

IMLS FINAL PERFORMANCE REPORT
Reporting Period: October 1, 2002 – September 31, 2006
Grant LG-30-02-0235

On with the Show:
Access to the World's Performing Arts through Museums and Libraries

Global Performing Arts Consortium (GloPAC)

1. Cover Page

Award Number: Grant LG-30-02-0235

Awardee Institution Name: Cornell University Library

Final Report

Period Covered by the Report: October 1, 2002 - September 31, 2006

Project Director:

Karen Brazell
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Principal Investigators:

H. Thomas Hickerson (October 1, 2002 - January 15, 2006)
Associate University Librarian for Information Technologies and Special
Collections, Cornell University Library

Oya Rieger (January 16 - September 31, 2006)
Director, Digital Media Group, Cornell University Library

2. Performance Description

a. Purposes of the project.

- Develop a metadata structure for the performing arts that will have wide applicability and can serve as the foundation for international standards.
- Translate metadata fields consistently into English, Japanese, Chinese, Russian, and German as the basis for a truly transnational model.
- Make a subset of this metadata structure OAI harvestable.
- Redesign the Global Performing Arts Database (GloPAD) to express these metadata standards.
- Enable editors (those who enter data into GloPAD) to input and edit using native scripts as well as English.
- Create a series of tools—including data entry templates, information managers, an online help system, and special user interface features—to improve the functionality, robustness, and efficiency of the database, and to allow continuous expansion and updating, including translation, of the metadata set.
- Add 2,000 digital objects (including some video clips and 3-D images) to the database for their intrinsic value and to test the metadata, database design, data entry tools, and help system.
- Improve knowledge and skills of participating librarians, curators, and scholars in building a digital collection.
- Encourage organizations and individuals to join the Global Performing Arts Consortium (GloPAC) and enter materials into its database.

b. Activities or services carried out with project funds to support the purposes of the project. If the project schedule has not been met, explain why and describe the steps being taken to return the project to its proposed schedule of completion.

Our project schedule was successfully completed with the assistance of a one-year, cost-free extension of our IMLS grant.

Grant staff divided into five teams (with some overlap) to concentrate on the development of metadata (Ann Ferguson, Rachel Howard, and Joshua Young), performing arts content (Karen Brazell, Joshua Young and Ann Ferguson), technology (Joshua Young, James Reidy, and Marcy Rosenkrantz), training and editing (Susan Specter and Karen Brazell), and administration (Thomas Hickerson and Karen Brazell). Each team had supplemental help and student assistants as required. The team leaders met together (some members virtually) on an average of once every six weeks to discuss progress and clarify priorities. We used a limited-access website (Internal Site) to manage development information, including personnel addresses and work schedules, reports, meeting agendas and minutes, work in progress, and useful links.

IMLS grant partners and other participating institutions selected material from their collections to be digitized and entered into the database as digital objects with full metadata, in two languages if the language of the performance was other than English. In

the course of this grant we entered materials in English, Japanese, Chinese, Russian, and German. The editors who entered material were trained and supervised by our managing editor and trainer, Susan Specter. Feedback from these editors was used to improve the metadata schema and the various input tools.

Major workshops and partners' meetings:

Our regular communication was accomplished through e-mail, video conferencing, telephone, and conference calls; however, workshops and partners' meetings were essential for training, dissemination, and encouraging collaboration. All of these meetings (except for the IMLS assessment workshop) received support outside of the IMLS grant.

