



# THE ARTHUR HALL COLLECTION DIGITAL ARCHIVE PROJECT

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## **PROJECT SYNOPSIS**

### **Importance to the Arts and Humanities**

The Arthur Hall Collection contains motion pictures, sound recordings, photographs, posters, programs, scrapbooks, monographs, books, and papers that document five major aspects of Arthur Hall's life-long devotion to African and African American cultures:

- his international work bringing African and African American dance forms to the modern concert stage,
- his central role in fostering the Black cultural arts movement in Philadelphia,
- his founding and support of Africanist cultural institutions in Philadelphia and abroad,
- his use of African art forms for community development and for therapy, and
- his role as a master teacher and visiting artist in schools, colleges, dance studios, and festivals in this country and on five continents.

The Arthur Hall Collection should be a valuable resource for dance historians, cultural historians, ethnographers, choreographers, artists, teachers, movement therapists, students of cross-cultural exchanges or comparative religion, and all who recognizes the broad, creative potential inherent in traditional African and African American cultural expressions.

### **Principal Activities**

The first step in preserving and ensuring broad public access to the Arthur Hall Collection is to create a coherent digital archive of the moving images in the collection in accord with current best practices and standards in the rapidly developing digital realm. As explained in detail in the body of this proposal, we shall create digital *Preservation Masters* from the moving images in their various original formats, which will be archived in redundant mirror systems in Maine and in Philadelphia. From these *Preservation Masters* we shall produce a series of corrected *Edit Masters*, also archived in redundant mirror systems in Maine and in Philadelphia, but separate from the *Preservation Masters*. From the *Edit Masters* we shall produce a series of *Access Files* in various formats available to the public either on portable media or online as a special collection administered by the library of an established host institution. Once digitized, all original films and videotapes will be stored in a climate controlled facility, providing three layers of preservation. The entire digital collection will be fully documented and its database will be searchable online.

This project also includes provisions for the digitalization and incorporation of moving images related to Arthur Hall which are known to exist outside the collection, and, with our host institution, we shall conduct a coordinated inquiry and acquisition of digital copies of significant materials thought to be in private collections.

### **Expected Results**

At the end of this project, all motion picture films and videotapes in the collection to be properly conserved, documented, and archived. Digital assets in the Arthur Hall Collection will be freely accessible to the public and fully searchable online, as provided by our host institution, ensuring broad, long-term availability of the collection as a valuable resource for historians, ethnographers, choreographers, teachers, performing artists, therapists, theologians, and community activists and for use in public programming.

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## THE ARTHUR HALL COLLECTION DIGITAL ARCHIVE PROJECT

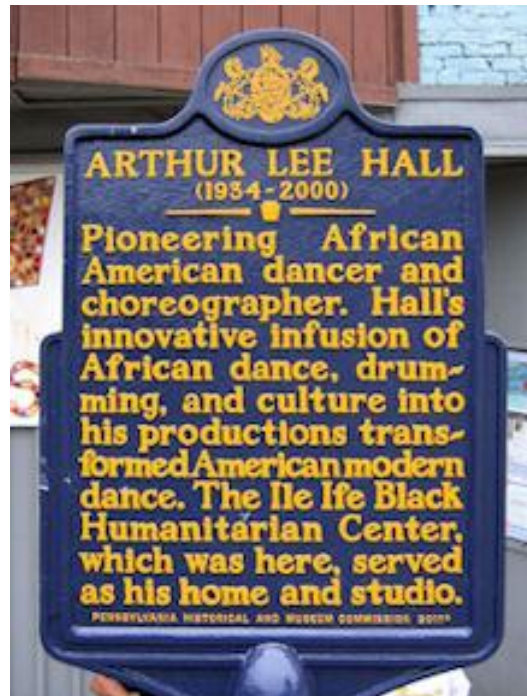
### SIGNIFICANCE

Arthur Hall (1934-2000) was a dancer, choreographer, artistic director, master teacher, visiting artist, therapist, and internationally renowned humanitarian. The father of the Black arts movement in Philadelphia and the chief priest of an African shrine, he was the founder and director of dance companies, a cultural center, and a museum. He had a genius for presenting traditional African dances on modern stages in forms that were true to their essential meaning and spirit, often combining them with modern dance and ballet to create new expressions of community and of world culture. His many works strove “to return Grandeur to Blackness” from the outset of the Black empowerment movement, and they have left a lasting and important influence locally in Philadelphia, nationally across the United States, and internationally and across cultures on several continents.

Arthur Hall was the founder and the first artistic director of Ile Ife Films and the Arthur Hall Collection, the most extensive collection of artifacts and documentation related to his life and works. Ephemera in the collection include many of Hall’s personal papers, among them a manuscript autobiography, *The Harvest is Past – The Summer is Ended* (August 1988), his personal scrapbooks containing newspaper clippings, fliers, programs, and honorary citations, and a few pieces of his extensive library and art collection. The collection also contains scholarly monographs regarding Hall’s works and posters, scrapbooks, and thousands of 35mm slides from the collection of Elizabeth Roberts, who was a member of Hall’s dance company from its inception. Joe Nash provided the collection with materials related to the work of Arthur Hall which we itemize chronologically online ([www.ileife.org/ahc/chronos.html](http://www.ileife.org/ahc/chronos.html)). Materials deposited in the Arthur Hall Collection by alumni and friends and materials produced in-house by Ile Ife Films include thousands of photographic prints, negatives, and slides, many hours of sound recordings of interviews and of music, and many hours of moving pictures, both on film and on videotape in almost every major format, as described in detail herein.

The work needed to preserve and provide broad, long-term access to the Arthur Hall Collection is the focus of the present proposal. Our goal is to create a digital archive of the entire collection, beginning with the most threatened moving images in the collection, the aging and obsolete videotapes in several formats stretching back thirty years. Playback machines for these tapes are no longer manufactured, and replacement parts are rare or nonexistent. Access to playback machines in the various formats needed grows increasingly expensive and difficult to find. Without immediate attention these tapes run the risk of physically deteriorating in the very near future. The 16mm and Super-8 films in the collection are more robust archival media than the videotapes, but they too are beginning to fade and require immediate attention. Properly stored, these materials would last many years, but without digital copies, they would be archived away and largely inaccessible. The present project to create a comprehensive digital archive of the films and videotapes would ensure their broad and lasting accessibility to the public while permitting the original materials to be stored in climate-controlled facilities, available for future work should they be needed.

The Arthur Hall Collection documents the rich history of the Arthur Hall Afro American Dance Ensemble of Philadelphia – including their extensive repertoire, stretching from *African Sketches* in 1958



to *Oba Koso: The King Does Not Hang* and the company's dissolution in 1988 – and the foundation of the Ile Ife Black Humanitarian Center and the Ile Ife Museum of African Culture. It documents Arthur Hall's extraordinary work as a visiting artist in the schools and as a visionary creator of new cultural expressions. Properly preserved and made accessible, the Arthur Hall Collection will provide a valuable resource to both scholars and practitioners, both those who would explain this rich history and those who would carry Arthur Hall's legacy on into schools and communities and onto international stages.

