not to the fullest extent possible. The archives are full of information, if you are willing to look. It is something you need to be proactive about the resources are available, and there is an incredible amount that can be learned about various artists, positions, and the festival if you are willing to take the time to explore.

I also think that the general public is not aware of what is contained in the collection or that it is open to the public even during the winter by appointment. This is consistent with the strategic plans for the archives, which include increased visibility. I think the archives could develop a relationship with local colleges in the area, and become a tool for research papers within the local dance departments. It is a worthwhile experience to be exposed to primary source documents while working on research papers and few dance students have the opportunity to do so at the undergraduate level. This partnership could begin with a tour of the archives and an explanation of what types of

materials can be found in the archives and how to interpret those materials. The students could then incorporate this introduction into a future term paper or other project related to their current curriculum. Norton could use an assistant part-time or full-time within the next couple of years as the archives develops and becomes more consistently utilized.

Results

Results of the internship at Jacob's Pillow include a guide for future work with the costume collection and maintenance of the current collection, as well as the stabilization of the current costume collection.

Profile of the National Museum of Dance

History

The National Museum of Dance is a unique organization. It is a non-profit organization, however, it does not have its own 501 (c) 3 because it is a part of the Saratoga Performing Arts Center, an umbrella for the organization. The museum opened in 1987. Currently, it is the only museum in country devoted exclusively to dance. In addition to the traditional static exhibits typically found in museums, the National Museum of Dance functions as a living museum and the summer home of the New York

City Ballet. This unique status as the only dance museum in the country may change as the Dance Art Museum of the Americas located in Santa Fe, New Mexico is projected to open in a few years.

Management Structure

Structurally, the organization is placed in an awkward position. The museum was originally its own entity, but because of financial difficulties, the organization is currently under the umbrella of SPAC, and has been since 1990. SPAC acts as the parent organization with the museum officially designated as a program of SPAC.

This leads to a bureaucratic organizational structure as specified in *Fundamentals of Organizational Behavior* by Andrew DuBrin. I believe this is a relatively inefficient management situation because the general manager of the museum must get approval from the head of SPAC before making any number of minor decisions that would only effect the museum. As discussed in theatre class, decisions should be made at the lowest level possible when those decisions do not impact any higher level (Graves). This approval process essentially undermines the authority of the general manager because he is not the ultimate decision-maker. I see this as a potential problem as the museum expands and hires more employees.

The museum does have its own board of directors, however the museum's board functions essentially as an advisory committee because all of their decisions and recommendations must then be approved by the executive director of SPAC, and possibly SPAC's board of directors. Even in regards to hiring the issues arise regarding the

relationship between the museum and SPAC. The museum was going through the process of hiring a new artistic director while I was working with them. Actual contract negotiation excluded the general manager of the museum, but did include the executive director of SPAC. The museum also seems to have a high rate of staff turnover, this is probably due to relatively low salaries and having a skeleton staff increases the demands made of every position. There are only three people who work full time for the Museum, the general manager, the artistic director and an administrative assistant.

I asked for a budget and mission statement from SPAC and received a description of the organization from an introductory note on a financial statement. Ironical, because SPAC refused to give me a copy of their most recently filed 990, which is public record. The mission statement was “Saratoga Performing Arts Center, Inc. (‘Center’) was incorporated in the State of New York on June 25, 1962, to promote, sponsor, cultivate and develop among its members and the community at-large an appreciation and understanding of the performing arts” (Organization and Summary of Significant Accounting Policies).

The National Museum of Dance does not have a mission statement, but because it is not its own 501(c) 3 it is not essential to have to one. I think the museum should create a mission statement. I think it would help clarify the future direction and purpose of the museum. According to Thomas Wolfe, “in addition to a broad statement of purpose, a mission statement is only valuable if it gives some specific guidance on the direction the organization should take in regards to program, services, and activities” (Wolfe 23). The museum does have a list of purposes included in the bylaws of the organization and the second purpose sounds a lot like a mission statement, but I think that defining a clear

mission statement in the near future would help the organization define their goals and future programming.

The statement that is essentially the museum mission statement is: “To cultivate, promote, foster, sponsor and develop among its members and the community at-large, the appreciation, understanding, taste, and love of the musical arts, especially dance, and to create a national hall of fame for the advancement of such purposes, to secure the interest of the patrons of these arts and the history thereof, and to provide the means for popular instruction and enjoyment thereof” (By Laws of the National Museum of Dance, Article II Purpose). I have a problem with the first part of the statement because SPAC is the sole member of the museum, therefore the museum essentially exists for the benefit of SPAC. I find it interesting that the museum is designed to promote “musical arts” which is a rather large category that would not necessarily include dance. According to my interpretation of this statement, all exhibitions and programs should revolve around the Hall of Fame, a more specific mission statement could provide the museum with a solid future purpose.

Funding

The museum works with approximately a \$300,000 yearly budget. They derive a minimal amount of income from ticket sales. The biggest source of revenue is currently the rental of museum space for events. SPAC would not give me a copy of their budget, an approximation of their budget, or their last audited financial statement that would be a part of the public record.

The museum is new to renting their space and the process does not appear to run smoothly yet. At times it seems as if the rentals take priority over the exhibition planning and development, as doors are left unsecured, people move through areas being prepared for upcoming exhibitions, artifacts while generally protected remain at risk until rental of the museum is handled better.

Goals

The museum does have a five-year plan in outline form. The major goals include becoming financially stable, increasing visibility and increasing board involvement. The five-year plan does not include programming or educational plans. The museum's new artistic director will develop these goals. From what I can gather the museum has thus far been focusing on maintaining their existence. Only within the past couple of years have they been able to independently balance their budget without SPAC covering the deficit.

Programs

The museum is currently opened year-round for educational tours. The museum is open to the general public after Memorial Day through the end of October. The busiest period occurs during a three-week period when the New York City Ballet is in residence for class and rehearsal while performing at SPAC in the evenings. The company uses the museum dance studios to take class and rehearse. The museum visitors through a two-way mirror can observe the time the company spends in the studio. The new artistic director plans to develop a residency program next fall, in addition to creating a program so that small companies can use the studio space to create new works.

Problems

One of the biggest problems the National Museum of Dance faces is that no one seems to know it exists, even among dance circles. I originally learned of the museum through a website, which has been under construction for over a year. There is very little press about the museum other than local coverage and very little word of mouth about the museum. The museum is aware of this problem and is trying to correct this in the future.

Another problem the museum faces is their relationship with SPAC. I do not believe the museum would survive at this point without financial assistance from SPAC, however the management structure as it currently works at the museum is inefficient and needs to be re-evaluated in order to find a compromise that would benefit both organizations.

Internship Description

Essentially, I worked with the general manager in preparing the Exhibition "Classic Black," which features classically trained African American dancers prior to the development of the Dance Theatre of Harlem in 1970. The exhibition was originally on display at the New York Public Library in 1996 and toured to other locations over the next couple of years. The exhibition consists of black and white foam board panels with text and photographs. I helped acquire three-dimensional items for the exhibit that would make it more interesting. This project began with an internet search to find out about as

many of the dancers listed as possible, then attempting to find their current contact information, which was quite challenging and led to a small list of contacts.

Responsibilities

I was responsible for researching potential artifacts and the organizations and people who might have access to those items. The research for the exhibition was interesting because African Americans in classical ballet are largely non-existent. This is because their contributions to dance are not acknowledged or described in many of the historic records of dance so their stories are slowly being erased from public memory. The contributions of African Americans in classical ballet in the United States exist largely as oral history, which is unfortunate. Many of the dancers involved were forced to take a unique career path in order to perform at all. For example, many developed careers in modern dance because they could not find opportunities to perform in ballet. While I was working at the museum I spent a majority of my time working with the general manager, Maurice O'Connell. He has worked with SPAC for the past seventeen years. In the beginning he was working part time doing odd jobs for the organization and has spent the last six as the general manager of the National Dance Museum.

Tasks

In conducting research for this project I initially did an Internet search of the dancers included in the exhibition finding half a dozen addresses. After sending out initial letters I followed up with a phone call and found that half of those people never

received the letter. I actually found faxing to be the most effective method of communication, particularly as new contact information was received closer to the opening date of the exhibition.

Once I found a source I was able to locate several other leads to potential sources, however finding that initial source was a challenge. I was also able to start connecting the relationships to schools, companies, or techniques that many of the dancers studied and performed with as I progressed. I initially contacted Mark Cuyjet who is the son of Marion Cuyjet, one of the dancers included in the exhibition. He gave me the contact information for his sister Judy, whom I found to be very helpful and a wealth of information. In addition to personal items, she included background material and newspaper articles, which I used to research additional contact information to locate dancers included in the exhibition.

Marion Cuyjet's greatest contribution to classical dance was a studio she opened in Philadelphia called Judimar, which trained African American dancers in ballet and other dance forms. Many dancers who attended her school went on to have professional careers in dance, and are featured in the exhibition.

I was successful in finding *River* costumes from, American Ballet Theatre. The head of production David Lansky was very helpful in arranging their delivery. He did not charge the museum for their use, however he sent a basic contract that hinged on the museum ability to show proof of insurance for the value of the collection. It took a week to get proof of insurance certificate from SPAC and two weeks to get the signed contract returned. I also contacted Keith Lee who performed in *River* with ABT and had photographs sent to the museum. I was able to find video footage of the *River* being

performed with Keith Lee at the New York Public Library, but this footage will not be included in the exhibition due to the NYPL's collection policies.

I spoke with the archivist at the 92nd Street Y in New York City, who was quite helpful and sent a flyer from a past performance at their venue. He told me the location of a review of the program. The museum sent the flyer out to be digitally copied and enlarged. I also managed to find the review of that particular performance in *Dance Magazine* with the information he had given me and sent a copy to the 92nd Street Y because they were missing a portion of the review.

I also spoke with various archival centers, dance companies, corporations, and television networks in an attempt to find artifacts that could be utilized in the exhibition. Some sources were helpful, while others were not. I enjoyed doing the research for this project. Finding information became a challenge, forcing me to come up with creative angles to continue finding potential sources that could lead me to an artifact. As I became more confident in my ability to make cold calls to organizations, and I learned to be more effective given the constraints of time and resources.

Once items began arriving at the museum I had the opportunity to fill out Condition Reports and Loan Receipts. The museum was very proactive in the area of documentation, which was a surprise given the general state of affairs within the museum. The museum filled out all of the proper paperwork involved with artifacts.

Other Departments and Duties

Since there are so few employees at the museum, I did a little bit of everything while including answering phones and working with volunteers. While I was at the museum I also prepared the gallery space for “Classic Black.” This involved moving the previous exhibition “Fugitive Gesture” to a different gallery space, and packing the exhibition “An American Mosaic” in the adjoining space for travel. In addition, I was also able to design and hang a small New York City Ballet exhibition.

Preparing the space for “Classic Black” involved removing the framed photographs, labels and text panels, and transporting those items to a gallery in a different wing of the building. Initially I worked alone but was then joined by another volunteer, who was volunteering as part of a high school requirement for a PIG class, Participation in Government. I then steamed the walls, where the hangers had been placed. The walls in the exhibition space are quite interesting. They are made of a soft felt material that Velcro sticks too. The frames are hung on hanging devices but are positioned with piece of Velcro in the lower corner and all labels and text panels are hung using Velcro. This eliminates the need to spackle and touch paint every time a new exhibition is put in the space.

After laying out “Fugitive Gesture” in the new location I repeated the process of removing the exhibition with “An American Mosaic.” Again I worked alone until joined by a Community Service volunteer. Together we moved items to a room for temporary storage and packed the unframed panels for transportation. This involved using the original packing materials in addition to felt and additional bubble wrap. “An American

Mosaic” will be traveling to Ohio State University next. The gallery space “An American Mosaic” was located in contained regular walls in addition to felt walls, so some care had to be used in removing nails and Velcro from the walls. Both the Velcro and the entrance lettering were removed with the assistance of a hair dryer.

Next I assisted the general manager in dry hanging the “Fugitive Gesture”. He actually had an interesting technique worked out to speed up the process. He tied a string across at a particular height, and laid out the exhibition based on that consistent height with the assistance of a template to maintain spacing. I was responsible for leveling the photographs and adjusting the labels.

I was given the chance to design a small New York City exhibition. I initially did a dry hang of the photos involved then adjusted the photographs to the correct order and design pattern. Next I measured the space and calculated the spacing of each piece using fifty-five inches as the center eye level. Basic labels will be added later with information about the piece and photographer but there is minimal text included in the exhibition.

Analysis

Three months is not enough time to prepare an exhibition. The entire process was rushed due to the timeline created by the board of directors who delayed the hiring of the new artistic director, who was expected to put together the exhibition. The artistic director did not begin until the month before the exhibition was scheduled to open, so his involvement with the actual exhibition was minimal, however he is planning events and media coverage related to the exhibition.

The National Museum of Dance is a unique organization, one I am interested in watching develop in the future. The museum has a great deal of potential, if it can secure leadership that will guide its development. At this point the organization is understaffed and lacks any clear future direction, although that may change with the new artistic director.

The museum was a great organization to work with because I had the opportunity to essentially shadow the general manager. I was exposed to the day-to-day dealing within the museum. The opportunity to help work on the exhibition and prepare gallery space and choose how the exhibition would be laid out, and that was a positive experience.