- February 7, 2003: Representatives of three IMLS grant partners (Karen Brazell from Cornell University; Ann Ferguson from the University of Washington; and John Reaves from the Gertrude Stein Repertory Theatre, NY) attended the IMLS assessment workshop, *Developing and Implementing Outcome-Based Measurement in IMLS Grant Projects*, in Washington, D.C.
- August 2003: Ann Ferguson was at Cornell for a series of meetings in August.
- September 2003: Karen Brazell went to Seattle to meet with librarians, curators, and scholars at the University of Washington. Lodging was provided by Washington participants.
- October 9, 2003: Metadata Consultants Workshop hosted by Columbia University (IMLS partner), with 10 participants including members of Columbia University Library, Yale University Library, University of Washington Library, NY Public Library for the Performing Arts, Performing Arts Data Service (University of Glasgow), and Cornell University. Our tentative ideas about the metadata structure were discussed and critiqued at length.
- April 28, 2004: GloPAD Training Workshop in Ithaca, NY. The 21 participants included representatives from all the IMLS partner institutions: San Francisco Performing Arts Library and Museum, Gertrude Stein Repertory Theatre, St. Petersburg State Museum of Theatre and Music, City Museum of New York, Columbia University, University of Washington, and Cornell University, as well as from Binghamton University and the National University of Singapore. Participants were given a detailed introduction to the database, and trained how to enter materials and to offer feedback.
- September 21-28, 2004: Nikolai Pesochinsky (representative of St. Petersburg State Museum of Theatre and Music) returned to Ithaca to spend an intensive week inputting material from the Russian archives. Working in the U.S. is much more efficient because he has only low band width in St. Petersburg. His lodging and board were contributed by local participants.

- June 24-26, 2005: Workshop on developing an online Japanese Performing Arts Resource Center (JPARC) was held at the National University of Singapore (new GloPAC partner) and supported by the Japan Foundation. 17 participants from Singapore, Malaysia, Japan, Russia and the U.S. learned about GloPAD and discussed how it might be used to create Performing Arts Resource Centers (PARCS). (For details see http://www.glopac.org/Jparc/Sing_workshop/Sing_agenda.htm) Based in part on the results of this workshop, GloPAC received a two-year NEH grant to develop JPARC starting June 1, 2006.
- September 5-10 2006: Week-long workshop in Ithaca with Reiko Yamanaka and Steve Nelson, representatives of Hōsei University (new GloPAC partner); Ann Ferguson (University of Washington); Monica Bethe (Otani University, Kyoto, Japan); and Karen Brazell, Joshua Young, and Susan Specter (Cornell University). All international travel and half of the lodging expenses were paid by Hōsei and Otani universities.
- September 17 2006: Twelve K-12 grade educators and out-reach directors from Ithaca, New Mexico, and New Jersey attended a workshop in Ithaca, which introduced GloPAD and discussed how GloPAC projects would be useful in K-12 classrooms. The participants will use GloPAD in their own work, and the ideas generated at the workshop will form the basis of a future proposal for a Teen PARC that will contain learning modules directed at elementary and secondary school educators and students. Out-of-state participants had private funding for their travel and lodging.

Major benchmarks:

- November 2002: Completion of migration of our database (GloPAD) from Access to Postgress with added Character Name and Character Type fields.
- November 2002: David Ruddy, Electronic Publishing Specialist in the Division of Library and Information Technologies (Cornell), and Marty Kurth, Head of Metadata Services in Central Technical Services (Cornell), evaluated GloPAD's existing metadata structure.
- December 2002: Consultant Paul Houle (Division of Library and Information Technologies, Cornell) wrote a technical summary of GloPAD and provided recommendations for future development.
- January 2003: Christopher London, Project Administrative Assistant (Cornell), developed the project's online Internal Site to include links to meeting minutes, the master calendar, grant timelines, reports by team members and consultants, and an archive of related documents and links.