### The Legacy of Arthur Hall

Arthur Hall was born in 1934 on Beale Street in Memphis, Tennessee, in the heart of the Jim Crow Bible Belt. He remembered, "... being afraid to talk for fear of getting lynched and tarred and feathered and burned and hung. It was just a funny kind of thing for a child to grow up with." (AHC 1985: Brenda Dixon-Gottschild interview) "The idea was that we arrived here in slavery, and you were not supposed to go beyond that," he said. (AHC 1973: from the film *Ile Ife House of Love* by Raymond C. Hartung) Nevertheless, his quest for his African roots began as a child on the banks of the Mississippi. "Where are our African Gods and Kings?" he asked, and he went looking for them in books. "In Africa I found visions of Black Gods and Kings, heroes and warriors, scholars and poets, singers, dancers, and drummers, and dreams of faraway places where people were Black like me." (AHC 1993: Hall's address at the Pennsylvania Academy of the Fine Arts, "The Significance of African and African American Arts and Culture")

By the time of his passing, in Camden, Maine, in July 2000, Hall had come to embody all of the exemplars he had first found in books, from African Gods and Kings to African dancers and drummers. He did so with grace and dignity, with an authenticity true to the spirit of the dances and rituals he recreated, and with an inclusive and gentle humanitarianism which has left an indelible mark upon the many thousands of people whose lives he touched. The materials in the Arthur Hall Collection are undoubtedly a pale reflection of Arthur Hall's genius. Nevertheless, it is the collection he created himself, and it is the largest and most complete single collection of his large body of work that we know of. Other materials are scattered abroad, and some are lost forever.



### African Gods and Kings

Among the African Gods that Arthur danced, perhaps the best known is the Yoruba Orisha Obatala, the King of the White Cloth, the Divine Sculptor, who turns blood into children, O Ho Ho, the Father of Laughter. (See <http://www.ileife.org/oba>) The Arthur Hall Collection contains extensive documentation of Arthur Hall's dance of *Obatala*, from ritual performances with full companies to solo dances among school children, from a performance on the Grand Staircase of the Philadelphia Museum of Art to a rehearsal during a blizzard in Rockland, Maine, materials dating from ca. 1958 through the 1990s. Hall's *Obatala* was performed with the Philadelphia Orchestra in 1973, before traditional African kings, and at the culmination of Pennsylvania's first Hazlett Awards in Harrisburg, Pennsylvania, in which Arthur Hall was honored along with Eugene Ormandy and Jimmy Steward. (AHC 1980)

Arthur Hall considered all of his performance venues and school residencies to be sacred spaces. He often danced priestly roles in concerts and at special occasions, as extensively documented in the Arthur Hall Collection. In the PBS broadcast of *In Performance from Wolf Trap: Fat Tuesday and all that jazz!* (AHC 1977) he is the Akan priest, as well as the Grand Marshall of the Mardi Gras. His Liberian Dan Mask of the bush spirit Nana purifies the stages of the *Ile Ife Philadelphia Maine* concerts (AHC 1994) as well as consecrates the new theaters of the Railroad Square Cinema in Waterville, Maine. (AHC 1995)

In 1975, Hall oversaw the establishment of the Asona Aberade Shrine at the Ile Ife Black Humanitarian Center in Philadelphia. Incorporated in 1977, it is the first African shrine to be recognized officially by the Commonwealth of Pennsylvania. Hall served as the King of the Asona and was given the honorific Nana Kwabena Afo, which entailed many priestly functions such as weddings, baptisms, dedications, and memorial services. The shrine continues to this day, now under the stewardship of Nana Korantema Ayebofo, a leader of the Akan tradition in North America, and the artistic director of the Arthur Hall Collection. The shrine and its secular nonprofit affiliates do many good works here in the U.S. and in coordination with their associated shrine in Larteh, Ghana, including the support of young Ghanaian scholars, clean water projects, and multicultural arts programs. This history is of interest to cultural historians, theologians, and students of comparative religion.

A member of the Sacred Dance Guild, Arthur Hall often would leave behind small alters or shrines wherever he traveled, and, wherever he traveled, he collected works of art in which he found expressions of the sacred. We took two pieces from his shrine in the Arthur Hall Collection – a small alter piece of Obatala as the crowned King of Peace and a Kwahu Eagle Kachina doll with a two-foot wingspan – to warm his otherwise spiritless room in hospice.

### African heroes and warriors – Community development and the arts

At his funeral, Arthur Hall lay in state as an Ashanti King, a role he danced often, particularly in *Akom* and in *Adowa*, dances he first learned from Saka Acquaye in the mid-1950s. The dances speak of history and of cultural pride, the same lessons Arthur taught throughout his life. “What Arthur Hall does may be called dance, but it is also a kind of culture-making rarely seen and sorely needed,” wrote Daniel Webster in *The Philadelphia Inquirer*. (AHC 1970) Throughout the 1950s and 1960s and beyond, Hall was a leader of the cultural arts revolution in Philadelphia, the father of the Black arts movement, the founder and artistic director of organizations and institutions whose influences continue to resound here and abroad.



At the age of nine, Arthur Hall moved from Memphis to Washington, DC, and in 1951, with his mother and step-father, he arrived in Philadelphia, eager to pursue his artistic interests. He studied dance with renowned teachers in Philadelphia and New York, including John Hines, Marion Cuyjet, Melvina Taze, Syvilla Fort, Joe Nash, Leigh Parham, John Eshun, Saka Acquaye, Obediah Craig, and Lavinia Williams. Through his reading and through his body, Hall absorbed and retained a vast knowledge of cultural forms and expressions. His most important exposure to traditional African dance was as a principal dancer for Saka Acquaye’s West African Cultural Society, ca. 1954-1955. Serving in the Special Services of the US Army in Heidelberg, Germany, ca. 1957-1958, Hall produced what today would be called multi-cultural programs, early experiments combining what he had learned from Saka Acquaye with Hula dancers and popular dances. The Germans were amused and appreciative. Also in Heidelberg, Hall made *The Unvictorious One* (AHC 1957, 9:09, online at <http://www.ileife.org/ahc/unvictorious.html>) in collaboration with the Argentine-American filmmaker Jorge Preloran, who provided a copy to the collection in 1997. A silent, experimental dance film exploring issues of identity and racial prejudice, the original 16mm film is now in the Preloran Collection in the Human Studies Film Archive at the Smithsonian Institution, the earliest known footage of Arthur Hall dancing.

Back in Philadelphia after the U.S. Army, Hall opened a photography studio, the House of Hall, but soon devoted himself full-time to dance. He taught at Sydney King’s dance school, and from there and from the studio he created in his mother’s home in North Philadelphia, he established what would become the Arthur Hall Afro American Dance Ensemble (1958-1988). In 1958, there were no dance

companies in Philadelphia, ballet or modern, white or black. Dance performances were limited to recitals in the various dance schools, the occasional cotillion or debutante ball, civic functions, school assembly programs, nightclubs, and cabarets. Hall's company was performing on network television by the early 1960s. It is a significant historical detail that the first independent dance company in Philadelphia was drawn from the streets of North Philly. By 1969, Hall had established a studio at 2544 Germantown Avenue. He became the director of the Model Cities Cultural Arts Program in Philadelphia, a position he held for the duration of the program. Through Model Cities, he founded the Ile Ife Black Humanitarian Center (1969-1988), one of the few, if not the first, cultural arts centers to be established by a dance company. The Ile Ife Center conducted classes in dance, drumming, and the fine arts that reached thousands of inner-city youth who otherwise would have gone without. Ile Ife, among other things, took gang members off the streets of Philadelphia, put them in dance tights, and trained them to perform on some of the finest stages internationally. Ile Ife thrived as a home for the Dance Ensemble, for a junior company, and for a children's company, Omo Ife. For twenty years, the third floor of Ile Ife was Arthur's home and office, and it was home to the Asona Aberade Shrine for fifteen years. After Hall left Philadelphia at the end of 1988, the center continued as the Village of the Arts, surrounded by Ile Ife Park. In June 2011, an official State Historical Marker honoring him was placed there by the Pennsylvania Historical and Museum Commission.