Management Challenges

I found the lack of defined expectations during my time working with the museum and the last minute nature of the exhibition to be frustrating. I never knew where I was expected to be working, research from the Pillow or working out of the museum. It made planning my week and how to proceed challenging because the commute between locations was extensive and I was not always sure which voicemail number to leave with the people I was contacting in regards to the exhibition. Many times throughout the internship intended meeting and working locations were changed last minute.

I actually found that the organization of the museum was an issue in acquiring items because the general manager of the museum was not authorized to sign contracts on

behalf of the museum. All official paperwork has to be signed by Herb Chesbrough who is the President of SPAC. This takes time and does not seem to be the most efficient method of management because relevant decisions are not happening quickly enough.

Problems

I came across some interesting obstacles while doing research related to artifacts. I discovered upon inquiry that the Metropolitan Opera had previously had a fire in their warehouse that destroyed all of their early sets and costumes. While trying to locate video footage of the dancers that had nationally broadcast I learned that NBC destroyed majority of their "Tonight Show" footage between 1962 and 1972. Therefore NBC does not have a record of the Arthur Mitchell dancing in 1968. This particular performance was notable because it was the first time a black male dancer partnered a white female on television. They also do not have footage from the "Garroway Today" show, which featured choreography by Joe Nash and included several of the dancers mentioned in the exhibition performing the piece.

I spoke with a tobacco company, Brown and Williamson, in attempt to find footage from an old television show sponsored by Lucky Strike. After explaining several times what I was looking for, my call was misdirected and misunderstood as an attempt to find old advertising materials. They were particularly interested in my date of birth and whether or not I smoked.

Another interesting problem was the arrival of the basic exhibition from the New York Public Library. Originally the exhibition was to arrive at the museum the first week

of April, however it was delayed until May 23rd, leaving only five days for installation prior to opening. This is not a lot of time given the work involved with both the layout and assembly of the exhibition.

Short and Long Range Effects

Short-term effects of my presence at the museum included bridging a gap in the staffing. The assistant was out sick and then changed from full time to part time, while changing her job description, as the new artistic director was beginning, and the manager was dealing with family medical issues. Preparing the exhibition was not a priority for the staff because they had more pressing problems I was able to sustain the search, locating artifacts for the exhibition during this period. I provided a consistent contact for people who were willing to lend the museum items, and was able to follow up with these people in a timely manner.

Long-term, I discovered an interesting organization that I will continue to watch develop. The exhibition has an opportunity to be seen by a new audience. Perhaps a visit to the museum will spark an interest in African American dancers and their history for some of the visitors.

Recommended Changes and Steps for Improvement

Improvement for future exhibitions could be made with more planning time prior to the opening of the exhibition. A longer timeline prior to the opening of the exhibition

would have allowed more research and follow up time with potential contacts. One person I spoke with would have liked to have been able to be a larger part of the exhibition but could not because he was committed to other projects. I was just beginning to make an initial contact with some people the week before the exhibition was scheduled to open, which did not leave a great deal of time for follow up. Luckily the new artistic director plans on following up with those last minute contacts so something may come of the effort. I was also in contact with other archives that were doing other research projects so they could not always process my request for information or materials immediately, which hindered the search for additional artifacts.

The exhibition was put together last minute partially because of staff turnover and partially because the contract with the New York Public Library was not signed until March even though the decision to use the traveling exhibition was made in February. I was not able to begin work on the exhibition until the contract was signed. The new artistic director arrived a few months later than was expected due to board delays, so an exhibition had to be put together rather quickly without his input.

More time would also have allowed an opportunity to develop new parts of the exhibition, such as detailed text, providing additional information or activities and events that integrate the exhibition material and could possibly draw a new audience to the museum. The additions made to the pre-existing exhibition consisted of additional photographs with minimal labels and costumes.

Results

The exhibition is due to open May 28th 2002. At the end of my internship the exhibition needed work, however it was beginning to take shape and should be ready to open on time. I enjoyed the fact that I had input on items that were incorporated into the exhibition and gathering many of those items involved efforts on my behalf.

Conclusion

Both internships actually ended up being rather different in nature, but provided unique opportunities to learn new skills. The Pillow gave me the opportunity to explore an organization with an extensive organizational history and to help preserve that history. The museum allowed for many varied experiences, I was able to work on many different aspects of an exhibition, including research and layout. Both internships gave me the opportunity to see how dance history is being utilized by an organization. Both organizations have archives and use them differently. The museum is actually more detailed as far as documentation procedures regarding the use of their archives than the Pillow. Overall the internship was a wonderful experience and gave me valuable hands on training that I would not have received through course work alone. The course work supplied me with a basic understanding of non-profit organizations and how they function.

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Vita

Wendy Meegan was born and raised in Wilmington, Massachusetts. She received her Bachelor of Art degrees in dance and history from the University of Akron in Akron, Ohio. Her interests in both dance and dance history have continued beyond undergraduate study providing a foundation for pursuing a graduate degree in arts administration.



MOVING FORWARD: A STRATEGIC PLAN FOR JACOB'S PILLOW

Executive Summary

The commitment of Jacob's Pillow to dance experience as a continuum from artist to audience to cultural legacy—together with the institution's distinguished history and exquisite site make it unique among dance organizations in the United States. Jacob's Pillow has twice earned a place in American history - first as a station on the Underground Railroad when it was a family farm dating to the late 1700s, and in 1933, when it was dedicated to dance performance and education by American dance pioneer Ted Shawn. The Pillow is the longest running dance festival in the United States, and has the first theater built specifically for dance in the U.S., the Ted Shawn. The Pillow's combined longevity and eminence is remarkable among arts organizations and virtually unknown for dance in the United States. For its contribution to the arts and cultural life in America, Jacob's Pillow was named in 2001 to the National Register of Historic Places.

Securing Artistic Leadership and Fiscal Health

The Pillow will celebrate its 70th Anniversary Season in 2002—indeed a cause for celebration. At the same time, the institution faces a critically challenging moment in its history. Government and foundation support has dwindled for all the arts since the 1990s, and private contributors are victims of market turmoil—at no time more painfully than now. Although we have achieved a degree of financial stability over the last five years, we face immediate and long-term demands that our present capital resources cannot meet. The Pillow's mix of earned and contributed income will not cover current operating costs—much less the increases that are necessary and desirable for us to remain preeminent in the field.

How can the Pillow sustain and improve its internationally recognized Festival, with its multinational troupes? Its rigorous and diverse education programs for audiences and professionals in the field, and its community programs? Its support for the creative development of artists, and documentation and preservation of dance? Its commitment to innovation, and service to the dance field and the public?

What follows are proposed answers to these questions.

Moving Forward appraises the Pillow's current needs and vision of its future, and the financial targets that are essential and desirable to reach—immediately and over the next five years between the Pillow's 70th and 75th Anniversary seasons. It is the product of a year-long planning process by the Pillow's Board, Executive Director, and the Planning Committee they appointed.

Fund-raising goals: A total of \$16 million is sought between 2002 and 2007, one third for an endowment, one third for capital maintenance and improvement, one third for improved programs, facilities, and the infrastructure to support them.

Phase 1: \$6 million by late 2003: An endowment of \$5 million, generating \$250,000 annually, will stabilize programs and operations. A board-controlled fund of \$1 million for strategic enrichment initiatives will strengthen programs, collaborations with artists and institutions, research, development, and marketing.

Phase 2: \$10 million by 2007: One half will maintain and improve the physical plant – the historic site and campus, modernize the Archives for accessibility and product development, research and establish distance-learning opportunities, and secure winterized housing for up to 30 artists, faculty, interns, and students. The other \$5 million will enlarge the endowment, the income from which will underwrite programs, facilities, and their support systems.

Following are the four goals of this strategic plan: to sustain the Pillow's reputation for excellence, strengthen its services to the public and the dance community, broaden its visibility, and increase its reach through collaborations and year-round activities. These goals embrace the four core areas of the Pillow's mission—dance creation, presentation, education, and preservation—and the beautiful historic setting where they take place. Finally, this document describes the fiscal tools necessary to achieve these goals and to assure the Pillow's financial stability.

A. SUSTAIN THE PILLOW'S REPUTATION FOR EXCELLENCE in the following five areas:

1. The Festival—which presents international dance in all its diversity, with an average of 150 performances annually, on three stages, by 45 companies with over 400 artists, reaching nearly 50,000 visitors every year, throughout its nearly three-month season.

2. Education (The School, Audience Engagement, Intern, and Community Programs, and the National Presenter Leadership Forum):

The School—which trains approximately 100 professional and pre-professional dancers annually, from around the world, with a unique curriculum, small class sizes, first-rate international faculty, and a world-renowned history—like the Festival's—of nearly 70 years.

The Audience Engagement Program—which presents 200 free performances, exhibits, film/video presentations, talks with artists and Scholars in Residence for visitors of every age, interest level and income, reaching 14,000 annually.

The Intern Program—which provides 28 young professionals from around the world with on-site, on-the-job training in arts administration and technical theater production annually during the Festival season, and year-round internships that earn college credit.

Community Programs—which offer year-round learning opportunities in schools and community centers, reaching nearly 3,000 students, teachers, families, and local artists in the Berkshires.

The National Presenter Leadership Forum—which annually convenes 25 presenters, chosen from around the country for a four-day symposium in dance presenting and professional development.

3. Creation—through artists' residencies and commissions of new work at the Pillow and at MASS MoCA, which premiere at the Festival and enter national and international repertoires that tour throughout the world.

4. The Archives and documentation of current dance at the Pillow—which serve the field and the public in the form of 8,700 vintage photographs, letters, documents, and memorabilia from the early 1900s to the present; a library of more than a 1,000 books and memoirs on dance; 3,000 films and videotapes from 1917 to the present; 18 trunks of costumes; and a Pillow Web site.

5. The National “Historic Place”—the physical plant of 28 buildings, including the original 1790 farmhouse; the Ted Shawn Theatre; the Doris Duke Studio Theatre; the outdoor stage, Inside/Out; the resident cabins and Stone Dining Room, built by Shawn's Men Dancers; and the property's 153 acres with their public gardens and trails.

B. STRENGTHEN THE PILLOW'S SERVICES TO THE PUBLIC AND THE FIELD

1. The Festival

*Strengthen the presentation of unique programs and commissions that support artists' development and stimulate public appetite for dance.

*Embrace the variety of dance in all forms within an international perspective that promotes international cultural awareness and exchange.

*Strengthen the presentation of live music with dance.

2. Education

*Build support for annual and endowed scholarships to improve the capacity of The School to serve professional and pre-professional students in the dance field.

*Enlarge support for recruitment, auditions, and for building institutional relationships with organizations and colleagues to broaden, diversify, and enrich the pool of applicants to The School.

*Expand the Audience Engagement Program, putting selected offerings online and exploring collaborations with other institutions.

*Strengthen U.S. and international recruitment of interns, broadening the applicant pool to better serve professional development of the field.

*Find ongoing, multi-year support for the National Presenter Leadership Forum to positively impact the professional development of dance presenting.

3. Creation

*Commission additional works from U.S. and international artists who choreograph in all forms, identifying new national and international partners and funding sources.

*Provide creative development residencies year-round at the Pillow and MASS MoCA, making the Pillow an R&D lab for new work, responding to space crises in the field, and assuring the Pillow's continued role as a center for dance.

4. The Archives and Documentation

*Improve services to the field and public by assuring documentation to all artists; by keeping the Archives and library current with ongoing acquisitions pertinent to Pillow history; and by digitizing aspects of the Archives for wider accessibility and preservation.

*Among new projects, produce multi-format material to meet public and educational interests, research providing distance learning for dance, and monetize Archives material.

5. The National "Historic Place"

*Enlarge The School's main studio, provide an adequate floor, and repair the studio and equipment; repair the Ted Shawn Theatre foundation; and reconfigure Blake's Barn, housing the Archives and visitor center, for greater public use, student, scholar and artist use.

*Solve the Pillow's housing shortage by building or purchasing nearby accommodations for up to 30 artists, faculty, interns, students, and special guests.

*Tackle limited transportation through local public-private partnerships and institutional cooperation.

C. BROADEN THE PILLOW'S VISIBILITY

*Pursue new relationships and strengthen existing ones in the region and New York City media, calling attention to the Pillow's depth and variety in its support for the "continuum of dance," from training and creation to performance, audience engagement, and preservation.

*Invest in marketing cultural tourism in Massachusetts and New England.

*Originate new publications and media initiatives, including a curated film presence in New York and Massachusetts.

*Cultivate younger audiences with strategic marketing efforts.

*Research and pursue product development to increase Pillow recognition and earned income.

*Enrich Web site offerings, including news of Festival programs, School curricula, and alumni/ae and faculty news.

D. INCREASE THE PILLOW'S REACH THROUGH COLLABORATIONS AND YEAR-ROUND ACTIVITIES

*Expand co-sponsored presentations and residencies at MASS MoCA and explore collaborations with other cultural institutions in the Great Barrington and Williamstown/North Adams areas, to develop audiences and thus enrich the cultural community.

*Expand current year-round Education and Community Programs in schools, other community settings, and resort destinations, to provide learning opportunities, enlarge the audience and donor base for dance, and widen appreciation for it.