- January 2003: Susan Specter, Managing Editor and Trainer (Cornell), completed the revision of a print version of the GloPAD training manual.
- February 2003: Recognizing the immediate need for the addition of multilingual functionality for our Russian and Japanese partners, the first priority for Derek Messie, Database Programmer, was to implement multilingual enhancement, which was then tested by Research Associate Joshua Young and our editors.
- July 2003: Ron Rice, Web Interface Designer/Programmer (Cornell), used PHP programming to complete an extensive overhaul of GloPAC's public website (www.glopac.org), with the assistance of Susan Specter and Ritsu Katsumata, Graphic Designer, Cornell University Library.
- August 2003: Susan Specter completed importing the MS Word version of the GloPAD training manual into RoboHelp, creating navigation links between sections and developing a new table of contents.
- May 2004: In collaboration with consultants from IMLS Partner Gertrude Stein Repertory Theater, as well as Joshua Young and Kari Smith (Metadata Archivist, Cornell), Derek Messie implemented functionality to enter complex media objects into the database. These are media objects that rely on multiple digital files in order to display their contents (e.g., 3-D models).
- June 2004: Implementation of multilingual functionality within the GloPAD Editors Interface was completed, and editors proficient in Japanese and Russian began testing it under the direction of Joshua Young.
- July 2004: Kari Smith created the first version of the *Application Profile for the GloPAD Metadata Schema*, which defines the metadata elements and maps them to Dublin Core.
- August-December 2004: Derek Messie merged the old GloPAD into the new, and restructured GloPAD based on our new metadata structure designed by Rachel Howard (Metadata Archivist, University of Washington), Ann Ferguson, Josh Young, Karen Brazell, Susan Specter, Eleanor Brown (Technical and Digital Archivist, Division of Rare and Manuscript Collections, Cornell University Library), and Kari Smith.
- September 2004: A redesigned GloPAD Editors Interface, designed by Rachel Howard, Joshua Young, Ann Ferguson, Karen Brazell, and Susan Specter, and implemented by James Reidy, Kylie Blalock (Cornell University Library), and Shin-Woo Kim (Cornell University Library), went live. A basic search engine was constructed by Paul Houle.
- March 2005: The new Public Interface (www.glopac.org), designed by Melissa Kuo (Cornell University Library) and Joshua Young, and implemented by James

Reidy, went live. This display of the more fully relational database, based on our new metadata structure, enables the general public to see our unified database with multilingual displays in English, Russian, Japanese, Chinese, and German.

- October 20, 2005: OAI harvesting mapped to Dublin Core was available for beta testing under the supervision of Joshua Young.
- April 14, 2006: Paul Houle moved the GloPAD database and interfaces onto a production server (arts-lib).
- April 27, 2006: We received validation confirmation for OAI compliance. See <http://re.cs.uct.ac.za/> and select “Global Performing Arts Database (GloPAD)” from the “Select from list” pull-down menu.
- May 20, 2006: A clone function was added to the GloPAD Editors Interface, which allows editors to copy an existing record bundle of information to a new digital object.
- August 15, 2006: Bulk upload system developed by Paul Houle went live. This enables editors to enter a large number of digital objects with up to 150 fields of identical information, and five individualized fields, at one time. This reduces both the cost of inputting images and the probability of mistakes.

Dissemination activities:

Although the majority of our dissemination activities occurred in 2005, the third year of our grant, we began to disseminate information early in the grant period and have continued even after our grant has expired.

- October 2003: Presentation by Karen Brazell entitled “On with the Show: Creating Digital Resources for a Global Audience,” at the Theatre Library Association’s Symposium on “Performance Documentation and Preservation in an Online Environment” at the New York Public Library for the Performing Arts in New York City. Later published in print (see list of publications under Output).
- November 2003: Presentation by H. Thomas Hickerson entitled “All the World’s a Stage: Creating a Global Performing Arts Database,” at the Joint Meeting of IMLS and NSF Project Directors in Washington, DC.
- November 2004: Nikolai Pesochinsky gave a GloPAC presentation at an international symposium on “Arts and Documentation” in Seoul, South Korea.
- January 2005: Karen Brazell presented a poster session at the 3rd annual “Hawaii International Conference on Arts and the Humanities.”