In 1972, Hall founded the Ile Ife Museum of African Culture (1972-1988) in an ornate former bank building a few blocks south of the Ile Ife Center. Robert Farris Thompson of Yale attended the opening and suggested at the time that the Africanist center in the United States had just shifted from Katherine Dunham's studio in New York to the Ile Ife Museum in Philadelphia. The museum housed many unique artifacts of African and African American art. There were special exhibitions, school tours, dinner dances, and ceremonies. Robert Franklin ran an offset press in the basement. A shrine for the golden goddess Oshun occupied the bank's old vault. Hall dressed an impressive collection of Gelede masks with appropriate cloths, and when occasion arose, would dance them. "Those masks were meant to be used, not to be put on display behind glass," he said. (AHC 1996)



When Model Cities ended, funding for the Ile Ife Center and the Museum was patched together for a number of years with public and private grants, performance and residency fees, and donations from the community. The Dance Ensemble continued to tour and to perform on television with their repertoire based on *African Sketches* (1958) and *Africa's Children* (1968), while mounting full-length ballets: *Orpheus* (1973), *A City Called Heaven* (1975), *Aida* (with the National Negro Opera Company, 1976), *Fat Tuesday and all that jazz!* (1977), *Eulogy for John Coltrane* and *The Golden Stool* (both at Dartmouth College, 1980), *We Have Stories to Tell of Africa* (1985), *What's Going On / the Marvin Gaye Suite* (1986), and, finally, the critically acclaimed but financially disastrous *Oba Koso: The King Does Not Hang* (1987).

By 1982, however, the Ile Ife Center and the Museum increasingly depended upon Hall's own earnings from his work as a visiting artist and from his school residences. At the same time, his ambitious African Village urban renewal project, with low-cost housing, a central African market, theaters, studios, schools, and parks – all to be developed around the Ile Ife Center and Museum – came in conflict with the city's plans for an Avenue of the Arts on Broad Street and with other real estate interests in that bombed-out area of the ghetto. Things fell apart from that conflict, from a split in Hall's own

board of directors, from support withheld by city planners, and from the lingering debt from *Oba Koso*. At the end of 1988, at the age of 54, “With just the shirt on my back,” Hall left all he had created in Philadelphia and returned to his family in Memphis, Tennessee. Much of this rich history can be documented with materials presently in the Arthur Hall Collection.

### Scholars and poets, singers, dancers, and drummers

The City of Memphis, in 1989, sent their native son to Kenya to work with the Bomas, who performed his choreography of *Harambee* in Memphis that same year. Also in 1989, working at the Blues City Cultural Arts Center, Hall choreographed *Paul Robeson: All American* and *Tickle the Rain*. At the same time, he maintained an active schedule of school residencies, the capstone of which was the *Urhobo Water Spirit Festival*, performed by 350 children, grades K-3, from two schools in Lebanon, New Hampshire. Hall choreographed *Water Spirit Festival* in collaboration with art historian W. Perkins Foss, based on his field work among the Urhobo of the Niger River delta. The Lebanon performance of *Water Spirit Festival* is documented from beginning to end on camera original S-VHS videotapes in the Arthur Hall Collection (AHC 1998), excerpts from which are included in *Renaissance on Sacred Ground* (2011, 15:00 min), posted on our website at <http://www.ileife.org/rosg.html>.



The Arthur Hall Collection contains a rich archive of Hall’s work as a dancer and choreographer, as a founder of institutions, as an artistic director, as a healer and spiritual therapist, and perhaps most richly, as a master teacher. He first learned how to present programs in the schools at Germantown Friends and in the Young Audiences of Eastern Pennsylvania program. He learned how to use movement therapy with people with disabilities at Berea College in Kentucky. He learned to be a world-class director from Andre Gregory in the Theatre of the Living Arts while choreographing *Beclch* (1967). He learned how to handle the smallest children from Fred Rogers while making a show about Africa for *Mister Rogers’ Neighborhood*.

While Hall considered his work a means of bringing “Grandeur back into Blackness” for African Americans, he also taught the oneness of the human experience, that we are one human race of many cultures, and that racism is an aberrant sociological phenomenon. His *Ahimsa: Nonviolence* (AHC 1991) combines aspects of the lives of Mohandas Gandhi and Martin Luther King, Jr., their weddings, their nonviolent approach to political struggles, and their assassinations by swirling mythological Furies. For the Montana Ballet, Arthur combined Native American, Hawaiian, and African dances, and for students in Maine, a whimsical *Moose Dance*.

During the last decade of his life, Hall continued as an artist in the schools, often teaching in New England in the spring, summer, and autumn and in Arizona in the winter. He staged a series of dance concerts for the NewVerMaine Dance Company. (AHC 1991) He taught at dance studios and festivals and summer workshops. He consulted with the national dance companies of Ghana and Mozambique. In 1974, he founded Ile Ife Films and the Arthur Hall Collection, incorporated the next year. He taught for the American Dance Festival in Seoul, South Korea. He restaged *Fat Tuesday* with Muntu Dance Theatre in Chicago. He returned twice to Philadelphia for tributes in his honor and for reunion performances (AHC 1993 and AHC 1995) and once for fruitless talks about producing a documentary history of the Afro American Dance Ensemble, the Ile Ife Center, and the Museum. The *Ile Ife Philadelphia Maine* concerts combined dancers from Maine with Dance Ensemble alumni from Philadelphia (AHC 1995), a



tradition that continued with *The Rhythm of Life* (AHC 1995), *African Harvest for the World* (AHC 1996), and *Accent Ghana* (AHC 1997), his last major work.

Hall moved to Camden, Maine, following the death of his mother in Memphis in 1995. He grew increasingly ill during his last three years with an undiagnosed cancer. He collapsed while teaching in the schools of Mesa, Arizona, in March 2000, returned to Maine, and within four months was gone.

### **Dreams of faraway places**

When Saka Acquaye was teaching Arthur Hall his first Ghanaian dances in the early 1950s, he would say, “This is mine. I give it to you. Add some of yourself, and pass it on.” This became Hall’s mantra as well. He gave a great deal to many thousands, and for this he was justly honored during his lifetime. Among his many awards:

- National Endowment for the Arts Choreographers Award (1971)
- Ballantine Scotch Award (1971)
- United Nations Award of the World Affairs Council of Philadelphia (1973)
- Chapel of the Four Chaplains Award (1973)
- Seagram's Award (1974)
- Public Relations of America Award (1974)
- Philadelphia Human Relations Award (1974)
- City of Philadelphia Human Rights Award (1975)
- Mayor of Memphis, Award for Artistic Achievement (1977)
- Mayor of New Orleans, Honorary Citizen Award (Mardi Gras, 1977)
- Pennsylvania Governor's Hazlett Award for Excellence in the Arts (1980)
- Mayor's Award of Portsmouth, NH, for *Ahimsa* (1991)
- Arthur Hall Appreciation Day by Proclamation of the City of Philadelphia and the Commonwealth of Pennsylvania (1993)
- For Excellence in Arts Education from the Governor of New Hampshire (1997)

The legacy Arthur Hall has left to us is not a history to be put behind glass in a museum. It is meant to be danced. Saka Acquaye suggests we should take what he has given us and stand “like a chamois on the mountaintop” peering over the horizon for the next great thing. During his last years, Hall worked to establish an International Dance Center in Maine, “a place for the Creative Process, a place for International Music and Dance to Come Together, perhaps to Create what does not yet exist.” (AHC 1995) The Arthur Hall Collection and Arthur Hall Alumni in Philadelphia continue to envision an Arthur Hall International Dance Center as a summer refuge in Maine for inner-city young people and for children from other cultures. Perhaps the best way to honor Arthur Hall’s legacy is to take what he has given us and make sure we are able to pass it on to future generations, that they may add some of themselves, perhaps to create what does not yet exist.