*Explore year-round presenting opportunities in regional theaters, to maintain and extend Pillow leadership in New England.

*Support year-round creative residencies at the Pillow, aiding the dance community in return for increased visibility and the potential for Pillow premieres.

E. ENSURE THE PILLOW'S FINANCIAL STABILITY

*Strengthen the Annual Operating budget, to assure that current activities continue, at a minimum, at present levels.

*Establish a solid unrestricted Endowment Fund, to assure steady income streams to sustain existing programs and improve them.

*Enlarge the Capital Projects budgets to cover essential maintenance, repairs that can be deferred no longer, and physical improvements that must be made.

*Seek new strategies to reach the national corporate sector and regional businesses; and strengthen existing sources of support.

*Establish a Planned Giving Program.

The immediate and long-term needs described above require attention if the Pillow is to continue to excel in presentation, expand audiences for dance, serve the needs of artists, enrich the repertory of dance in its diversity and international range, train the next generation of dancers and arts professionals, and preserve its heritage into the 21st century. The Pillow confronts both urgent need and unique opportunity: it has the potential to be *the* name associated with dance in this country. But without action, it risks seeing the decay of both its physical plant and its unparalleled reputation. *Moving Forward* is thus a call to action.

MOVING FORWARD: A STRATEGIC PLAN FOR JACOB'S PILLOW

To support dance creation, presentation, education, and preservation; and to engage and deepen public appreciation and support for dance.

--Jacob's Pillow Mission

MOVING FORWARD: A STRATEGIC PLAN FOR JACOB'S PILLOW

"Jacob's Pillow is one of America's most precious cultural assets—a haven for choreographers and dancers and an environment that nurtures the creation of new work."

--Mikhail Baryshnikov

The commitment of Jacob's Pillow to dance experience as a continuum from artist to audience to cultural legacy—together with the institution's distinguished history and exquisite site—make it unique among dance organizations in the United States. Jacob's Pillow has twice earned a place in American history—first as a station on the Underground Railroad when it was a family farm dating to the late 1700s, and in 1933, when it was dedicated to dance performance and education by American dance pioneer Ted Shawn. The Pillow is the longest running dance festival in the United States, and has the first theater built specifically for dance in the U.S., the Ted Shawn. For its contribution to the arts and cultural life in America, the Pillow was named in 2001 to the National Register of Historic Places.

The Pillow's combined longevity and eminence is remarkable among arts organizations and virtually unknown for dance in the United States. In 2002, Jacob's Pillow will mark its 70th anniversary—a cause for celebration, a stimulus for planning, and an opportunity to win visibility and financial support for our efforts. How do we best guide the institution into this new century? How will we preserve our values and direct our future? And what will we leave behind for others to build on?

Moving Forward is meant to address these questions. This strategic plan for 2002-2007 has been drafted with rigorous research, guided by strong core values, a firm sense of mission, and the good counsel of professional colleagues and trusted advisors. Its goal is to generate the support necessary to secure our future through the clear definition of our artistic and institutional vision.

Jacob's Pillow is dedicated to dance of the highest artistic quality, and to giving the public the highest-quality engagement with it. To the greatest breadth of international dance, dance in all its forms and its relationships with all other media, and to its educational and social value across the spectrum of cultural contexts. To the comprehensive "immersion experience" of dance at the Pillow, in a beautiful, natural, and historic setting of intimate scale. To the creative development and support of artists. To the richly diverse possibilities for audience participation. To the documentation and preservation of dance. And to the Pillow's role in the Berkshire community, the greater New England region, and on an international stage.

Securing Artistic Leadership and Fiscal Health

Jacob's Pillow is at a critical moment in its history. Although we have achieved a degree of financial stability over the last five years, we face immediate and long-term demands that our present capital resources cannot meet. The Pillow's mix of earned and contributed income will not cover current operating costs—much less the increases that are necessary and desirable for us to remain preeminent in the field. Support from foundations and state and national governments has dwindled for the arts since the 1990s, and we are ever more reliant on our loyal individual contributors. At the same time, individual contributors are pressured by economic cycles, and current business prospects are uncertain nationwide.

Nonetheless, we cannot afford to stand still. We need to insure our present position as the dominant dance presenter in New England, as a contributor to our varied communities, and as a leadership institution for dance in the U.S. and abroad. We seek to realize significant, achievable future goals: to expand our ties within our growing and culturally rich region in the Berkshires; to develop new audiences and donors; to establish a consistent year-round artistic and educational presence; and to firmly establish the Pillow leadership in international dance presenting and education. To assure our current status and to secure our future, we need a reliable, constant income stream.

Moving Forward is thus a call to action. It is a document that describes where we need to go financially and artistically, focusing on the momentum that can – and must – be developed between the Pillow's 70th and 75th Anniversaries in 2002 and 2007.

Moving Forward defines the goals of the Pillow, over the next five years, and estimates the capital necessary to realize them: an estimated total of \$16 million. One third of this amount will immediately establish a permanent endowment. One third will be used to repair, upgrade, and expand facilities. One third will support improved programs and facilities, and the marketing, development, and infrastructure to sustain them. Our fundraising strategy is organized into two phases:

Phase 1: \$6 Million. Within the next two years, we plan to build a permanent endowment that will generate approximately \$250,000 a year in earnings in order to stabilize artistic programs and annual operations. This is critical to maintaining the Pillow's leadership in dance. A board-controlled fund of \$1 million will be established to support the major initiatives described below—program enrichment, collaborative artistic and institutional relationships, marketing, and research and development.

Phase 2: \$10 Million. Half of the desired \$10 million will be used to maintain and improve our 153-acre campus and 28 buildings, in particular, the theaters, studios and housing. Additional goals are to modernize the Archives technically and make them more accessible both on site and online, and to use archival materials to develop products, electronic media and publications; and to establish telepresence and distance-learning opportunities that will reach the dance community and public worldwide. We also seek to secure adequate year-round housing for approximately 30 artists, students,

interns, faculty and scholars, which is critical to the educational mission of the Pillow and to the support of artists.

The remaining \$5 million will enlarge the endowment, the income from which will support the enhanced programs and facilities, as well as the marketing, development, and staff necessary to sustain them.

Phase I	
\$ 5 million	Permanent endowment, first half
\$ 1 million	Strategic enrichment initiatives
Phase II	
\$ 5 million	Physical plant
\$ 5 million	Enlarge & sustain endowment
Total: \$16 million	

Today's Financial Status

Over the last five years, Jacob's Pillow has achieved major critical goals for its financial and artistic health. It has retired all debt; built a cash reserve of \$500,000; accumulated a long-term investment fund of over \$2.1 million, supervised by the Board and managed by independent professional firms; and invested \$1.5 million in improved facilities. It has broadened and deepened the skills of the staff and Board. It has set new box office and attendance records (approximately 40,000 paid tickets; 82% paid capacity). It has marked new levels of membership and donor support (individual contributions in 2000 nearly tripled the amount given in 1995). And its artistic presentations and educational programs have won popular and critical praise from audiences and critics ranging from Anna Kisselgoff in *The New York Times*, to A & E television, to New Delhi's (*name of publication forthcoming*) in which noted dance writer Lakshmi Viswanathan writes "set in the beautiful surroundings of historic New England, this venue is a place of pilgrimage."

But this proud record has been achieved by harsh measures—among them, the deferral of facilities maintenance and upgrading, hiring and salary freezes, and the postponement of other legitimate artistic and operating needs. These measures mask a systemic gap between revenue and expense that must be addressed.

It is important to note that the Pillow's theaters play to 82% of paid capacity (the Ted Shawn/620 seats; the Doris Duke Studio Theatre/220 seats) - well above the national average of 55%. While there is room for growth, an increase in ticket sales does not substantially improve the bottom line. Today the Pillow does not carry a deficit—but it will tomorrow, unless there are comprehensive increases in financial support.

This conclusion was drawn in 2000 by the Executive Director who, with the Pillow's Board Chair, formed a Planning Committee to address the sustainability of the Pillow. The Committee analyzed the Pillow's budget history from 1995 and projected it through 2004 (see Attachments A & B; "Status Quo" and "Budget Analysis".) The projection does not include the funds necessary for the evolution of programs and operations that are required if the Pillow is to remain preeminent in dance. It does not include the cost of sustaining or increasing the Pillow's role in international and unique presentations, of enhancing our visibility, of providing compensation to hold skilled professionals long enough to accomplish our goals, or of providing for the slightest casualty beyond our control.

Analysis and Recommended Actions

The Planning Committee formed by the Pillow's Executive Director and Board Chair was composed of both longstanding and new Board members. To tackle these problems and propose solutions for them, the Committee met monthly through May 2001, analyzed the Pillow's environment—internal and external—and developed an informed strategy for its future. The Committee invited perspectives from experienced colleagues in the arts, individual supporters who know the Pillow well, and representatives of the region's business, political, and educational communities (see Attachment C, "Interviewees".)

The Committee's mandate was to evaluate the four core areas of Pillow activity that are directly mission-driven: dance creation, presentation, education, and preservation—and the public relations and development efforts that sustain them. The Committee examined closely the following aspects of the institution in order to determine their present and future needs and their potential for development:

1 – The Festival—which presents international dance in all its diversity, with an average of 150 performances annually, on three stages, by 45 companies with over 400 artists, reaching nearly 50,000 visitors annually, throughout its nearly three month season.

2 – Education:

The School—which trains approximately 100 professional and pre-professional dancers annually, from around the world, with a unique curriculum, small class sizes, first-rate international faculty, and a world-renowned history—like the Festival's—of nearly seventy years.

Audience Engagement Program – which presents 200 free performances, exhibits, film/video presentations, talks with artists and Scholars in Residence for visitors of every age, interest level and income, reaching 14,000.

The Intern Program – which provides 28 young professionals from around the world with on-site on-the-job training in arts administration and technical theater production annually during the Festival season, and year-round internships that earn college credit.

Community Programs – which offer year-round learning opportunities in schools and community centers, which reach nearly 3,000 students, teachers, families, and local artists in the Berkshires.

National Presenter Leadership Forum – which convenes annually 25 presenters chosen from across the country for a four-day symposium in dance presenting and professional development.

3- Dance creation - through artists' residencies and commissioning new work at the Pillow and at MASS MoCA, an average of two a year, which premiere at the Festival and enter national and international repertoires that tour throughout the world.

4 - The Archives and documentation of current dance at the Pillow - which serves the field and the public in the form of 8700 vintage photographs, letters, documents and memorabilia from the early 1900s to the present; 18 trunks of costumes; a library of dance books; 3000 videotapes; an interactive site at the Pillow; and a Pillow Web site.

5 - The physical site and plant of this national "Historic Place"—the 28 buildings, including the original 1790 farmhouse; the Ted Shawn Theatre (the first built for dance in the United States); the Doris Duke Studio Theatre; the outdoor stage, Inside/Out; the resident cabins and Stone Dining Room built by Shawn's Men Dancers; and the property's 153 acres with their public gardens and trails.

6 - The Pillow's funding environment – which comprises government, corporate, foundation, and individual support.

7 - The Pillow's visibility - on regional, national, and international levels, as it is perceived by its stakeholders: audiences, artists, press, educators and students, community leaders, staff and Board.

Following are the Committee's findings and recommendations.

1. The Festival

“For us, the Pillow is one of the world’s magical places.”

--Mark Morris

Jacob’s Pillow is both a revered site for artists, professionals in the field, and dance aficionados, and a gateway experience for tourists, infrequent arts attendees, and community members who may not otherwise encounter the art form of dance. The range and abundance of its offerings are remarkable.

In the 2001 season, the Pillow presented contemporary, ballet, jazz, tap, dance theater, hip-hop, and culturally specific dance. It offered four world premieres and presented over 400 artists in 45 dance companies from eight countries, giving 158 performances. The Pillow presented eight events co-produced with MASS MoCA; supported three artists with residencies to create work; sponsored three commissions to create new works; and engaged the public with 200 free performances, talks, and participatory events. In all this, the Pillow builds on its history: a Who’s Who of dancers have performed at Jacob’s Pillow since 1933 (see Attachment D, “Performing Artists”).)

Because audience members are free to visit the campus at any time from 8 AM through the evening’s post-show talks, they can witness the process of studying and creating dance, and can experience dance and its related arts in all their diversity. The Pillow becomes an international arts community. On any given day during the 2001 season, you might have encountered Cambodian dancers who were performing at the Festival and jazz students of The School teaching one another their dance forms. You could have joined a procession through the grounds led by a *joli* from Ghana, or heard a jam session between an Indian tabla master and a Javanese gamelan. You could have seen Mark Morris perform in celebration of the 20th anniversary of his first appearance at the Pillow; or enjoyed world premieres of Pillow commissions to the José Limón Company and to Robert LaFosse and Chet Walker. Or witnessed a rehearsal of Twyla Tharp’s newest work, with Jennifer Tipton calling lighting cues, or performed, as a member of the community, in Tharp’s *The One Hundreds*—no dance experience required.

The Festival broadens public perception of dance, through a rich palette of styles, genres, and traditions from around the world. The free Audience Engagement Program (see below) reaches out to visitors from novice to connoisseur, of all socio-economic stripes, enhancing the public’s experience of performances and their knowledge of dance.