- March 2005: Professor Marvin Carlson, GloPAC advisor, attended a Dublin conference on “National Theatres in Europe” and solicited contributors to GloPAC.
- March 2005: Karen Brazell attended a conference entitled “Translations and Transformations: The Heike Monogatari in Noh” at Washington University, St. Louis, MO, where she distributed GloPAC information, signed up new advisors for GloPAC (Hare and Watson), and met with Hōsei University partners.
- April 2005: Ann Ferguson gave a poster session at the Association of College and Research Libraries’ 12th National Conference in Minneapolis.
- April 2005: GloPAC demonstration at University of Washington Digital Initiatives’ Open House by Ann Ferguson.
- April 2005: Joshua Young gave a poster session at the annual conference of The Association for Asian Studies, Chicago.
- April 2005: GloPAD demonstration by Ann Ferguson at the “Museums and the Web” Conference in Vancouver, B.C.
- April 2005: “Digital Dialogue” presentation on GloPAD at the University of Washington Library by Rachel Howard, Carolyn Dunford (Washington) and Ann Ferguson.
- April 2005: Marvin Carlson gave the keynote speech in Lisbon at a conference on “Theatre Studies in the Age of Technology.” His talk included a presentation on GloPAD.
- June 2005: Poster session by Rachel Howard at the American Library Association’s Annual Conference in Chicago, entitled “The Global Performing Arts Database: Creating a Metadata Standard for the Performing Arts.”
- July 2005: GloPAC panel presentation/demonstration by Ann Ferguson at the Association for Theatre in Higher Education’s annual conference in San Francisco.
- July 2005: GloPAC demonstration by Joshua Young at the Association for Asian Performance Annual Conference in San Francisco.
- September 2006: Poster session by Ann Ferguson and Karen Brazell at “Digital Resources for the Humanities and Arts (DRHA)” at Dartington College of Arts, U.K.
- April 2007: Presentation by Joshua Young entitled “GloPAD: Making Metadata Work for the Study of the Performing Arts,” at the Cornell University Library Metadata Working Group’s monthly meeting.

c. Outputs of the project activities or services to support the purposes of the project. Explain what documentation is used to report the outputs.

The culmination of our work is visible in the two interfaces of our online database (GloPAD): the Editors Interface at <http://www.glopad.org/ei/> (to browse the interface, log in using “demo” for both user name and password) and the Public Interface at www.glopad.org. For current information about the activities of the consortium (GloPAC), see www.glopac.org.

Specific outputs:

- Metadata standards for the performing arts were created and disseminated through oral presentations (above) and publications (below). We have mapped this metadata set to other standards using an application profile, and have made this application profile available online at <http://www.glopac.org/about/ApplicationProfile5-1.pdf>. The metadata standard has been put into practice in an online database that is generating an unusually large amount of descriptive metadata, in several languages, entered by specialized librarians, scholars, and curators.
- The metadata fields and the current lists of controlled vocabulary are now available in English, Japanese, Russian, Chinese, and German translations.
- OAI harvesting of a Dublin Core subset of the metadata was made available online. This allows the basic record information within GloPAD to be widely distributed by the OAI community, bringing some of the performing arts metadata to the general digital archives world as well as leading researchers back to the more robust metadata of GloPAD’s Public Interface. For an example of this in action, go to OAIster (<http://www.oaister.org/>) and search on “glopad.”
- An expanded and revised GloPAD was developed based on the metadata structure we created. It was created in a PostgreSQL database management system with an application logic layer using Hypertext Processor (PHP), a server-side scripting language for creating Web content. The relational database is highly scalable, while the PHP application layer uses page templates that make development and maintenance of the database interfaces much more efficient by dividing content from application logic.
- An Editors Interface was created to enable authorized librarians, curators, and scholars to enter digital objects with thumbnails and full metadata into the database in an efficient manner. The interface allows information to be input in several languages and allows for metadata administration such as the editing and updating of controlled vocabularies used in the system. Furthermore, the use of Unicode encoding throughout the database and its interfaces allows Web-based

authoring, updating, and display of metadata across the globe in various language and computer environments.

- Lists of controlled vocabulary were created for over twenty-five fields, with an additional fifteen “seeded” lists that are designed to expand through monitored processes. Most of these vocabularies have been translated into English, Japanese, Russian, Chinese, and German. Editors offer suggestion for new entries, which are then vetted by supervisors, and entered in the official lists.
- A comprehensive online help system was created in RoboHelp and made available on the Editors Interface to enable users to read through the whole or sections of the training manual, or to access help for any template or field as they are inputting objects and information.
- A clone system was developed to enable editors to reuse a page of information when they are entering related digital objects.
- A bulk system was developed that allows editors to enter an unlimited number of digital objects and all the common information about them at one time. For example, when entering a series of photographs or video clips from a performance, the editor need only enter data about the photographer, repository, credits, and permissions, as well as information about the place, piece, production, and persons involved, a single time.
- 2,389 new digital objects were added to GloPAD with descriptive metadata in English and another language if pertinent. These digital objects include photographs, drawings, video clips, and 3-D objects, and were contributed by the six formal IMLS partners and four other participating institutions.