## MOVING IMAGES IN THE ARTHUR HALL COLLECTION

### S-VHS VIDEOTAPES

The S-VHS tapes in the collection are numbered sequentially according to the year in which they were produced. Appendix One is a detailed, chronological listing of videotapes to be included in the digital archive, posted online at [www.ileife.org/3m2p/appendix.pdf](http://www.ileife.org/3m2p/appendix.pdf), a summary of which follows:

**AHC 1989** – Two camera rolls of a performance of the *Urhobo Water Spirit Festival* by 350 children, K – 3<sup>rd</sup> grade, from two public schools of Lebanon, NH, directed by Hall in collaboration with W. Perkins Foss, based on Foss's field work with the Urhobo of Nigeria.

**AHC 1990** – 26 tapes, running c. 32:00 hours, documents Arthur Hall's work in elementary schools, includes warm-up and cross-floor exercises, rehearsals, and performances; classes with adults with disabilities; Dunham technique classes; dance studio choreography of *Celebration*; outdoor performances; and family classes, including performances of *Tche Tche Kule*. Taken together, these tapes provide a detailed portrait of one summer in the life of Arthur Hall.

**AHC 1991** – 6 camera tapes and one edit master, running time c. 11:00 hours, primarily documents the performances of Arthur Hall's NewVerMaine Dance Company in Vermont and New Hampshire, these tapes are augmented by 16mm film.

**AHC 1993** – 7 camera rolls, running c. 14:00 hours, documents Hall's return to Philadelphia sponsored by the Minority Arts Resource Council, including Arthur Hall Appreciation Day, MARCFest'93, and a reunion performance of the Afro-American Dance Ensemble, these tapes are being converted to digital and are being used to assess procedures and standards.

**AHC 1995** – 34 tapes, running c. 79:00 hours, produced in our first year of incorporation, supported by grants from CoreStates Bank of Philadelphia and the Maine Arts Commission, documenting Odunde in Philadelphia; Hall's work at the Heartwood School of Art in Ogunquit, Maine; extensive footage of rehearsals and all concert performances of the *Ile Ife Philadelphia Maine* project, which combined dancers from Maine and from the Afro-American Dance Ensemble; Hall at the Farnsworth Museum on Rockland, Maine; Hall performing *Nana* at the opening of the Railroad Square Cinema in Waterville, Maine; an interview of Joe Nash in Orono, Maine; rehearsals in Hall's studio in Rockland; and the performance of *The Rhythm of Life* concert, in memoriam Hall's mother, Miss Sally Hall, and Adam Smith, Hall's long-time drummer, in the Camden Opera House on December 30<sup>th</sup>. Major choreography, in rehearsal and in performance, includes *Miss D*, Hall's tribute to Katherine Dunham, the duet of *Obatala and Shango*, and *Requiem*, Hall's tribute to his drummer. Tapes also include S-VHS copies of 16mm films, which will be converted to digital pending digital masters made directly from the films themselves.



**AHC 1996** – 17 tapes, running c. 32:30 hours, documents Hall in Lewiston, Maine; Hall at the Farnsworth Museum, the Heartwood School of Art, and the Sankofa Festival in Belfast, Maine; and rehearsals and performances of the *African Harvest for the World* concerts at the Ellsworth Grand and the Camden Opera House.

**AHC 1997** – 3 tapes, running c. 6:00 hours, documents the *Accent Ghana* concerts at the Rockport Opera House.

**AHC 2000** – 5 tapes, running c. 9:00 hours, documents memorial services for Arthur Hall in Maine and in Philadelphia.

### **¾” Umatic SP videotapes**

The collection has two undated (1978-1980?) Umatic tapes from Dartmouth College. “Arthur Hall Dance Class / Interview” and “Arthur Hall and Farel Johnson Interviews”. The collection also contains five rolls of undated Umatic-SP tapes from Maine Public Broadcasting, thought to be everything MPBN could find involving Hall. The actual contents of these tapes will not be known until they are converted to digital.

There are eight other Umatic rolls and Beta SP rolls that are second generation analog preservation masters of first generation materials that will be digitized as part of this project. These rolls will be stored in a climate controlled facility as part of this project.

### **1” videotapes**

Three 1” broadcast masters in the collection are copies of our 16mm films and will not be digitized as part of this proposal, as we plan to make digital preservation masters from the films themselves. These masters will be stored in a climate controlled facility as part of this project.

### **Helical Scan videotape**

The collection contains one helical scan open reel videotape labeled, “Arthur Hall Afro-American Dance Ensemble at ADF (American Dance Festival), July 10, 1979.” This tape, from Hall’s personal archive, seems to be properly stored and in relatively good shape. As part of this project, we plan to make a digital preservation master of this tape.

In Hall’s personal collection is a second helical scan tape that is distressed with white mold and that has one crossed-out, hand-written label, “Mural: At Kensington / Shot by Anna / For Mural Project by Perez.” As part of this project, we plan submit this tape with the other to ascertain whether the label is accurate and whether anything of value can be salvaged.

### **16mm film**

*Ile Ife House of Love* (AHC 1973, color and B&W, 25:19 min.), by filmmaker Raymond C. Hartung, is an important and well-made documentary about the Dance Ensemble and the Ile Ife Center and Museum at the time of their first full blossoming. It includes interviews with Hall and several members of his company and shots of several of their dances, including *Flirtation*, *Watusi*, and *Obatala*. Mr. Hartung provided us with his only 16mm print of the film. The original is lost, and the print is badly discolored. Nevertheless, we have made a digital preservation master with a single pass on the film chain at Northeast Historic Film. From that we made a digitally remastered version and have issued a number of proof copies on DVD. The corrected B&W footage looks good, but the color footage remains compromised. Arthur’s personal print of the film is said to exist still in a private collection in

Philadelphia. As part of this project, we plan to determine if Arthur's print, if it can be found, has better color than Hartung's print and to have a conservation laboratory time each individual shot in order to make a new digital master.

*Snake Dance Teacher Dance* (AHC 1977, color and B&W, 18:00 min.), by Bayne Williams Film and MICA (AHC board member Abbott Meader, James "Huey" Coleman, and me), is a portrait of Hall's work bringing a West African festival to a small mill town in Maine. It won an Honor Award for dance education at the 1978 Dance Films Festival in New York City, and prints were purchased by the U.S. State Department for screenings in our embassies in Africa, to good effect, by all reports. Full credits and reviews are available online at [www.ileife.org/iif/sdtd.html](http://www.ileife.org/iif/sdtd.html). We have made a digital preservation master from a release print of this film with a single pass on the film chain at Northeast Historic Film. As part of this project, we plan to make a timed digital preservation master for each of the A-B printing rolls, which will provide more control of the film's heavy use of superimposition as we make a digital remaster. We also plan to make a digital master of the soundtrack directly from the ¼" crystal sync mix master, bypassing the inferior quality of the optical track.