The Festival fosters international cultural exchange, social interaction, and public discourse among artists, audiences, and experts on a myriad of subjects, united by the international language of movement. Dedicated to social and intellectual awareness and engagement, the Pillow promotes a multicultural and embracing view of the art of dance.

Festival commissions enter the repertoires of dance and tour nationally and internationally. And work inspired by the Pillow's own history and its site enriches our visibility and legacy. In both ways, Pillow-commissioned choreography benefits the field.

As a highly visible venue, the Festival benefits artists. Covered by the national and international press, and attended by the professional arts community, government officials, community leaders, and funders throughout the world, the Festival functions as a strategic showcase for dancers, choreographers, and musicians.

But the great challenge to the Festival is financial sustainability (see "The Funding Environment" below). The following recommendations acknowledge that additional and steady streams of support are needed to maintain the Pillow's current level of excellence and to build on its achievements.

Actions

- * Present unique programs in all dance forms, developed at or by the Pillow.
- * Continue commissioning work, as part of our commitment to artists and the field, and to ensure the continued visibility of the Pillow.
- * Sustain and strengthen presenting international work, to enrich the Festival, to promote a positive and dynamic world view of dance, and to encourage cultural exchange among artists and audiences.
- * Assure that live music with dance is a distinguishing feature of Pillow presentations, to encourage a stronger relationship between these kindred forms, and to improve the quality of dancing on stage and the audience experience of it. Collaborations with Berkshire and New York based organizations and audiences dedicated to music, such as Tanglewood, Close Encounters with Music, and the community of conductors and musicians who range from Yo Yo Ma to pre-professional students provide rich opportunities in this area of programming.

2. Education: Five Centers for Learning

"Today I saw the great Milton Myers teach (at The School at Jacob's Pillow). He was daring his student to throw themselves into space . . . he was daring them to be artists."
--Bill T. Jones

The Festival is the best-known feature of Jacob's Pillow, but The School is as much a part of the Pillow's roots since Ted Shawn named it "the University of the Dance." The first studio was inaugurated in 1931 by Shawn's professional touring company, and in

1933 Shawn and his Men Dancers presented their first lecture-demonstration. For 75 cents, audiences could listen to Shawn speak for twenty minutes, view a twenty-minute class demonstration, and then two ensemble dances and two Shawn solos. Soon afterward, Shawn wrote, “if this attendance keeps up it will contribute considerably to the grocery bill. It gives the boys an incentive to concentrate on the two dances they are to do next . . . and gives them audience experience and stimulus. . . . I think it also provides an opportunity to spread the gospel and let people know what is in back of the program which they will finally see completed. . . .” Shawn’s founding conception lives within the Pillow’s mission today; the Pillow is now positioned to secure its uniquely comprehensive role in dance, supporting a continuum from rigorous study and creative development to performance and audience engagement.

Today there are five centers for learning at the Pillow: The School; the free Audience Engagement Program; the Intern Program; year-round Community Programs; and the annual National Presenter Leadership Forum for the professional development of the field.

All of these programs promote the breadth and diversity of dance forms; the access to dance of audiences at all levels of knowledge and economic status; the immersion experience in the art form of dance for students, educators, presenters, scholars, artists, and audiences; and a broader perception of dance by a larger and more informed public through national and international outreach.

(a): The School

The Pillow School has a unique curriculum among professional schools nationwide. Study is currently focused on four core programs: Ballet, Contemporary Traditions, Cultural Traditions, and Jazz. Additional courses are offered at various times, for example: A Choreographer and Composer Lab (in collaboration with Tanglewood); Light and Movement (Jennifer Tipton/Dana Reitz); Choreographic Development; Men Dancers; and Dance and Community-Based Work.

The School immerses students in dance. Classes are held to under 30, to assure individual attention, coaching, and mentoring by faculty. Approximately 100 professional and pre-professional dancers from the U.S. and around the world live at the Pillow each summer, study dance six days a week from 9 AM to 5 PM, and perform for the public every week. Students attend seminars in dance history, music, costume construction, injury prevention, and arts administration; attend performances, rehearsals, and master classes by Festival artists; fulfill reading assignments; and study in the Archives. No other presenting organization offers this comprehensive, conservatory-style training.

Students interact constantly and meaningfully with distinguished performing artists and faculty from around the world. They study and present all forms of dance. In turn, they go on to enrich the field. Many alumni are now well known artistic directors, choreographers, and dancers, including Terese Capucilli, Douglas Dunn, Susan Marshall, and Meredith Monk, and dancers in the companies of Merce Cunningham, Mark Morris, the New York City Ballet, and Paul Taylor, among many others. These and other alumni join the ranks of those who have taught at the Pillow—an honor roll of international dance of the 20th and 21st centuries (see Attachments E and F; “Alumni” and “Faculty”).

But competition among institutions teaching dance has become fierce. Other festivals, the schools of professional companies, conservatories, colleges, and universities, and commercial dance competitions nationwide threaten the attraction of the Pillow School. Their marketing resources and scholarship funds far outweigh the Pillow’s.

These elements give urgency to the following recommendations.

Actions

- * Improve the applicant pool of the School by increasing the budget for recruitment and national and international auditions; by instituting an online strategy; and by developing more formal relations with colleges, universities and professional companies with schools. Fuller relations with for example, Harvard, Princeton, Bennington, Juilliard, the New World School for the Arts, the National Foundation for Advancement of the Arts, the Alvin Ailey American Dance Theatre and School, the American Ballet Theatre, School of American Ballet, would lead to a higher level of technical accomplishment among applicants, increase the applicant pool, increase the level of credits that students can earn at their home institutions, increase the sources of support to our students by drawing on those institutions, and add prestige to both the Pillow and its partner institutions.
- * Build support for annual scholarships and endowed scholarships, to improve the applicant pool, diversify it in ethnicity, national and international reach, and serve economically disadvantaged students, as well as compete with other, endowed professional programs.
- * Make it financially possible to study the entire School-term curriculum, thus providing a unique and comprehensive education, responding to students requiring financial assistance, and strengthening the School’s competitive position.
- * Enlarge the School’s studio and repair the studio and equipment. The studio is cramped for the approximately 25 students enrolled in each program. Maintenance is overdue and improvements are needed to help ensure the School’s competitive position. (See “Infrastructure” below.)

* Increase the School's visibility through existing and additional public relations initiatives and selective advertising. Enrich relations with alumni through ongoing communication, special events, and an updated database.

* Research accreditation and pursue if appropriate, as a means to broaden awareness of The School's eminence and improve the quality of its applicant pool.

(b) Audience Engagement Program

"One of the most complete dance experiences is to be had at the Jacob's Pillow Dance Festival . . . There is food here for the mind as well as the eyes and ears."

--Jennifer Dunning, The New York Times

The Pillow seeks not only the largest audiences, but the most informed and enthusiastic "cultural participants" for dance. Dance asks for intellectual, emotional, and visceral understanding, while it touches all the centers of human receptivity—head, heart, and body. Yet, more than most other art forms, dance is vulnerable to deep cultural biases that negatively affect public perception of it. The Pillow's Audience Engagement Program is thus important for a host of social, economic, and psychological reasons. It is among our most important leadership activities.

Free events and activities during the Festival offer visitors—whether novices or experts—myriad ways to learn more about dance of all kinds. Scholars in Residence brief audiences before performances, commissioned program notes - *Pillow Notes* - are provided at all performances, and two afternoon series - *Pillow Talks* - are devoted to in-depth moderated conversations with artists, Scholars in Residence, musicians, faculty, or guest speakers. Informal moderated Q&As take place just after performers step offstage. And twilight rehearsals and showcases outdoors, as well as weekly presentations by students of The School, reveal against the Arcadian setting of the Berkshire Hills how dance is made.

Changing exhibits about dance, many from the Archives' invaluable collections of dance and Pillow history, are also free to visitors in the theatre lobbies and the visitors' center in Blake's Barn, where the Archives is housed. The dance library and video viewing areas are open for public use, and by appointment, for research. And free tours of the historic site and nature trails are available for groups and for dance students, writers, teachers and scholars who may also observe classes and screen videos, free of charge.

One Saturday a season is the free Community Day, with family-oriented activities that include participatory workshops, open studios, and informal performances.

For ages sixteen and above, community dance classes are offered for \$5 every weekday for all levels of experience. Sunday master classes by Festival artists are open to intermediate and advanced dancers from the community who take classes with Pillow students, interns, and international artists performing at the Festival.

In its variety of “entry points,” the Audience Engagement Program is designed to make dance accessible to all—regardless of age, background, or wallet. In its informal and welcoming ambience, the Pillow relaxes many of the common and persistent barriers to dance attendance. It may be one visitor’s first encounter with dance. It may introduce another to critical thinking about the subject. Several audience members have remarked that it has been a turning point in their relationship to the art form itself. Audiences have the opportunity to engage with each other socially and intellectually. The Pillow gives its Berkshire community a public space. Here community members, visitors from afar, and artists come together.

Actions

- * Find sufficient, steady support to assure the Audience Engagement Program’s long-term survival as part of the Pillow’s essential identity; as the front line of its own audience development efforts; and in support of public appreciation for dance and cultural participation in the arts.
- * Extending their reach, put selected Program offerings online.
- * Explore ways of sharing Program contributions with other dance and cultural institutions, to maximize its effectiveness, to share best practices and support the field, and to benefit from feedback.

(c) The Intern Program

“I was treated right from the beginning as an invaluable asset—as much a part of the Pillow and its history as the artists.”

--Jennifer Gilbert, 1999 Operations Intern

A new generation of arts administrators and technical theater professionals is being trained at the Pillow year-round, and lives are being changed in the process. The Pillow’s Intern Program has graduates now working in companies, theaters, and organizations throughout the world—including the Spoleto Festival, the Metropolitan Opera, the Joyce Theater, the Alvin Ailey American Dance Theatre, the Joyce Mertz Gilmore Foundation, the David Parsons Company, Philip Morris, Inc., the British Council on the Arts, and at the Pillow itself.

By educating not only dancers and choreographers, but also the many people who support and present dance, Jacob's Pillow endeavors to strengthen the field in a broad-based and lasting way. The values, skills and standards imparted to them by the dedicated staff members who mentor them become the building blocks of successful lives in the arts.

Interns earn these positions through four months of intensive work, from May through August, under the direction of Pillow staff in all areas of arts administration: curatorial skills, technical theatre production, education, operations, press and marketing, archives/preservation, video production/documentation, development and finance. Twenty-eight young professionals are chosen as interns annually from applications that are solicited both nationwide and internationally. Provided with housing, meals, and honoraria, they live and work on site, attend lectures by visiting artists, Pillow staff, scholars and other professionals, attend performances, and interact with Festival artists from all over the world. They may be given the formidable responsibility, for example, of running lights for Paul Taylor, while they are also likely to find themselves joining him for dinner in the Stone Dining Room built in 1937 by Ted Shawn's Men Dancers. Interns become literally "a part of the Pillow and its history" – as one was proud to put it - and go on to contribute immeasurably to the field (see Attachment G, "Interns".)

Actions

- * Assure the continuity of intern training with sufficient and steady support, thus securing this crucial, long-term service to the field.
- * To better serve arts institutions, strengthen the network of intern recruitment, with outreach to additional presenters, arts administration programs, and dance colleagues in the United States and abroad.
- * To serve the increasingly globalized field of dance, solicit support for international interns from universities, professional companies, embassies and international cultural offices.

(d) Year-Round Community Programs

"The Pillow approach allows me to 'teach depth' better and enables students who don't normally do well to excel and shine."

*--Dan Gray, former professor at Cornell; biology teacher,
Monument Mountain Regional High School*

With even a basic level of technical accomplishment, learning dance has positive effects. Social skills, self-image, problem-solving abilities, spatial awareness, coordination, associative intelligence, critical thinking—all are improved by learning movement according to persuasive data. "Engagement in the arts nurtures the development of

cognitive, social, and personal competencies,” according to research findings discussed in *Champions of Change: The Impact of the Arts on Learning* published jointly by the President's Committee on the Arts and Humanities and the Arts Education Partnership. “Arts programs can increase academic achievement, help decrease youth involvement in delinquent behavior, and improve youths’ attitudes about themselves and the future.”

These findings confirm the Pillow’s conception of dance, and support its dedication to bringing it to the Berkshire community. As a civic leader, the Pillow is committed to investing in relationships with those who live and work in the region year-round. The Pillow is the only dance entity in the Berkshires that offers programs in public schools and other community settings. It currently sponsors artists’ residencies in 18 classrooms in three schools systems (Great Barrington, Becket, and Pittsfield), reaching 680 students and 45 public school teachers. It offers a video and lecture series at the Berkshire Institute for Lifelong Learning at Berkshire Community College; provides fundamental skill training for physically and mentally challenged young adults through the Center for Development; and holds movement classes for families with the Becket Arts Center. In addition, it welcomes Elderhostel annually, for a weeklong intensive course with a Pillow Scholar in Residence. The National Landmark Volunteers and Americorps volunteers camp at the Pillow each year to receive ecological and land stewardship training, provide volunteer support services for our historic site, and attend performances and many other activities of the Festival. The Pillow’s annual Community Day, Audience Engagement Program, and on-site classes for children and adults described above, also respond to and activate community interest. Year-round, the Pillow and MASS MoCA co-present in-progress showings and public dance parties at MASS MoCA, currently the largest museum of contemporary art in the U.S.