IMLS Partner Institution	Promised	Delivered
Cornell	100	229
Gert Stein	100	74
MCNY	100	100
SFPALM	100	100
St. Petersburg	1,000	1,036
Washington	100	124
Other Participating Institution		
Binghamton	100	102
Columbia	135	239
Hōsei	0	281
Singapore	100	104
Undetermined	165	0
Totals	2,000	2,389

- Large amounts of new multilingual background data were added to GloPAD, including over 1,000 new Person records, over 300 Production records, and over 350 new Piece records.
- A multilingual Public Interface for GloPAD has been built. This interface features record pages for digital objects as well as for piece, person, and production descriptive metadata, with all types of records linked together through complex paths of association based in a metadata standard specific to the performing arts. This Public Interface also features several kinds of discovery techniques, from a simple keyword search to category browsing.

As part of our subsequent grant by NEH, we have also been able to add a search feature through the Public Interface that handles language scripts for Japanese and Russian. This feature has been added by configuring the public site to be properly indexed by a Google search appliance. Using this search one can discover contextual keywords in any of the record pages available on the public site. For an example of this search see http://www.glopad.org/pi/search_browse.php?q=%E4%B8%80%E5%8A%9B%E8%8C%B6%E5%B1%8B, which is a search results page for the Japanese text string “ichiriki chaya,” the name of a scene from the famous Japanese play *Kanadehon Chûshingura*.

Publications:

- Karen Brazell, “GloPAC: Creating Digital Resources for a Global Audience,” *Performance Documentation and Preservations in an Online Environment*, edited by Kenneth Schlesinger with Pamela Bloom and Ann Ferguson. *Performing Arts Resources*, vol. 24: Theatre Library Association, 2004, pages 22-29.
- Rachel Howard et. al., “Documenting a Metadata Standard for the Performing Arts: An Application Profile for the Global Performing Arts Database (GloPAD),” Cornell Digital Repository, Internet-First University Press, <http://hdl.handle.net/1813/3215>, June 20, 2006. (Explains the implementation of the metadata standards for GloPAD.) Viewed 3,274 times by May 1, 2007.
- Joshua Young, “On Metadata: Performing Arts Materials In Our Digital World,” in Cornell Digital Repository, Internet First University Press, <http://hdl.handle.net/1813/3214>, June 20, 2006. (Describes for non-information technology people the metadata structure on which this system is based and how this structuring relates to the study of performing arts). Viewed 735 times by May 1, 2007.
- Joshua Young and Robert Ochshorn, “Creating Video For An Online, Multilingual Database,” Cornell Digital Repository, Internet First University Press, <http://hdl.handle.net/1813/3341>, July 25, 2006. Viewed 1,158 times by May 1, 2007.

- Paul Houle, “The Global Performing Arts Database,” Cornell Digital Repository, <http://hdl.handle.net/1813/3477>, August 28, 2007. (Describes the architecture, software, and software engineering practices used in the development of GloPAD.) Viewed 1,132 times by May 1, 2007.

d. Outcomes of the project activities or services to support the purposes of the project. Explain what documentation is used to report the outcomes.

The most important outcome of our activities is that GloPAD (the database that expresses our work under this grant) has been so successful that it is continuing to grow with external support after the end of IMLS support. See section e. below for details.