*Orisun Omi (The Well)* (AHC 1978, color and B&W, 27:00 min.), for which I was the sole filmmaker, was filmed in Bahia, Brazil, in 1978 and was released in 1982. The international cultural exchange was made possible by the support of the Philadelphia-Bahia Club of the Partners of the Americas. The film premiered at the Philadelphia Museum of Art as part of their exhibit of Treasures of Ancient Nigeria. More information is available at [www.ileife.org/iif/oo.html](http://www.ileife.org/iif/oo.html). As part of this project, we plan to make a timed digital preservation master for each of the A-B-C rolls of original footage, which will provide more control of the film's heavy use of superimposition as we remaster, and it will enable us to correct footage that was originally exposed at 16 fps. We also plan to make a digital master of the soundtrack directly from the ¼" crystal sync mix master, bypassing the inferior quality of the optical track.



The collection contains twenty-four 100 ft. 16mm camera rolls (approximately one hour screen time), shot mostly using Bolex cameras, which have never been cut. These rolls include footage of the 1980 visit of Saka Acquaye and Wulomei to New York, Philadelphia, and Harrisburg, PA; Hall's 1980 Hazlett Award for Excellence in the Arts (Jimmy Stewart winks at the camera), with a performance of *Obatala* as its culmination; *Obatala* performed on the central staircase of the Philadelphia Museum of Art; Odunde Festivals in Philadelphia in 1982 and again in 1995, including shots of Arthur with Olatunji, with Prince Twins Seven Seven, and with the Ooni of Ife, and conducting the ceremonial sacrifice to Oshun that is part of Odunde; the 1988 performance of *Obatala* in Putney, Vermont; Sean Glenn's 1991 footage of Hall's NewVerMaine Dance Company performances; and Abbott Meader's 1995 footage of the *Ile Ife Philadelphia Maine* concerts. As part of this project, we plan to make timed digital preservation masters for each of these camera rolls.

The Dance Ensemble's 1983 performance at Dance Black America at the Brooklyn Academy of Music was filmed by four cameras by Pennebacker Hegedus Films. As part of this project, we plan to make timed digital preservation masters of this footage. We also plan to make systematic inquiries to locate the 16mm footage of *Orpheus at Greaterford Prison*, a 90 minute program produced by Jon Miller for KPVI in 1973, and of *Orpheus* at the Philadelphia Museum of Art in the mid-1980s (perhaps recorded on videotape).

### Super-8 film

The collection contains two 400 foot rolls (one hour screen time) of a 1973 performance of *Orpheus* at the Shubert Theater in Philadelphia. This footage has been digitized by Northeast Historic film. The collection contains three 400 foot rolls (one and a half hours) documenting the Dance Ensemble's 1974 tour of West Africa. As part of this project, we plan to make timed digital preservation masters from this footage.

Super-8 film was the medium of choice in North Philadelphia during the 1970s and early 1980s, and extensive footage of the Dance Ensemble is thought to exist in private collections in Philadelphia. As part of this project, we shall make systematic inquiries to locate any existing footage.

### ACTUAL AND ANTICIPATED USES OF THE COLLECTION



The collection provides the foundation for our website [www.ileife.org](http://www.ileife.org), which over ten years ago received the Study Web Award as one of the best academic resources on the web. The website was developed to reflect Hall's history and his activities during the last five years of his life. In 2001, our original internet provider disappeared overnight, and the website was uploaded to its present domain by Hall's long-time stage manager James Williams of Columbia University. A counter was added on September 22, 2007. During 2008, we averaged 100 hits per month. In 2009, we averaged 130, and in 2010, 155. On February 22, 2011, we began posting our first videos to YouTube, and for the first six months of 2011, we are averaging 270 hits per month, with a corresponding increase in inquiries.

In December 1996, Ayodele T. Ngozi-Brown conducted an interview with Hall and researched materials in the collection for her master's thesis at Cornell University, "To Bring Grandeur Back to Blackness: Arthur Hall's Afro-American Dance Ensemble in the historical continuum of African dance performance in the United States." (May 1997, John Henrik Clarke Africana Library, Ithaca, NY) A copy of her thesis, a transcript of her interview with Arthur, and original tape recordings of the interview are now in the collection.

In June 2009, Jessica Lautin researched materials in the collection for her doctoral dissertation for the Department of History at the University of Pennsylvania. Ms. Lautin's dissertation, "The Elite and the Street: Black Class and Culture in Post-WWII Philadelphia," examines how Black cultural institutions influenced African-American political and community development in Philadelphia from the 1950s through the 1980s. Lautin provided the collection with documents that she collected during her research in Philadelphia and is a member of our advisory council. Assessing the value of the collection, she wrote, "... I expected to find duplicates of information. Instead, they led each time to fresh insights about Hall's work in Philadelphia and the connections between art and politics. The material was so rich ... The collection is rare for its inclusion of ephemera ... which give special insight into the ensemble, center, and museum's daily operations ... as well as the intimate, everyday moments ... the Arthur Hall Collection ... is a gem." ([www.ileife.org/ahc/jLautin.html](http://www.ileife.org/ahc/jLautin.html))

The author and dance historian Brenda Dixon-Gottschild, professor emerita of dance at Temple University, has contributed tapes and transcripts of her 1985 interview with Arthur. In agreeing to advise the present project, she wrote that Arthur deserves a book to himself.

Professor Barbara C. Wallace of the Department of Health and Behavioral Studies at the Teachers College of Columbia University, also a member of the advisory council, has provided a step in that direction with the publication of *50 Years and Counting: The Legendary Art and Genius of Arthur Hall*. (StarSpirit Press, Philadelphia, 2008) Drawing extensively from materials in the collection, Dr. Wallace's book includes an essay on the significance of Hall's work and the need for its preservation and increased accessibility, a biography of Hall, and a history of the Asona Aberade Shrine. *50 Years and Counting* is

also the program book for the December 13, 2008, concert and celebration of Arthur Hall's legacy by the Dance Ensemble Alumni at the Community College of Philadelphia. (AHC 2008)

The Arthur Hall Collection, properly preserved, documented, and digitized, will provide a valuable and lasting resource for research in the fields of dance history, cultural history, intercultural and international exchanges, Black Studies, African and African-American art and culture, movement therapy, the arts in education, comparative religion, and related disciplines. Access to documentation of what Arthur Hall achieved in his school residencies will provide a unique resource of materials for teachers and for artists in the schools. Access to recordings of the concerts, the rhythms, songs, and dances, images of the costumes, props, and artifacts, will provide a wealth of materials, seminal ideas, and inspirations, as they have in past, for those who produce public programming: artists and choreographers, filmmakers and producers, dance companies and cultural groups, heroes and warriors, scholars and poets, singers, dancers, and drummers.