****MORE EMPHASIS ON OUR WORK IN THE SCHOOLS*****

While the Pillow is an international festival and cultural destination, it resides in a rural region in which its programs meet important local community needs. These programs are highly regarded, but their funding sources are painfully small. There is virtually no corporate base of support in the Berkshires. The median income of year-round residents is far less than that of summer residents and visitors. And there is a uniquely high concentration of arts and other not-for-profit organizations in the area competing for the disproportionately small amounts of funding available from the state and small regional and local businesses.

Actions

* Investigate new programs and organizational alliances—including offering classes off-site and year-round at schools, community centers, spas, and other institutions - and cultivate new funding sources. In these and other ways, the Pillow can better fulfill its obligation to the Berkshires.

* Seek greater visibility for Pillow community programs, with stronger press coverage and increased communication about them with Pillow members, Board, and community and government leaders.

(e) National Presenter Leadership Forum

"I have been able to refocus my energies, remind myself why I do this work, and expand my thinking about how I might do it better."

--Year 2000 Forum participant

The Pillow has taken a leadership role in helping to strengthen professional development in the dance field. It hosts a Presenters' Leadership Forum—a four-day symposium attended by 25 colleagues selected from across the country, held during the Festival. Participants tackle the aesthetic and practical dimensions of dance presenting, and emphasize developing and disseminating best practices. The immersion experience that typifies the Festival is heightened here, as professionals learn and observe, share their expertise, and debate ideas and directions for the field. To broaden the national reach of the Forum, the Pillow established a partnership with co-sponsors who are national funding and service organizations: the Association of Performing Arts Presenters, Washington, D.C.; Dance/USA, Washington, D.C.; and the New England Foundation for the Arts, Boston. Forum funding is now sought on an annual basis.

Action

* Find ongoing, multi-year support for the Forum, as a unique tool for professional development sought by the field, and as an area for continued Pillow leadership.

3. Creation

"At the end of our first month of our residency, one of my dancers commented that working at the Pillow so intensely was like being marooned in Heaven".

-- Stephen Petronio, Artistic Director

The field of science is dependent upon research and development, and values this process. A long period of experimentation may yield a breakthrough that is both financially profitable and of great value to society, which then enters a distribution system that fortifies its credibility and widens its consumption. Support for this life cycle is a convention of the field of science.

The performing arts, on the other hand, and dance in particular, enjoy none of this continuum of support. But it is nevertheless essential to develop, produce, and present work, and to distribute that work by means of touring. Even artists who are nationally celebrated find it difficult to afford developing new choreography, and artists working in major metropolitan areas are especially restricted, given the large proportion of their money spent on housing and rehearsal and performance space.

But Jacob's Pillow is uniquely positioned to support a "continuum of dance"—from the past (both the rich heritage and current documentation preserved in the Archives), to the present (the Festival and off-Festival performances), to the future (the creation of new work and the education of young people, future professionals, and audiences). In its nearly seventy-year history, the Pillow has premiered, commissioned or created on site such famed works as Antony Tudor's *Pillar of Fire*, Mark Morris and Yo Yo Ma *Falling Down Stairs*, and works by Alvin Ailey, Twyla Tharp, Merce Cunningham, Martha Clarke, Edward Villella, Jane Comfort, Agnes de Mille, Ronald K Brown, and Inbal Pinto (see Attachment H, "Choreographic Premieres".) The Pillow's current success in commissioning at least two works a year which debut at the Festival must not lapse.

Actions

- * Advance the art form by adding to its repertory. To enrich the field and serve artists and audiences, the Pillow must continue to commission innovative artists from around the world to create work in all genres, styles, and traditions, to reconstruct work, and to premiere these productions at the Pillow. Though the Pillow's history is august, it must remain a center of **living** dance.
- * Initiate U.S. and international relationships to sponsor new work. Develop a stronger network with artists, managers, and presenters here and overseas to identify opportunities to secure funding for commissioning and presenting new work.
- * Make the Pillow a true research-and-development lab for new work. Provide housing, rehearsal space, and honoraria for opportunities for the creation of new work, public in-progress showings, documentation and editing services for selected choreographers, making the Pillow a model for institutions elsewhere. Where the urban space shortage especially threatens artists (e.g., New York), team with funders and municipal supporters and co-sponsor Pillow residencies both at the Pillow and at MASS MoCA.

4. Preservation and Documentation

"Dance is unique among the arts. You see, a painter can paint something and it goes on a wall or a sculptor makes something and it stays there. But this is the most ephemeral art. You do it and it's born and it dies in the very second that you're doing it. There can be moving pictures of it or there can be a still photograph; there can be memories in people's minds; but it isn't the art itself. This is the only art form of which we ourselves are the stuff. And this today still has the most powerful magic."

--- Ted Shawn, 1963

Other dance archives represent a particular artist or a specific area of interest, such as modern dance or a period of time. But the Pillow's Archives encompass nearly seven decades of American dance history, as performed at the Pillow, and a wealth of documentation of reconstructed and newly created work. This includes 8,700 historic dance photographs; films from 1917 to the present, as well as 3,000 videos; more than 1,000 books and memoirs spanning almost a century of dance; documents of every Festival since the first in 1933; and 18 trunks of theatrical costumes from the Denishawn Company and Shawn's Men Dancers. Almost all of this is accessible to the public through changing exhibitions, the library, the video viewing area, and an interactive computer installation station, in addition to loans to exhibitions at other institutions (see Attachment I, "Archival Inquiries".)

Documentation is ongoing at the Festival. During each season, more than 250 digital broadcast-quality videos are created, many with two-camera documentation of public and private events, including performances, classes, and oral histories of masters and young artists, faculty, and students. The Pillow recently purchased a pair of digital cameras and an AVID editing system to upgrade the quality of its efforts to better serve the field.

Documentaries of the Pillow itself and of works created on-site have been produced for television and screened at video and film festivals around the world, including *Falling Down Stairs* (Mark Morris and Yo Yo Ma creating that work at the Pillow, seen frequently nationwide on PBS); *The Men Who Danced* (the story of Ted Shawn and the Men Dancers, shown on A&E, Bravo, WNET and prize-winner at the Dance on Camera Festival, New York; and *Invisible Wings* (the story of the Underground Railroad, African American history, and Jacob's Pillow, commissioned by the Pillow, performed and filmed on our historic grounds, selected for the BBC British Short Film Festival).

The Pillow has recently piloted its own film/video series shown in Boston in collaboration with the Boston dance community; and it plans to expand this effort to the Berkshires and New York.

The Pillow is also a member of the Dance Heritage Coalition, a national organization that shares resources and promotes the importance of dance documentation and preservation.

Its nine national member organizations include the Library of Congress and the New York Public Library for the Performing Arts at Lincoln Center.

In 2001, Jacob's Pillow was named one of America's "100 Irreplaceable Dance Treasures" by the National Dance Heritage Coalition.

Recommendations for the Archives stress its service to the field, its potential to advance institutional identity and visibility, and its potential as a revenue source.

Actions

- * Assure documentation services to all artists during residencies, to preserve their work, teach technique and repertoire to others, serve promotional purposes, and build the Archives collection.
- * Reconfigure Blake's Barn, which houses the Archives, for greater use, to provide public online stations, access to the library, and more video viewing areas.
- * Regularly acquire new material to maintain the currency of the Archives and library.
- * Digitize aspects of the Archives to preserve them and to provide year-round, international access to them. Research the potential of the Pillow as a content provider to provide distance learning for dance, serving its existing audience, schools, presenters, educators, artists, scholars, writers, and the public worldwide.
- * Produce multi-format material for video, CD ROM and DVD for public sale, educational purposes at a low cost, for selected free distribution and for public sale.
- * Monetize selected publications, photographs and signature memorabilia from the Archives.

5. Infrastructure

QUOTE

Part artist colony, part open house for the public, Jacob's Pillow is enlivened by its people and anchored by its place—its 153 acres of beautiful meadows, wetlands, and woodlands, and 28 buildings, including two theaters and an outdoor stage, four studios, offices, and cabins for 100 artists, faculty and interns. The public can walk its trails, bring picnics, and view its gardens (as well as its outdoor dance activities), all for free. Its artist-residents can enjoy its sanctuary, and be stimulated to create in an unpressured, natural setting. The sense of physical and psychological security inspired by the pastoral landscape puts all visitors at ease, and the organization's welcoming attitude encourages sociability and serves as a gateway to dance. The Pillow is also an entry point to the Berkshires, which offers a remarkable spectrum of cultural activities.

The Pillow's historic buildings and site create a memorable environment but also a continuing responsibility. Deferred maintenance, as any homeowner knows, means greater future expense. Deferred repair, particularly with the effects of harsh New England winters, is risky to financial and even physical health. A capital budget has been created that identifies immediate and projected needs of the site.

***** A NEW SECTION ABOUT STAFF WILL BE INCLUDED

Actions

- * Finance the annual and long-term Capital Projects budget to properly maintain and repair the Pillow's current facilities, including the foundation of the Ted Shawn Theatre and the studio of The School; maintain and reconfigure Blake's Barn, housing the valuable Archives and visitor center, for necessary preservation and improved public access; and expand the School's studio to accommodate the student body and faculty and to provide them with a more adequate floor.
- * Address the critical housing shortage for the Festival. Half the visiting artists are now housed off-site 20-30 minutes away. This defeats the sense of community within an artist colony atmosphere that flourishes during the Festival and is intrinsic to the Pillow experience. Off-site housing in the high tourist season is extremely expensive. No on-site accommodations are available for visiting VIPs or public. "Naming opportunities" should be identified in cabin renovations and the building or purchasing of adequate housing at or near the Pillow.
- * Secure funds to maintain the Pillow's historic site and stewardship of its natural environment. Its designation on the National Register of Historic Places must be honored and promoted, its centuries-old rural character must be preserved, and its indigenous wildlife and plant species must be protected. A plan has been developed by the Pillow with experts in environmental protection and open space management which must be implemented. Funding from state, federal and local government and environmental and American history organizations should be researched and sought, to build on the distinction of the designation on the National Register of Historic Places and find new financial support for it.
- * Confront housing and transportation problems – with Lee, a growing town 20 minutes away; through public/private partnerships; collaborations with other organizations; and specific fundraising efforts. Provide shuttles from train and bus stations. Such services would improve attendance and help build more diverse audiences in the Berkshires.

6. The Funding Environment

"Midsize organizations will face the greatest challenge as the market for audience attention and revenue tightens . . . particularly nonprofits outside of major metropolitan areas. This will make support from government and private entities even more critical in the coming years."

*--"The Performing Arts in a New Era," Rand report
commissioned by The Pew Charitable Trusts, 2001*

The ephemeral nature of dance is part of its beauty and allure: it is not a fixed form of artistic expression or bought and sold as, for example, the visual arts. While some find the physical and largely non-narrative nature of dance compelling, others are unsettled by these same predominant features. It follows that dance is the least capitalized of art forms in the United States, compared with, for example, opera, museums, and classical music.

Jacob's Pillow faces this intrinsic issue and several additional challenges - some built in, some topical and external.

Box office income at the Pillow is at an all-time high. Theaters are at 82% of capacity in paid attendance – a remarkable figure, considering that the national average is 55%. With such success, box office income nonetheless covers only \$1.3 million of an annual operating budget of \$3.7 million.

The Pillow's rural Berkshire location is both a weakness and strength. Though idyllic, it is difficult to reach, and it lacks public transportation and adequate housing choices, meaning higher costs for performers than when presented by urban dance institutions. Even within the Berkshires, Becket—the nearest town— is less accessible than, for example, the more populous and touristed Stockbridge, Lenox, and Great Barrington. The location poses great challenges in both year-round and seasonal staffing. The Festival is “off-season” for artists, who ordinarily tour from October through April and can therefore amortize their travel expenses, rather than passing large one-time costs on to presenters. Due to a drastic decrease in government funding to artists (or its disappearance altogether) fees to presenters have increased in recent years.

Programming international work, ballet, and live music with dance involves additional expense, through company size, casting practices, production requirements, and repertoires. Doubly daunting, international work requires additional expenditures and can also present political challenges. In addition, increasingly costly bureaucratic restrictions on bringing foreign artists into the United States are being imposed by the Immigration and Naturalization Services. Yet international presentations, ballet, and live music are part of Pillow's identity and uniqueness. Today, more than ever, international relationships seem essential in furthering global understanding.

Cost increases are darkly mirrored by decreases in public funding. It is no consolation that since the early 1990s, tax dollars for all cultural institutions have declined—on

federal, state, and local levels. According to research cited in the *Cultural Blueprint for New York City*, the National Endowment for the Arts cut funding by more than 70% over four years, and it eliminated all support for individual artists except writers. In 2000, the NEA peer panel gave the Pillow the highest score possible. Nonetheless, funding remained static at \$70,000 (the equivalent of the artist fee for one company to perform at the Festival in the Ted Shawn Theatre) – a drastic reduction from a decade ago when the Pillow received over \$200,000 annually. New York City, the home of most artists with whom the Pillow works, has suffered similarly: its cultural funding from all government sources dropped by nearly two thirds between 1982 and 1998, according to *Trends in Income Sources for New York City Cultural Organizations*. Nationwide, many organizations have not yet replaced the public funding they received in the 1980s, and some have been forced to shut their doors.