Additional outcomes:

- Metadata standards have attracted broad interest. This is evident from comments and questions at disseminations and other events and from the raw quantitative information that shows that the four digital publications listed above were viewed 6,299 times during the first seven to nine months that they were available online. These statistics are from Cornell Digital Repository reports.
- Our OAI harvesting system is used approximately 100 times each month, with its repository viewed an average of 300 times each month in 2007.
- GloPAD has had an increasing number of viewers. Statistics for the unique visitors per month, as calculated by the AWSTAT server log statistics calculator are as follows: (No valid statistics are available for September and October 2006, because a move to a new server machine disabled the logging program. The large increase for 2007 is the result of registering our public site with Google by submitting site maps and other information that allowed the Google indexing to read the thousands of dynamic pages generated by our public site.)

June-August 2006 averaged 1080 unique viewers per month.

November-December 2006 averaged 1965 unique viewers per month.

January-April 2007 averaged 5463 unique viewers per month.

- Many important websites now reference GloPAC. The following is a brief sample of this variety (none of these organizations are current GloPAC participants).

New York Public Library: “Best of the Web>Performing Arts>General Resources”
<http://www.nypl.org/links/index.cfm?Trg=1&d1=52&d3=General%20Resources>

Council of Europe: “Cultural Cooperation”

http://www.coe.int/t/e/cultural_co%2Doperation/culture/resources/culture/doc/databases.asp#P408_24402 (Scroll down to “Performing Arts.”)

The Scout Report: “Research and Education”

<http://scout.wisc.edu/Reports/ScoutReport/2005/scout-051014-re.php>

(Scroll down to see GloPAC entry.)

Google: “TopReferences/Dictionaries”

http://www.google.com/Top/Reference/Dictionaries/World_Languages/J/Japanese/ (Scroll down to “Glossary of Japanese Theatre Terms.”)

OCLC Digital Preservation and Online Resource Center: Spotlights

<http://digitalarchive.oclc.org/da/ViewObjectMain.jsp;jsessionid=84ae0c5f824089c6dad97b9d469c92df818f8fbd6b2e?fileid=0000016179:000000676878&reqid=58>

Intute: “Arts and Humanities”

<http://www.intute.ac.uk/artsandhumanities/cgi-bin/fullrecord.pl?handle=artifact6449>

The Canadian Heritage Information Network (CHIN)

<http://www.chin.gc.ca/English/index.html> (Type in “GloPAD”)

Aardvark: Recommended: Asian Resources for Librarians

<http://www.aardvarknet.info/user/subject26/index.cfm?word=glopac&relation1=and&subject=%25&relation2=and&country=%25>

Open DOAR: Directory of Open Access Repositories

<http://www.opendoar.org/find.php?format=full&search=Global%20Performing%20Arts%20Database&title=SUPPRESS>

National Digital Archives Program, Taiwan

http://content.ndap.org.tw/main/links_detail.php?links_id=329

- Librarians and curators from five of the IMLS partners and four other institutions were able to successfully enter full metadata in one or two languages. Evidence of this can be seen by looking at their entries in GloPAD.
- Support for GloPAC outside of the IMLS grant is evident by the number of institutions and individuals who have contributed to our project during the IMLS grant period:

The Japan Foundation provided (through the National University of Singapore) a grant of approximately US\$20,000 to hold the GloPAC workshop in Singapore in May 2005.

Atlantic Philanthropies granted GloPAC \$20,000 to work on creating guidelines and templates for subtitling video clips in two languages, for creating guidelines to input multimedia objects into our database, and for publishing articles about our work in Internet-First University Press.

Hōsei University (Tokyo) and Otani University (Kyoto) provided international travel expenses for their representatives to attend GloPAC workshops in Ithaca. Hōsei provided four round trip tickets from Japan and a single week's lodging for one person; Otani provided one round-trip ticket from Japan.

Individuals (Marvin Carlson, Nikolai Pesochinsky, Karen Brazell, Ann Ferguson, and Monica Bethe) used funding outside of the IMLS grant to give GloPAC presentations and to attend meetings and dissemination events.

As promised in the grant proposal but not reflected in cost sharing, Karen Brazell, the project director, also contributed one quarter of her time for four years to this project.

Columbia University digitized an extra 100 images for use in GloPAD at their expense.

- The following institutions have become GloPAC partners since the beginning of the IMLS grant.