## HISTORY OF THE DIGITAL ARCHIVE PROJECT

In 2008, the Arthur Hall Afro American Dance Ensemble Alumni in Philadelphia undertook several projects to revive Hall's legacy, including coordinating their efforts with ours. In August 2008, we expanded the board of directors to including four directors from the old Ile Ife in Philadelphia: Nana Korantema, as artistic director, master drummer Daryl Kwasi Burgee, Kofi Asante, also the executive director of the National Comprehensive Center for Fathers, and Lawrence Clark, who grew up in the Ile Ife Center in the 1970s and 1980s. We then undertook a "Renaissance on Sacred Ground," the present project to properly preserve and house the collection and make it more readily accessible to the public. ([www.ileife.org/rosgl.html](http://www.ileife.org/rosgl.html))

At the time, the standard for preserving videotapes was to transfer them to Beta-SP, which we began to do with a copy of *Fat Tuesday and all that jazz!* (1977, 1:23:00) provided to us by its producer Wesley O. Brustad. ([www.ileife.org/ahc/wes.html](http://www.ileife.org/ahc/wes.html)) The standard changed soon thereafter, and we redefined and expanded our mission to the present project to take analog tapes directly to digital and to create a comprehensive digital archive of the entire Arthur Hall Collection, properly documented and broadly accessible.



In 2008 we produced a short video to promote our preservation efforts, and we added the capability of scanning and manipulating slides, using an HP Scanjet G4050 and Corel Paint Shop Pro software. To date, we have scanned over 5,000 slides and documents. These files have been copied on compact disks that are kept here and in multiple locations in Philadelphia, where alumni of the Afro American Dance Ensemble are adding detail to their computerized logs, identifying individuals, dances, locations, and contexts.

We created 1/4" analog preservation masters and digital CD copies of many of the sound recordings in the collection in 1999 and 2000, while I was working as the preservation specialist at the Northeast Archives of Folklore and Oral History in Orono, Maine, with a special grant from the National Endowment for the Humanities. There are additional recordings in the collection that have yet to be digitized.

In 2010, we purchased an iMac with Final Cut Express, a Grass Valley ADVC300 digital video converter, and a Promise SmartStor DS 4600 4x1TB RAID System. Combined with two Panasonic AG-7500A video cassette recorders and other equipment already belonging to the collection, we have been able to make a preliminary foray into converting analog tapes to digital. We have produced short pieces

for posting on the internet, including *Renaissance 2011*, already mentioned, and we are now working with Preservation Hall of New Orleans to produce a DVD edition of *Fat Tuesday and all that jazz!* (AHC 1977)

In 2008, we received \$1,400 in cash donations; in 2009, \$2,700; in 2010, almost \$5,800. To date, we have received over \$3,200 in 2011, a total of over \$13,000 in cash donations for the project since its inception in 2008. Financial reports for 2008-2010 are linked to [www.ileife.org/iif](http://www.ileife.org/iif). A summary statement for the project, updated quarterly, is posted at [www.ileife.org/3m2p/DAPsummary.html](http://www.ileife.org/3m2p/DAPsummary.html). We have done a great deal with a small budget. “You wait for money and you never get off the ground,” Arthur said. (AHC 1973) How much more we could accomplish with appropriate funding!

## RANGE AND SCOPE OF THE PROJECT

The present proposal is focused solely on the creation of a digital archive of the moving images in the Arthur Hall Collection as described above. That includes the digitalization of the various formats, storing preservation masters on separate, geographically remote RAID systems and preserving the original materials – the original films and videotapes – in the climate controlled vaults of Northeast Historic Film in Bucksport, Maine. The digital preservation masters will be fully documented, and one set of preservation masters will be used to create corrected edit masters with their relevant metadata, digital files that will be the heart of the digital archive. The edit masters also will be stored on separate, geographically remote RAID systems, including mirror sites located in our host institution in Philadelphia. The edit masters, in turn, will be used to create various access copies, such as catalogued DVDs or files for streaming online. If at any point an edit file were to be corrupted or lost, it could be replaced by a copy from its mirror RAID system, which in turn would be backed up by duplicate archives of digital preservation masters and the original media in cold storage.



The costs of the RAID systems and the hard drives needed to carry files among them and to and from our suppliers and host institution are included in the present proposal. We also include the costs of making digital files of original materials related to Arthur Hall known to exist outside the collection – in the Human Studies Film Archive at the Smithsonian Institution, Pennebaker Hegedus Films, Penn State Public Broadcasting, *Mister Rogers' Neighborhood*, the Urban Archives at Temple University – and thought to exist in private collections in Philadelphia and elsewhere. We anticipate that the specific work described in this proposal can be completed within three years.

## METHODOLOGY AND STANDARDS

Our priority in the present proposal is to digitize the videotapes in the collection. They are the least archival media in their various formats and the most at risk of being lost. Although standards for digital archives continue to evolve, our objective at present is to create preservation masters of the videotapes in 8-bit uncompressed AVI files. We will create edit masters in DV25. From these we shall be able to provide our host institutions with digital files and their relevant metadata as they may specify, including edit masters in various formats, access files in H.264 (MPEG-4), formats suitable for streaming online, and reference copies on DVD. As standards for digital archives evolve, we shall coordinate with our host institutions to accommodate any needed media migration.

Preservation masters for the 16mm films will be digitized to 10-bit uncompressed 4:2:2 with an audio sample rate of 48 kHz, 16 bit. Edit masters and access files with their relevant metadata will be created from the preservation masters. Making 16mm internegatives of the 16mm films is not included in the present proposal. We shall seek funding for that work separately.

Digitalization of S-VHS and VHS videotapes will be done in-house on equipment already owned by the Arthur Hall Collection. Northeast Historic Film will digitize the Super-8 film and the ¾” Umatic tapes. Preservation Technologies of Cranberry Township, Pennsylvania, will digitize the helical scan videotapes. DuArt Laboratories in New York City will digitize the 16mm printing rolls, unless we combine that work with the film preservation work, in which case we shall use a vendor that can do both at the same time.

Original materials will be hand delivered to Northeast Historic Film for cold storage as soon as they have been digitized. All shipments of original materials to other vendors will be fully insured with fine art insurance. All copies of digital files in their redundant storage systems will be verified for coherence and conformity. All metadata will conform to the standards specified by our host institutions.

### **COPYRIGHT AND INTELLECTUAL PROPERTY**



The copyrights to the vast majority of the Arthur Hall Collection is controlled by the Arthur Hall Collection, the exceptions being some music rights incidental to some of the recorded dance concerts and some materials provided to the collection by other producers, Arthur on *Mister Rogers’ Neighborhood*, for example. Most of the films, videotapes, sound recordings, and photographs we either produced ourselves, or they were donated to the collection for our use. The copyrights to both *Snake Dance Teacher Dance* and *Orisun Omi: The Well* were controlled by Arthur Hall and me from their inception. Ray Hartung grants us copyright to *Ile Ife: House of Love* in his letter of May 11, 2009. *Fat Tuesday and all that jazz!*, as broadcast, is clearly marked in the end titles as copyright WETA, but upon our inquiry and after they had researched the issue, WETA makes no claim of any rights to *Fat*

*Tuesday*. Wes Brustad, as producer of *Fat Tuesday*, claimed copyright as he provided us with masters for preservation and distribution. We are addressing questions of music rights and credits to *Fat Tuesday* in collaboration with Preservation Hall of New Orleans.