Nationwide, foundation support has shown a modest increase, according to the Foundation Center. From 1992 to 1996, national arts funding grew by nearly one quarter and grants increased by nearly one fifth. But compared to the growth of foundation giving in the mid-1980s, this was a minor enlargement. Now, disturbingly, foundations are giving less: as a share of their overall giving, their philanthropy to the arts and culture has declined by nearly one eighth according to a study of national funding patterns, *Arts Funding: An Update on Foundation Trends*, 3rd ed., published in 1998. Furthermore, painfully few foundations fund dance. And few of those fund organizations that are based outside New York City. Worse, several major foundations that previously supported the Pillow are in a period of policy or leadership transition, or have turned away from arts funding.

Corporations are generally interested in reaching a larger, more profitable market share than the current audience for dance, as it is now configured, can supply. Historically, the Pillow has received little support from corporations, which are virtually unrepresented in the Berkshires.

As a result of these widespread financial contractions, the Pillow—like other cultural organizations nationwide—must increasingly rely on individual donors. Their support of the Pillow has been admirable—nearly tripling their donations since 1995. But their disposable income is market-sensitive, and recent high levels of business growth are now matched by alarming plunges across the board and in new sectors. Economic forecasts for the near term are bleak amid uncertain political conditions. Meanwhile, there is growing competition for individual support from Berkshire-based and New York City-based organizations. A number of them are currently planning or are in major capital and endowment campaigns.

At the same time, competition for audiences and artists is growing. Many Berkshires arts organizations are moving toward three-season or year-round programming. They are responding to demographic trends that include young professionals moving into the area and business growth in “Silicon Village”—the e-district around North Adams, and the entire South County, centered on Great Barrington. The resulting competition for audiences is matched by competition for performers from dance and multidisciplinary

presenters around the country that have larger budgets to present and commission work and/or are located in metropolitan areas with more diverse funding sources. These include institutions with the stature of the Walker Art Center (Minneapolis), the Wexner Center (Columbus, Ohio), the Spoleto Festival (Charleston), the Joyce Theatre, the New Jersey Performing Arts Center, and the Brooklyn Academy of Music. In addition, regional competition now exists from a commercial dance presenter in Northampton, the newly launched Kaatsbaan Dance Center in Tivoli, New York, several theater restorations underway, two new theaters being built, each a half hour away, and MASS MoCA, the last of which co-presents with the Pillow but also presents independently.

Actions

- * Strengthen the Pillow's artistic leadership and encourage it to evolve, as this is the core of its identity and appeal.
- * Make the Pillow public relations and marketing strategies year-round, comprehensive, national, and international. A greater investment in them must be made if the Pillow is to hold its own in an increasingly crowded and aggressive field.
- * Seek new strategies to reach the national corporate sector and regional businesses, while sources of existing support, especially from New York City-based foundations and individuals, must be strengthened.
- * Institute a Planned Giving Program.
- * Enlarge collaboration with regional organizations, joining existing initiatives and spearheading new ventures to seek new and/or joint funding; building on the current partnership with MASS MoCA to develop the donor base and expand audiences. (See "Areas for Research and Development" below.)
- * Invest in cultural tourism marketing, both independently and through joint initiatives with other Berkshire cultural organizations.
- * Establish an online presence, to reach new and wider dance constituencies that enhance recognition from funders.

7. The Pillow's Visibility

QUOTE

How is Jacob's Pillow regarded and perceived? Here are the voices of the Pillow's stakeholders, as interviewed by the Planning Committee and through respondents to a 2001 audience survey - our audiences of longtime enthusiasts, local residents, tourists; artists across the field; press; community leaders; our staff and Board.

It is a consistent finding that the Pillow enjoys an extremely positive image in the communities it serves. The organization's artistic range is phenomenally diverse and international, and its multidimensionality—its sponsorship of the dance continuum from study and creation to presentation and audience feedback—is among its most valuable assets. The Pillow's core audience is intensely loyal: 10% have been attending for over 25 years; and 37% for more than 8 years. Press coverage of the organization and the Festival is consistent and positive from local to international commentators, and the most influential dance writers, from *The New York Times* to the *International Encyclopedia of Dance*. The Pillow's telegenic and photogenic artists, site, and activities attract media, while the intensity, comprehensiveness, and packed schedule of the Festival make it an exciting experience for audiences of all backgrounds. The Pillow is one of the pillars of the Berkshires cultural industry, an object of civic pride, and a cultural destination. The international dance community sees the Pillow as a leadership institution, providing advocacy, resources, and inspiration.

The very richness of Pillow activities, however, makes it a challenge to characterize outside the dance field—and sometimes within it. The whole of the Pillow is greater than the sum of its parts, yet each part has a full-blown identity worthy of attention—the Festival, The School, the Archives, and the year-round Education and Community Programs. Few interviewees were fully aware of all the Pillow's programs, services, and activities. When informed, however, they were consistently impressed by their depth, breadth, and quality.

Actions

* Improve the Pillow's visibility through year-round public relations and institutional marketing, on regional, national, and international levels. Although its Festival season is longer than any other dance festival anywhere in the world, its seasonality must be offset by consistent, twelve-month-long marketing and development efforts. Its international profile should be stressed, as seen in all its activities—presentations, the student body, faculty, and interns, and in the dance documentation held in the Archives.

* Emphasize the Pillow's contribution to the Berkshires among regional audiences, with development of target audiences in the North County and Great Barrington area, New York City, Boston, and Albany.

* Pursue new and longstanding relationships within New York City, building on the annual benefit there. New York's artists, audiences and potential audiences, funders and donors are central to our vitality and world-class reputation. Approximately 40% of our audience identifies New York City as a primary residence, and over half of our Board members live there full or part time.

* Originate new publications and media initiatives—such as a comprehensive brochure on the Pillow and all its activities, and a series of short-subject videos on each area of the Pillow (Creation and Presentation, the School, the Intern Program, Audience Engagement Program, Education and Community Programs, the Archives). The Pillow Web site

needs year-round programming to enhance its reach and educational value. The proposed print and electronic media in tandem with the Pillow's recently produced introductory video, can be used for fund-raising, School and Intern recruitment, education, marketing, and Board cultivation and development.

* Create a (curated) film presence in strategic venues in New York (the Dance on Camera Festival at Lincoln Center), North Adams (MASS MoCA), and Great Barrington (Mahaiwe Theatre) as a relatively low-cost means of year-round presence and to attract new, different, and younger audiences.

* Cultivate younger audiences with the investment of additional and more strategic marketing resources. Younger audiences are vital to the organization's long-term health.

* Research and pursue product development. Products, both newly created and from the Archives, can be promoted and sold on site and online, for both income and increased visibility.

* Continue presentations at MASS MoCA. Other locations should be explored such as Great Barrington, Pittsfield, and on particular occasions, New York.

Areas for Research and Development

Numerous specific actions are recommended above for the Pillow's programming, funding, visibility, and infrastructure. The Planning Committee recommends a pair of interlocking directions that can improve all these aspects, while developing new and consistent audiences for dance.

Recommended are 1) a year-round Pillow as a laboratory for creative development and documentation on site, and as a headquarters for presentations and education programs offered at other venues; and (2) a more collaborative Pillow, cooperating more often and more diversely with arts institutions in the region.

The Pillow is currently in a unique position for strategic expansion. It is the only presenter solely devoted to dance in New England. It is among the few organizations in the region in any discipline that commissions work, supports creative development residencies, and has a commitment to international programming. While other organizations present music, theater, and the visual arts year-round, the Pillow's dance presence is felt almost exclusively in the summer—a situation that deserves change.

The growing population in the Berkshires of a new younger urban demographic supports the Pillow's interest in increasing its year-round activities. The promise of a stronger audience and donor base comes from those choosing to live in the Berkshires full time—more and younger telecommuters, mostly from the New York and Boston areas, early retirees, and former weekenders and summer residents.

* The Pillow-MASS MoCA partnership is a model for other such associations. MASS MoCA, about an hour north in North Adams, is now the country's largest museum of contemporary art and a magnet for arts visitors from New England and the Middle Atlantic states, and potentially, from around the world. The Pillow and MASS MoCA co-present at MASS MoCA, offering performances and public dance parties prior to world music concerts and the two organizations co-sponsor one creative development residency a year. Our partnership is intended to increase the Pillow's year-round presence, develop regional audiences for dance and the contemporary arts, support artists, and enhance the presenting profiles of both organizations. Such partnerships with arts and educational institutions deserve exploration in the target areas of Great Barrington and Williamstown/North Adams, and include Tanglewood, the Clark Museum, Barrington Stage, the Berkshire Opera, the Berkshire Theatre Festival, Close Encounters with Music, Shakespeare & Co., Williams College, the Williamstown Theatre Festival, Simon's Rock College, and others.

* Expanding year-round Education and Community Programs in schools, other community settings, and resort destinations could further promote a positive attitude toward the arts, and provide learning opportunities for students, families, and educators, while enlarging the non-resident audience and donor base for dance.

* New presenting opportunities should be explored that are offered by a growing number of theaters being built and restored in the region. The Pillow can expand its presence and maintain its dance leadership in the region in these year-round venues. Pillow programming and its Audience Engagement Program can logically migrate to these new venues.

* Year-round creative residencies should be possible at the Pillow. This is a benefit to the field, especially during the current space crisis particularly affecting New York. Most public activities would take place off-site, but studios and on-site housing need to be winterized to support artist-residents. This critical support to the dance community would significantly help the Pillow to realize its mission—and it would be repaid in the Pillow's increased reach and visibility and the possibility of Festival premieres.

* Short- and long-term earned revenue potential should be explored, including monetizing the Pillow Archives, product development, event rentals, and fees for services.

Conclusion

According to the Status Quo analysis and projection cited at the beginning of this document (see Attachment A, "Status Quo"), the Pillow's current fiscal stability should last through the end of its 70th Anniversary year, 2002, barring calamities. Throughout its history, the institution has survived year to year, hand to mouth. Its present position of modest strength has been hard-won and requires immediate stabilization. Now, its future must be safeguarded.

A responsible, practical, and achievable Plan requires a solid Unrestricted Endowment as its centerpiece.

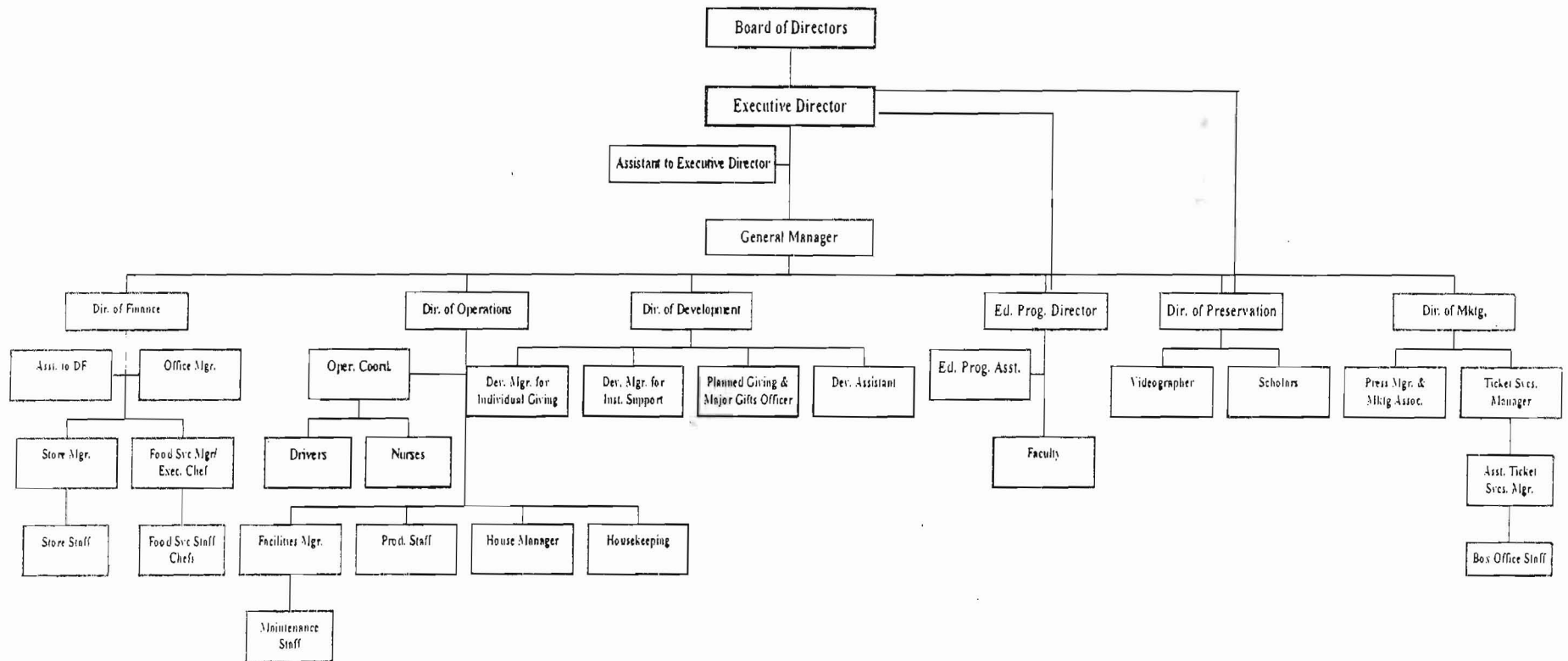
An enlarged Capital Projects budget is necessary for essential maintenance, for repairs that can be deferred no longer, and physical improvements that must be made.