National University of Singapore, Department of Japanese Studies

University of Hawai'i at Manoa, Department of Theatre and Dance

Pennsylvania State University, Department of Comparative Literature

Hōsei University, Tokyo, Nogami Memorial Noh Theatre Research Institute

Kanai Scene Shop Company, Ltd.

- Since the beginning of our IMLS grant, the following people have agreed to be part of our Advisory Board:

James R. Brandon, Professor Emeritus of Theatre, University of Hawai'i at Mānoa

John C. Coldewey, Professor, Department of English, University of Washington

Hal Eager, Technical Director, Gertrude Stein Repertory Theatre

J. Ellen Gainor, Professor, Department of Theatre, Film & Dance,
Cornell University

Thomas Hare, Professor of Comparative Literature, Princeton University

Paula Long, School Librarian, Media Center, Ithaca Unified School District,
Ithaca, NY

Henry D. Smith II, Professor of Japanese History, Columbia University

Nishino Haruo, Director, Noh Theater Research Institute, Hōsei
University, Tokyo

Jeffrey Rusten, Professor of Classics, Cornell University

Michael Watson, International Studies, Meiji Gakuin University

Elizabeth Wichmann-Walczak, Professor of Theatre, University of
Hawai'i at Mānoa

Barry B. Witham, Professor, School of Drama, University of Washington

e. Other results of the project activities.

- Thanks to the success of our IMLS project, GloPAC has received a major grant (two years of support from NEH), for our second major project, the development of Performing Arts Resource Centers (PARCs). The first PARC to be developed as a fully functional site with templates and tools to be used in other PARCs is the Japanese Performing Arts Resource Center (JPARC). The relationship between these PARCs and the database developed with IMLS support is interactive and organic; all the digital objects used in the PARCs will be entered with full multilingual metadata into GloPAD, and users will be given numerous links back to the database for multi-layered research.
- Two Japan organizations (the Toshiba International Foundation and the Japan Foundation) have given us smaller grants to help fund JPARC.
- Two new Japanese organizations—Ritsumeikan University's Digital Archive of Traditional Performing Arts and Fujinami Properties Co. (major resource for props for kabuki and puppet performances in Japan)—have made their considerable resources available to GloPAC projects.
- 37 established scholars joined GloPAC as advisors to JPARC.

- After we have completed JPARC, which is a proof of concept test and which will develop tools and templates to be available for future projects, we intend to seek funding for other Performing Arts Resource Centers based on other geographical areas (Russia, for example), genres (puppetry), audience (9-12 graders), or themes (performing arts at the turn of the 20th century).
- Both technically and in terms of metadata structuring, our database is now sufficiently developed so that it can easily expand and grow in the future. We thank IMLS for making this success possible.

f. Additional comments/anecdotal information.

- As we all know, but never seem to take fully enough into account, digital projects almost always take longer and cost more than anticipated, even by experienced staff.
- The comments we receive from users of GloPAD are revealing and sometimes amusing. Many students request help with their school projects, scholars add information to our metadata (one user identified a person in an old Russian photograph we had posted), other institutions (from local high schools to Lincoln Center and BAM) want more information about our organization, and one very well-known government official requested the address of one of our participants, who had been in his high school class.
- We developed a formal permission agreement approved by Cornell University legal counsel, which we translated into Japanese and Russian. Large U.S. institutions found it generally satisfactory, although most made small changes. Smaller American groups and organizations from other cultures rejected it as too jargon laden and requested more simply worded agreements. The matter of copyrights and image rights continues to be problematic, with no clear and universal standards or directions for digital projects such as ours.
- With digital projects, quantifying outcomes during the course of a grant is extremely difficult. It is only after the website is complete at the end of the grant that meaningful statistics become available.
- The one year, no-cost extension to our original grant was crucial to the successful completion of our project.

3. Certification Statement

In submitting this report, I certify that all of the information is true and correct to the best of my knowledge.

Name and title of the person submitting the report and date of submission:

Karen W. Brazell
Director, Global Performing Arts Consortium (GloPAC)
Goldwin Smith Graduate Professor of Japanese Literature and Theatre,
Cornell University

May 21, 2007