### **SUSTAINABILITY AND DISSEMINATION**

We are actively seeking a host institution or a consortium of institutions that would provide a permanent home for the digital archive of the Arthur Hall Collection and that would insure broad public access to scholars and interested individuals. We are proposing a dual approach to preservation with redundant digital archives maintained by the collection in Maine and by host institutions in the Philadelphia area. Mirror RAID systems for preservation masters and for edit masters, as previously described, would be housed in Maine and in Philadelphia. These systems serve primarily as preservation backup, and would be accessed rarely. We would also fulfill the technical requirements of the host institutions for adding materials to the digital archive, including their specifications for metadata and for the delivery of access files to their computers and to their internet servers.

The host institutions would provide free online access to the digital archive through their library systems. Digital copies of both raw camera originals and finished works for which the Arthur Hall Collection holds the copyright would be easily discoverable and available online. With the host institutions, we shall arrange policies for the reproduction of higher quality digital copies for non-commercial uses of archive materials and for derivative works in the public nonprofit realm.

Beyond the present proposal, by way of preservation through wide dissemination, we have plans to produce a series of DVDs from materials in the collection, including *Ile Ife House of Love*, *Fat Tuesday and all that jazz!*, *Snake Dance Teacher Dance*, *Orisun Omi: The Well*, *Arthur Hall’s Obatala*, *Tche Tche Kule: Arthur Hall’s Exercises for Children*, and a biography of Arthur and the history of the Arthur Hall Afro American Dance Ensemble. To that end, we have been in correspondence with Stephen Landstreet, head of the music (and dance) department of the Free Library of Philadelphia, who writes, “I am sure that



our library would be interested in purchasing DVDs from the video archive. [Arthur's] work continues to be relevant here as a historically – and culturally – significant Philadelphian, and to those interested in African dance around the country and elsewhere. At least here in Philadelphia, there is a sizeable level of interest in African and African-American dance which is not matched by an overabundance of source materials in books and video.”

Once converted to digital, original materials will be stored in the vaults of Northeast Historic Films in Bucksport, Maine, given the proximity of NHF to the collection and the economy and security of delivering materials to storage by hand. If at any point Ile Ife Films and the Arthur Hall Collection were to cease to operate as a nonprofit corporation, our by-laws require that all our assets – the entire collection, including original materials and equipment – can only accrue to the benefit of another nonprofit organization or nonprofit educational institution. We expect that provisions for such an eventuality will be part of our agreement with our host institutions.

Beyond the present proposal, the digitalization and archiving of the sound recordings, photographs, and ephemera in the Arthur Hall Collection remain to be arranged. Maintaining the coherence and integrity of the collection is among our primary objectives. It is clear, therefore, that a clear, thorough, and comprehensive agreement between the Arthur Hall Collection and a host institution or a consortium of host institutions is of utmost importance in establishing a permanent home for the collection, a permanent home that will carry the legacy of Arthur Hall for into the future.

## WORK PLAN

Between now and April 2012, we shall come to terms with our host organizations in Philadelphia. As soon as an agreement is reached, we shall begin transferring copies of materials which have been digitized already. By the time the present project grant period begins, all standards, specifications, and methodologies will have been established and any anomalies will have been eliminated.

### Year one of the project grant period

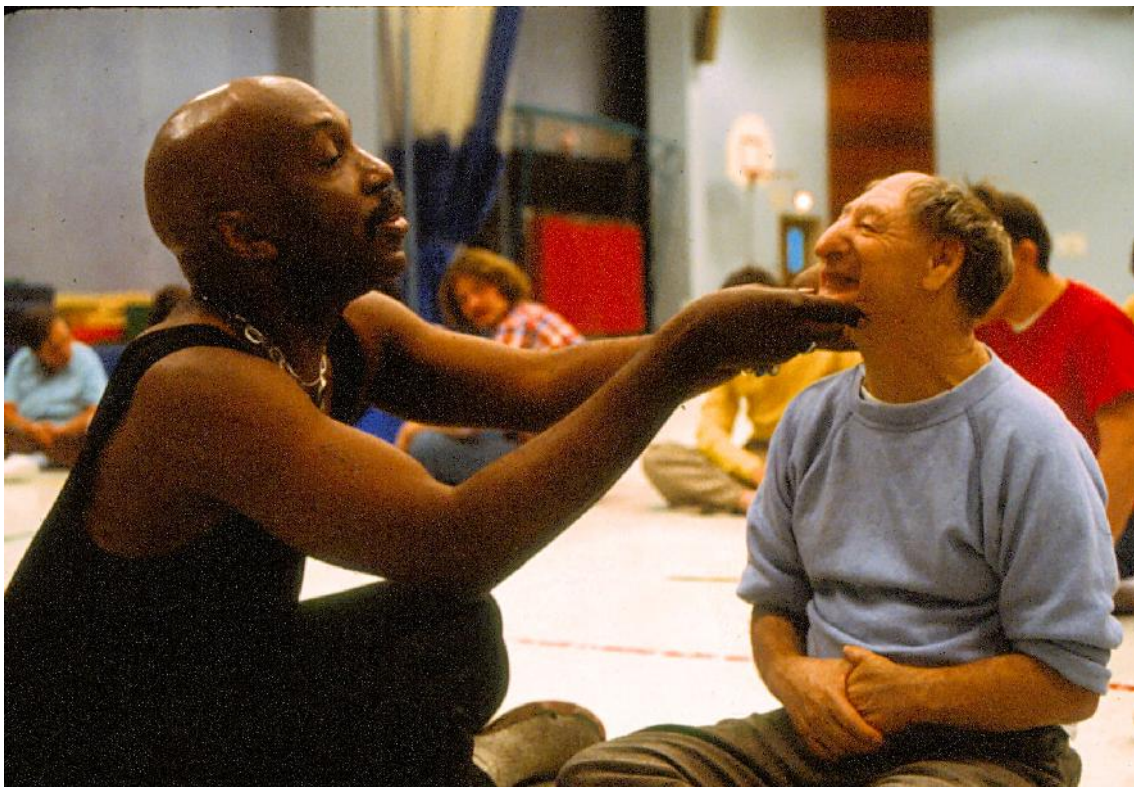
- Hire me as project director, preservation specialist, and editor of Edit Masters.
- Establish two mirror RAID systems for an archive of preservation masters, one in Maine and one in Philadelphia, adding to them as preservation work progresses.
- Establish two mirror RAID systems for an archive of edit masters, one in Maine and one in Philadelphia, adding to them as edit masters are produced.
- Continue in-house digitalization of S-VHS and VHS videotapes with their relevant metadata, producing preservation masters and edit masters.
- Contract to make digital preservation masters and edit masters of the open reel helical scan and the Umatic videotapes.
- Contract to make timed digital preservation masters for the A-B rolls of *Snake Dance Teacher Dance* (1,600 ft.) and the A-B-C rolls of *Orisun Omi: The Well* (3,600 ft.), and for both films make digital sound tracks from analog mix masters, bypassing the existing optical tracks, to be in sync with the digital preservation masters (800 ft. and 1200 ft., respectively).
- Contract to make timed digital preservation masters for the 16mm camera rolls (2,400 ft.) and the Super-8 film (1,200 ft.).
- Deliver digital copies of collection materials as they are produced to our host institution in the various digital formats with their relevant metadata as they may specify.



- Store original materials in the vaults of Northeast Historic Film as soon as they are digitized.