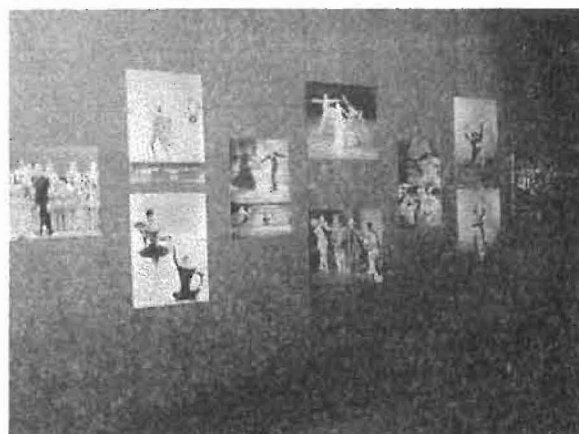
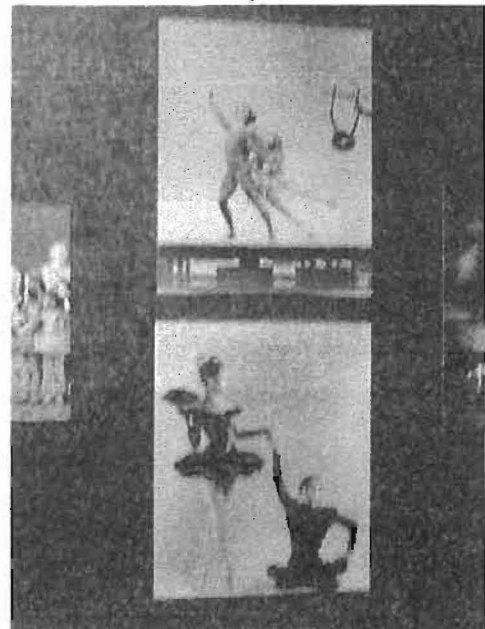
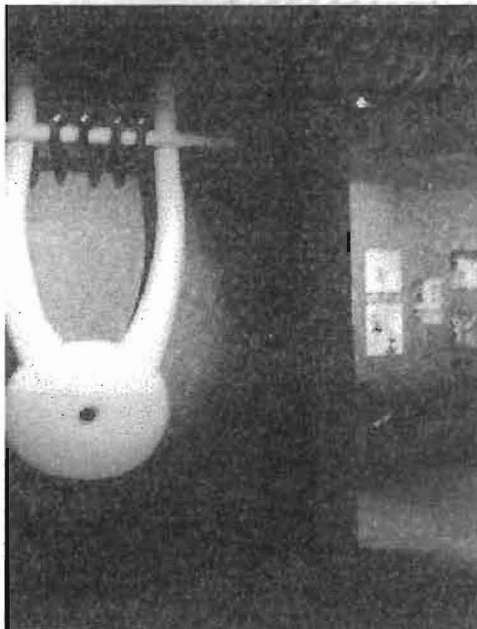
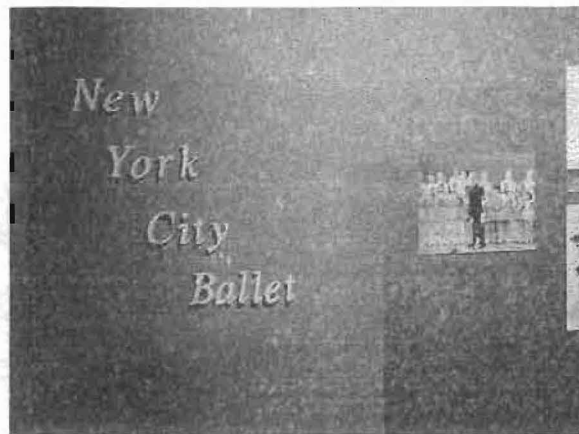
The Annual Operating budget must be strengthened, in the face of deficits that will occur by the end of 2002. Otherwise, such deficits will damage the quality of the Pillow's programming and its leadership in the dance field.

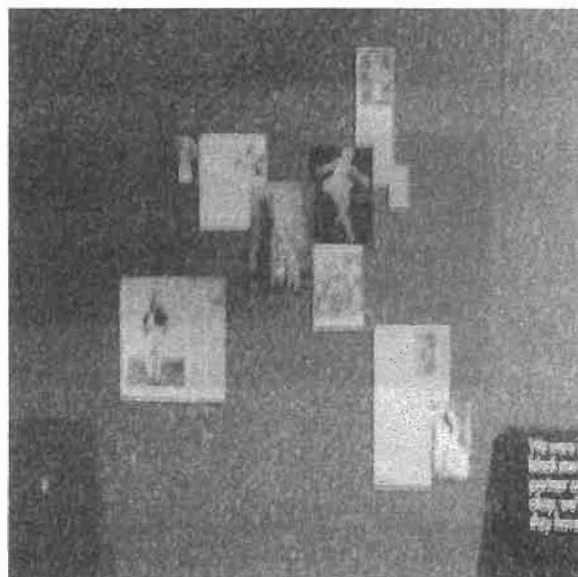
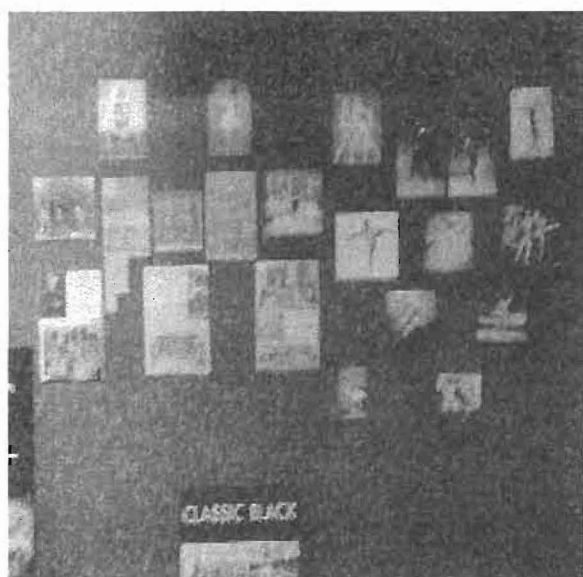
These immediate and long-term needs require attention if the Pillow is to continue to excel in presentation, expand audiences for dance, serve the needs of artists, enrich the repertory of dance in its diversity and international range, train the next generation of dancers and dance professionals, and preserve its heritage into the 21st century. The Pillow confronts both urgent need and unique opportunity: it has the potential to be **the** name associated with dance in this country. But without action, it runs the risk of seeing both its physical plant and its unparalleled reputation decay.

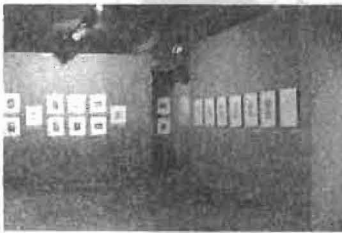
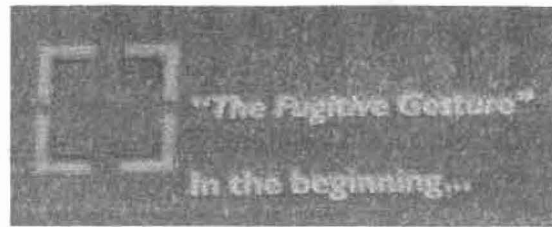
Everyone asks, "Why is it called Jacob's Pillow?" The name originates in the days of horse-drawn vehicles, when the main stagecoach road between Albany and Boston had a switchback stretch that looked like rungs of a ladder from a distance. Biblically minded New Englanders were reminded of the story in Genesis wherein Jacob came upon "a certain place" and rested his head on a pillow of stones, dreaming of a ladder to heaven in a great vision. A portion of the route therefore became known as Jacob's Ladder. The Carter family, the abolitionists who originally owned the farm on which the Pillow still resides, took the comparison one step further, reasoning that a particularly fluffy-looking boulder on the property could have been the rock that Jacob used for a pillow. When Ted Shawn purchased the property in 1930, he too had a powerful vision, one about creating a safe haven for the art of dance. As the Pillow considers its legacy, recent accomplishments and the time frame between its 70th and 75th anniversaries, no image seems more fitting than that of our founding bedrock, encouraging us to see our vision through and secure an auspicious future.

Jacob's Pillow Organizational Chart









5/20/02

Saratoga Springs,
7750.

NEIGHBOR

Celebrating SPAC membership



Photo courtesy of Stock Studios Photography

From left, Rosemarie O'Connor, Michelle Collins, Kate Kane and Elysa Cavayero, all of Saratoga Springs, enjoy the recent Spring Reception/Saratoga Performing Arts Membership Party at Seasons in Saratoga. The party was hosted by Seasons in Saratoga owner Chris Armer (not shown). For more information about SPAC membership, call 584-9330, ext. 3010.

Dance Museum opens for 2002 season with 'Classic Black' exhibit

SARATOGA SPRINGS — The National Museum of Dance opens its doors for the 2002 season on Tuesday, May 28, with "Classic Black," a new exhibit in the South Wing Gallery.

"Classic Black" sheds light on the rich history of black ballet dancers before 1970. The exhibit will be on display through May 1, 2003.

"Classic Black" explores the road black Americans had to travel to carve their niche in the traditionally white world of clas-

sical ballet.

The first impediment was a lack of role models. Dancer Doris Jones recalled, "I was 20 ... there wasn't a black ballet dancer around." Enrolling in class, and finding professional work once trained, were additional hurdles.

Keith Lee, the first full-time black dancer at American Ballet Theatre, stated in the Feb. 1996 edition of Dance Magazine: "There are still very few of us in ballet companies, and it's definitely not for lack of talent. ... And

it still takes much longer for a black choreographer to make a name than a white. But we ... have to keep chipping away at the rock of prejudice."

The National Museum of Dance, at 99 South Broadway, is open from 10 a.m. to 5 p.m. Tuesdays through Sundays, May 28 through Oct. 15.

Admission is \$5 for adults, \$4 for students and seniors and \$2 for children. Group rates and tours are available. For more information, call 584-2225.

Dance museum names new artistic director

Staff reports

SARATOGA SPRINGS — The National Museum of Dance has named dance historian and performer Jacques Burgering as its artistic director, according to Herb Chesbrough, president and executive director of the Saratoga Performing Arts Center.

The appointment is effective immediately.

Burgering comes to the museum from Blue Wing Dance Company in New York City, where he had been a performer and executive director since 1997. Previously, he danced in the United States with Erick Hawkins Dance Company, Pat Cremins/Wyoming Dance Theater, Anna Sokolow Players' Project, Mark DeGarmo & Dancers, Gloria McLean/Lifedance, Opera Manhattan, Doris Humphrey Repertory Dance Company, Chen & Dancers and Liz Lerman & Dance Exchange.

He also has been a member of numerous companies in The Netherlands, his native country.

Burgering has international experience writing grants and in production, marketing and finance. He has taught at the university level, has been published in *Dans*, a dance magazine from The Netherlands, has presented at professional conferences and earned a master's degree in dance and dance history at American University and a master's degree in history at The Rijkuniversiteit Utrecht,

Burgering comes to the museum from Blue Wing Dance Company in New York City.

The Netherlands.

"This position combines my study and work as an historian, in theater and as a dancer and dance administrator," said Burgering, 45, who has relocated to Saratoga Springs with his family. "It is everything I always wanted to do, and it brings together my interest in history and archives with relevance in the present and future. I want the museum to be a vital center for dance."

Burgering has been the recipient of honors and awards from The Fund for U.S. Artists at International Festivals and Exhibitions, White Mountain Dance Festival, The Netherlands-American Foundation and American Dance Festival.

"We are pleased to have found an artistic director with the extraordinary blend of skills and experience Jacques Burgering brings to the position," Chesbrough said.

The National Museum of Dance opens for the summer season May 28. Hours are 10 a.m. to 5 p.m. Tuesday through Sunday. It remains open to the public through Oct. 15.

For more information, call 584-2225 or visit www.dancemuseum.org.

Appendix E

By Laws
Of
The National Museum of Dance

Article I. Offices.

The principal office of the corporation shall be in the City of Saratoga Springs, County of Saratoga, State of New York.

The corporation may also have offices at such other places within or without this state as the board may from time to time determine or the business of the corporation may require.

Article II. Purposes.

The purposes for which this corporation has been organized are as follows:

- a. To support, maintain and operate a national museum of dance at the Saratoga Spa State Park in the city of Saratoga Springs, state of New York;
- b. To cultivate, promote, foster, sponsor and develop among its members and the community at large, the appreciation, understanding, taste and love of the musical arts, especially the dance, and to create a national hall of fame for the advancement of such purposes, to secure the interest of the patrons of these arts and the history thereof, and to provide the means for popular instruction and enjoyment thereof;
- c. To establish, equip, maintain and operate a museum and depository to collect, classify, preserve and protect records, articles and other things of historic interest, connected with or pertaining to the stated purposes of the corporation, and to provide care in accordance with an established collections policy commensurate with currently acceptable standards for such care; and
- d. On an annual basis, or more frequently in accordance with standards set by the board of directors of the corporation, to select one or more individuals, corporations, dance companies, associations or other institutions as honorees to be named in the National Museum of Dance Hall of Fame.

Article III. Membership.

1. Qualifications for Membership.

The sole member of the corporation shall be the Saratoga Performing Arts Center, Inc., a corporation incorporated under the Membership Corporation Law of the State of New York on June 25, 1962 and filed in the New York Secretary of State's office on July 3, 1962.

2. Membership Meetings.

The annual membership meeting of the corporation shall be held on the day in August each year which coincides with the annual meeting of the Directors of the member.

3. Membership Dues.

None.

Article IV. Directors.

1. Management of the Corporation.

The corporation shall be managed by the board of directors which shall consist of not less than three directors. Each director shall be at least nineteen years of age.

2. Election & Term of Directors.

At each annual meeting of the member the member shall elect *new* directors to hold office (until the next annual meeting) *for a term of three years*. Each director shall hold office until the expiration of the term for which he was elected (and until his successor has been elected and shall be qualified,) or until his prior resignation or removal.

3. Increase or Decrease in Number of Directors.

The number of the directors may be increased or decreased by vote of the member or by vote of a majority of all of the directors. No decrease in number of directors shall shorten the term of any incumbent director.

4. Newly Created Directorships & Vacancies.

Newly created directorships resulting from an increase in the number of directors and vacancies occurring in the board for any reason except the removal of directors without cause may be filled by a vote of a majority of the directors then in office, although less than a quorum exists, (unless otherwise provided in the Charter.) Vacancies occurring by reason of the removal of directors without cause shall

be filled by vote of the member. A director elected to fill vacancy caused by resignation, death or removal shall be elected to hold office for the unexpired term.

5. Removal of Directors.

Any or all of the directors may be removed for cause by vote of the member or by action of the board. Directors may be removed without cause only by vote of the member.

6. Resignation.

A director may resign at any time by giving written notice to the board, the president or the secretary of the corporation. Unless otherwise specified in the notice, the resignation shall take effect upon receipt thereof by the board or such officer, and the acceptance of the resignation shall not be necessary to make it effective.

7. Quorum of Directors.

Unless otherwise provided in the certificate of incorporation, a majority of the entire board shall constitute a quorum for the transaction of business or of any specified item of business.

8. Action of the Board.

Unless otherwise required by law, the vote of a majority of the directors present at the time of the vote, if a quorum is present at such time, shall be the act of the board. Each director present shall have one vote.

9. Place & Time of Board Meeting.

The board may hold its meetings at the office of the corporation or at such other places, either within or without the state, as it may from time to time determine.

10. Regular Annual Meeting.

A regular annual meeting of the board shall be held immediately following the meeting of the member.

11. Notice of Meetings of the Board, Adjournment.

Regular meetings of the board may be held without notice at such time and place as it shall from time to time determine. Special meetings of the board shall be held upon notice to the directors and may be called by the president upon three days' notice to each director either personally or by mail or by wire; special meetings shall be called by the president or by the secretary in a like manner on written request of two directors. Notice of meeting need not be given to any director who submits a waiver of notice whether before or after the meeting of who attends the meetings without protesting prior thereto or at its commencement, the lack of notice.

A majority of the directors present, whether or not a quorum is present, may adjourn any meeting to another time and place. Notice of the adjournment shall be given all directors who were absent at the time of the adjournment and, unless such time and place are announced at the meeting, to the other directors.

12. (Chairman.

At all meetings of the board the chairman, or in the chairman's absence, the president shall preside.)

13. →12.Executive & Other Committees.

The board may designate an executive committee and other committees, each consisting of three or more persons, of whom the (chairman) *president* shall be board member. Each such committee shall serve at the pleasure of the board.

Article V.Officers.

1. Offices, Election, Term.

(Unless otherwise provided for in the charter, t) The board may elect or appoint (a chairman,) a president, (one or more) *a* vice president(s), a secretary and a treasurer, and such other officers as it may determine, who shall have such duties, powers and functions as hereinafter provided. All officers shall be elected or appointed to hold office until the board meeting of the board. Each officer shall hold office for (the) *a* term (for which s/he is elected or appointed and until his successor has been elected or appointed and qualified.) *of two years, or until his successor has been elected.*

2. Removal, Resignation, Salary.

Any officer elected or appointed by the board may be removed by the board with or without cause. In the event of the death, resignation or removal of an officer, the board in its discretion may elect or appoint a successor to fill the unexpired term. Any two or more offices may be held by the same person, except the offices of president and secretary. (The salaries of all officers shall be fixed by the board.)

3. (Chairman.

The chairman shall preside at all meetings of the board, and shall have the general management of the affairs of the corporation.)

4. →3. President.

The president shall be the chief executive officer of the corporation(; in the absence of the chairman shall preside at all meetings of the board;)shall have the general management of the affairs of the corporation and shall see that all orders and resolutions of the board are carried into effect.

5. →4. Vice President(s).

During the absence or disability of the president, the vice president, (or if there are more than one, the executive vice president) shall have all the powers and functions of the president. (Each) *The* vice president shall perform such other duties as the board shall prescribe.

6. →5. Treasurer.

The treasurer shall have the care and custody of al the funds and securities of the corporation, and shall deposit said funds in the name of the corporation in such bank or trust company as the directors may elect; and shall, when duly authorized by the board of directors, sign and execute all contracts in the name of the corporation, when countersigned by the president; and shall at all reasonable times exhibit the corporation's books and accounts to any director or member of the corporation upon application at the office of the corporation during ordinary business hours. At the end of each corporate year, the treasurer shall have an audit of the accounts of the corporation made by a committee appointed by the president, and shall present such audit in writing at the annual meeting of the members, at which time s/he shall present an annual report setting forth in full the financial conditions of the corporation.

7. (Assistant- Treasurer.

During the absence or disability of the treasurer, the assistant treasurer, or if there are more than one, the one so designated by the president or by the board, shall have the powers and functions of the treasurer.)

8 →6. Secretary.

The secretary shall keep the minutes of the board of directors; and shall have the custody of the seal of the corporation and shall affix and attest the same to documents when duly authorized by the board of directors. The secretary shall attend to the giving and serving of all notices of the corporation, and shall have charge of such books and papers as the board of directors may direct; and shall attend to such correspondence as may be assigned, and perform all the duties incidental to the office.

9. (Assistant Secretaries.

During the absence or disability of the secretary, the assistant secretary, or if there be more than one, the one so designated by the secretary or assigned by the board, shall have all the powers and functions of the secretary.)

10. →7. Sureties & Bonds.

In case the board shall so require, any officer or agent of the corporation shall execute to the corporation a bond in such sum and with such surety or sureties as the board may direct, conditioned upon faithful performance of duties to the corporation and including responsibility for negligence and for the accounting for all property, finds or securities of the corporation which may come into his or her hands.

Article VI. Seal.

The seal of the corporation shall be as follows:

Article VII. Construction.

If there be any conflict between the provisions of the charter and these by-laws, the provisions of the charter shall govern.

Page 11

A. Comm-
B. Dis-

5-Year Plan Fiscal Years 2001-2005

Goals:

- I. Provide a well managed, well organized operation
- II. Provide the appropriate facilities and equipment to carry out the mission of the museum this season and beyond.
- III. Provide the necessary financial support to carry out the museum's mission today and in the future.
- IV. Involve Board of Directors through specific committees by establishing goals for each year.
- V. Increase museum visibility nationally

Objectives:

- A. Complete Original 5-year plan as indicated
- B. Office/Operations/Staff
 1. establish archive related filing system in main office
 2. clarify job-descriptions for each staff member (full/part time)
 3. locate and hire full time Artistic Director
 4. locate and hire full time Director of Development
 5. network museum computers
 6. upgrade computer system as necessary
 7. purchase new laser printer
- C. Maintenance and Facility upgrades
 1. create sculpture garden (utilize existing restricted contribution)
 2. upgrade studio 3 to accommodate more dance forms
 3. create movie theatre
 4. complete renovations to bath-house wing
 5. increase exterior lighting
 6. investigate HVAC upgrade and centralize control
 7. purchase new gift-shop fixtures
 8. installation of closed circuit television and P.A. system
 9. update facility operations manual
 10. establish monthly maintenance plan with SPAC
 11. complete exterior renovations
 12. complete interior renovations
 13. create new sign at front entrance
 14. refurbish Athena sculpture
- D. Marketing/Publicity
 1. establish yearly Marketing Plan
 2. create seasonal press kits
 3. change ISP for web-site
 4. increase scope of web-site
 5. work more closely with SPAC to establish cooperative publicity ideas
 6. create new brochure with boilerplate calendar page
 7. focus on local and national publicity opportunities
 8. include Hall of Fame in facility name
- E. Archives
(Pending review by Northeast Document Center Grant)

F. Committees:

1. hold meetings as deemed necessary
2. establish specific yearly goals for group
3. report quarterly to Board of Directors
4. establish new committees as needed

G. Admissions/Group Sales

1. increase FIT traffic by 100%
2. increase Motorcoach tours by 100%
3. create additional dance group packages
4. establish seasonal direct mail campaign
5. increase convention sales marketing with SCTB

H. Residency Program

1. establish funding sources for annual residency
2. build relationship with Yaddo, Skidmore
3. create residency information packet for major dance companies
4. re-visit establishing housing for residencies (Latour House)

I. Exhibitions/Hall of Fame:

1. create and publish new Hall of Fame program book
2. prepare space for next 5-years of induction's
3. upgrade from VHS format to DVD for all movies
4. update Hall of Fame photos
5. create permanent exhibitions on professional dance forms
6. add additional artifacts to HOF from our collection and other lending sources
7. make HOF more child friendly

J. Lease with State of New York:

1. negotiate new lease
2. increase lease term by minimum of 10 years

K. Gala:

1. increase attendance to a minimum of 400
2. update mailing list and increase
3. work with SPAC action council for silent auction items
4. re-create program book and sell advertising
5. decrease gala expenses

- Items in bold italics have been completed

5 Year Plan Review:

Four years ago as Operations Manager for the National Museum of Dance, I proposed a draft of my five-year plan. I felt it appropriate to review that original plan for you before announcing my goals for the next five-years. That original plan is consolidated below. Bold items have been successfully completed.

5-year Plan (June 12, 1997 Board Meeting)

Mission: The purpose of the National Museum of Dance shall be to promote an interest in and an appreciation of American professional dance.

Goals:

- I. Provide a well managed, well organized operation
- II. Provide the appropriate facilities and equipment to carry out the mission of the museum this season, the extended winter season of 1997 and the year round operation of our facility beginning in the Spring of 1998 and beyond.
- III. Provide the necessary financial support to carry out the museum's mission today and in the future.

Objectives:

Short Range

A. Office Operations:

1. Increase Volunteer Base
2. Develop Volunteer Handbook
3. Set-up Regular Staff and Volunteer Meetings
4. Six-Month Working Plan for Staff and key Volunteers
5. Incorporate CHUBBMUSE computer program

B. Maintenance upgrade of the existing facility and staff office :

1. ***Paint portico and exterior of the facility***
2. ***Repair cement fascia on foundation of the pergolas***
3. ***Upgrade computer system***
4. ***Increase panel system for the galleries***
5. Solve the humidity problem in the galleries
6. ***Purchase tools (workshop)***
7. Install a public phone

Long Range

C. Facility Improvements

1. Investigate finishing the basement
2. ***Assess gallery lighting***
3. ***Develop Inventory and secure storage for tools***
4. ***Assess equipment needs of the production wing***
5. ***Assess technical needs of the building***
6. Repair Vitrines (display cases)
7. ***Provide accessibility to the disabled***
8. ***Provide adequate seating throughout the museum***
9. Develop Library Resource Center
10. ***Develop Dance Studios use as a rental facility***
11. ***Purchase a plain paper fax machine***
12. ***Upgrade the telephone system***
13. Furnish and equip library resource center

D. Funding Support and earned Income Increases

1. *Assess the actual operating costs in relation to the annual Gala*
2. Assess the membership program as it relates to SPAC
3. *Expand the shop*
4. *Increase attendance*
5. *Develop the tour program*
6. *Research funding sources*
7. *Improve the mailing list*
8. *Review facility rentals and rates*

Additional items that have been introduced and completed in the last four years

1. Creation of Children's Wing
2. Review of Archives
3. Review of Library
4. Interior renovations
5. Expanded use of the facility for exhibitions
6. Increased Audio/Visual
7. Hosted Landmark Volunteer Program
8. Assisted Local Ballet School
9. Created Consignment sales gallery
10. Created First Residency Program
11. Upgraded Security System
12. Developed Informational Web-Site
13. Upgrade to the existing Hall of Fame
14. Purchased Caras Exhibition
15. Developed Birthday Party Program
16. Developed Saratoga Springs Group Tour Packages with SCTB and member organizations
17. Assisted development and implementation of the Hall of Fame Passport Program with I Love NY.
18. Developed Community Service Program
19. Implemented use of Mt. McGregor Prison labor
20. Developed internship program