**Years two and three of the project grant period**

- Complete the digitalization of the moving images now in the collection with their relevant metadata, delivering digital copies as they are produced to our host institution in the various formats as they may specify.
- Create edit masters for *Snake Dance Teacher Dance* and *Orisun Omi: The Well*, combining preservation masters of the printing rolls and the new digital sound tracks for each.
- Create additional edit masters from digitized materials to promote or clarify the Arthur Hall Collection and, as possible, to fulfill requests by our host institution.
- In collaboration with our host institution, endeavor to augment and consolidate the Arthur Hall Collection with digital copies of relevant materials known to exist elsewhere, including *The Unvictorious One* in the Jorge Preloran Collection in the Human Studies Film Archive at the Smithsonian Institution, the tapes in the Urban Archives at Temple University, the Pennebacker Hegedus film of the Afro American Dance Ensemble at the Brooklyn Academy of Music, the *Fat Tuesday* materials in the archives of Preservation Hall in New Orleans and at Muntu Dance Theatre in Chicago, the American Dance Festival files, Penn State Public Broadcasting's Hazlett Award program, and in the archives of the Philadelphia Museum of Art, among others.
- In collaboration with our host institution, conduct a coordinated inquiry to locate and acquire copies of significant materials thought to exist in private collections, including recordings of interviews and speeches by Arthur, his lost prints of *Ile Ife House of Love* and *Orisun Omi*, amateur Super-8 films, photographs by noted photographers and amateurs, videotapes of *Orpheus* and *Oba Koso*, and possibly even a copy of the lost film of *Orpheus at Greaterford Prison*.



## STAFF

As project director and preservation specialist I shall be principally responsible for the work included in the present proposal. My collaboration with Arthur Hall began in 1977, and I was his principal documentarian for 23 years, the last third of his life. He entrusted me with much of his personal collection and coached me on what he wanted done with it. I worked with him in Maine and Philadelphia and traveled with him to Bahia, Brazil, and to Arizona and throughout northern New England. He and I formed this nonprofit organization together, and the fact that the Arthur Hall Collection remains here in my home these many years later looms large in my mind as a major piece of unfinished business. My background as a filmmaker and preservation specialist, along with my extensive knowledge of the materials in the collection and my working relationship with many of Hall's dancers, drummers, and colleagues, make me uniquely well qualified to manage the creation of a digital archive of the Arthur Hall Collection. I would be very pleased if, by the spring of 2015, the entire digital collection were properly housed in Philadelphia and freely available worldwide, backed up by a proper archive of preservation and edit masters in Maine and Philadelphia, with all original materials properly conserved and archived. Anything less would not be worthy of Arthur Hall, visionary humanitarian, artist, teacher, and citizen of the world.



## STAFF AND ADVISORS

### Staff – resumes in appendices

Williams, Bruce B.

Project director, preservation specialist, editor  
President, Ile Ife Films and the Arthur Hall Collection

Hunt, Lucia Chomeau

Grants administrator, Clerk of the Corporation, Ile Ife Films and the Arthur Hall Collection  
Staff attorney, Pine Tree Legal Assistance, Portland, Maine

**Advisors – resumes in appendices**

Allen, Monzella Khalilah

Arthur Hall Afro-American Dance Ensemble alumna  
Lead Teacher, Afrikan People's Action School, Trenton, New Jersey

Brown, Curtis E.

Executive Director, Minority Arts Resource Council, Philadelphia, Pennsylvania

Brustad, Wesley O.

Past President/CEO of numerous cultural and performing arts organizations  
Producer for stage and television, co-originator, *Fat Tuesday (and all that jazz)!*

Burgee, Daryl Kwasi

Percussionist and composer  
Arthur Hall Afro-American Dance Ensemble alumnus

Dixon, Melanye White

Associate Professor of Dance and African American Studies, Ohio State University  
Author, *Marion D. Cuyjet and Her Judimar School of Dance* (2011)

Dixon-Gottschild, Brenda

Author, dance historian  
Professor emerita of dance studies, Temple University, Philadelphia, Pennsylvania

Hunt, Robert Bruce

Member of the Maine State House of Representatives, Augusta  
High School Spanish Teacher

Jewett, Marilyn Kai

Legislative Assistant  
CEO, Progressive Images Marketing Communications

Lautin, Jessica

Andrew W. Mellon Post-Doctoral Curatorial Fellowship, Museum of the City of New York

Meador, C. Abbott

Director, Ile Ife Films and the Arthur Hall Collection  
Professor emeritus of art, Colby College, Waterville, Maine

Sly, Margery N.

Director of Special Collections, Temple University Libraries

Wallace, Barbara

Clinical Psychologist, Professor, Teachers College, Columbia University  
Writer, editor, StarSpirit Press, StarSpirit International, Inc., Philadelphia, Pennsylvania



### PHOTOGRAPHS – Descriptions and Credits

Title Page – Four (of five) studio portraits of Arthur Hall from the Arthur Hall Collection, *Dance Congo, Snake Dance, Obatala*, and [undetermined] – undated [tentatively dated to ca. 1976-1977], 8”x 10” color glossy prints, commissioned by Arthur Hall from Hal Bergsohn Associates, Santa Barbara, California.

Page 1 – Arthur Lee Hall Historical Marker at 2544 Germantown Avenue, Philadelphia, Pennsylvania – June 11, 2011, digital photograph by Bruce Williams.

Page 2 – *Obatala* on the streets of North Philadelphia during filming of *ILE IFE House of Love* by Raymond Hartung – ca. 1973, 35mm color slide by Elizabeth Roberts (Eliz4216).

Page 3 – Max Roach’s *Freedom Now Suite* poster – 1968, 23” x 29”, from the collection of Elizabeth Roberts.

Page 4 – Arthur Hall Afro-American Dance Ensemble performing *Salaam Alekum* on the steps of the Philadelphia Museum of Art for the *Treasures of Ancient Nigeria* exhibition – 1982, 2¼” black and white photograph by Bruce Williams.

Page 5 – Dance sculpture of Nimba, the goddess of increase, at the Ile Ife Museum; Nimba was used in the performance of *Guinea Harvest*, based on that introduced to the company by *Les Ballets Africains* – ca. 1975, 35mm color slide by Elizabeth Roberts (Eliz2620).

Page 6 – Arthur Hall – 1977, 35mm black and white photograph by Bruce Williams.

Page 7 – Arthur Hall Afro-American Dance Ensemble performing *Watusi* – undated, 8”x 10” black and white print, photographer unknown.

Page 9 – Brazilian dancer rehearsing *Celebration* in Bahia during filming of *Orisun Omi: The Well* by Bruce Williams – 1978, 2¼” black and white photograph by Arthur Hall.

Page 10 – Arthur Hall – undated, 8”x 10” black and white print, unknown photographer.

Page 11 – Ile Ife Films Board of Directors – 2008, digital photograph by Nancy Meader.

Page 12 – Arthur Hall as Grand Marshall in *Fat Tuesday and all that jazz!* – 1977, 35mm color slide produced by Wesley O. Brustad (Wes0309).

Page 13 – Drummers in *Fat Tuesday and all that jazz!* – 1977, 35mm color slide produced by Wesley O. Brustad (Wes0004).

Page 14 – Karen Steptoe Warrington and Evangeline Brown – undated [ca. 1968-1974], scan from Elizabeth Roberts scrapbook (ElizSB0014).

Pages 15 and 16 – Arthur Hall working with adults with special needs – ca. 1978-1982, 35mm color slides by Kenneth Abendschein (Aben0419 and Aben0012).

Page 18 – Arthur Hall Afro-American Dance Ensemble performing *Obatala* – undated, 8”x 10” black and white print, photographer unknown.