

Significance

The music of the 20th century that is uniquely American and is known and widely recognized around the world as a truly American invention and cultural treasure is the idiom of Jazz and the Great American Songbook. Its composers include such luminaries as Irving Berlin, Cole Porter, George & Ira Gershwin, Duke Ellington, Richard Rogers and Lorenz Hart, Jerome Kern & Oscar Hammerstein II, to name only a few of its progenitors.

The history of the Great American Songbook begins with the precursors to Jazz known as Ragtime and Blues around the turn of the century and includes the bodies of work from the Tin Pan Alley, Broadway reviews, and musicals in New York, migrating with the advent of the film industry to California and the Hollywood movie musicals.

Of the American Songbook Popular Standards, most were written for specific spots in shows, films, specialty acts, or revues. They were the product of professional songwriters and lyricists working at their craft. In the hands of a capable singer like Ella Fitzgerald or Frank Sinatra, the Standards serve as a sort of musical thesaurus of the spectrum of human emotions. Maybe that's the reason these songs and this body of work continue to engender such a deep response to this day.

The importance of this project and its long-term benefits will provide a centralized, consolidated and expanding online resource of biographical and historical research and information about the composers, lyricists, songs, shows, and singers of this fruitful period in original American songwriting. It will provide a "free to the public" portal into this wonderful world of American culture, and provide educational tools and resources for grade schools to the university level. The American Songbook Preservation Society (ASPS) will also develop programming of this material for future presentation to the online public. Nothing like this has been attempted before and will serve as a model for research on behalf of the public for the preservation and promotion of the Humanities and our American Culture known and loved around the world, and recognized as truly American.

In light of the dwindling resources for Jazz Education and the collection and dissemination of information and support for one of America's greatest cultural treasures and legacies as our collective body of work known as the Great American Songbook; now more ever, is a dramatic need for an educational resource such as this project will provide honoring the composers, lyricists, songs and singers from this rich artistic period of the 20th century American Story.

This project will expand on the depth, breadth, and accuracy of the information and material found at such websites as Wikipedia and references to information and available resource materials on the subject matter from JazzStandards.com, by the enhanced visual presentation in construction and design of the website, along with the addition of many more photographs and the inclusion of sound and film clips. This dynamic web portal will evolve and expand over time as more and more content of this nature enters the realm of public domain. The

uniqueness and completeness of this website as developed, will become a destination for those interested in this truly American cultural treasure.

The nature and size of the intellectual content is based on the actual works of the composers and lyricists themselves, which number in the hundreds and thousands. Their works are essentially already known through their documentation in published material, including sheet music, recordings, revues, plays, musicals, film, television, photography, literature, periodicals, encyclopedias, and online wiki's such as wikipedia and websites like JazzStandards.com.

The selection criteria of the works and reference materials are found in the works themselves and their authors, and are a matter of historical record. This project will provide a comprehensive reference site for this body of work known as the Great American Songbook by providing biographical information on the composers, lyricists, songs and singers, referencing their works in their entirety in the format of an online resource directory that will be visually captivating, easy to navigate and provide text, photos, music and film clips from this period, unlike any other known site, and is dedicated not only to this body of work, but on behalf of the public, to learn of its rich culture and history.

The rationale for this project lies in the truth of the matter, insofar as the body of work known as the 'Great American Songbook' is that many of these popular works are approaching 80 years of age and more. The generation that originally composed the works, many of which were born around the turn of the 20th century is no longer with us with the rare exception of an occasional Tony Bennett who will be 82 years old in 2008. The generation, which some call "the greatest generation" who grew up during the depression and World War II when many of these works were written and performed are also dying en mass.

The children of these individuals known as the "baby boomers" grew up listening to the music of their parents and what was the popular music of the day in America. It was played on the radio and seen in film and television, but when the 1960's happened, the "baby boomers" turned to a newly evolved form of popular music known as rock and roll. This one major fact changed everything, displacing many of the performers who were formally in the spotlight.

Today we find many of the children who grew up listening to the "Great American Songbook" repertoire have come back to the easy listening and rich content of these songs which hold their place today with the best songwriting of the 20th Century, the American Century, when American Popular culture was transmitted around the world via radio, recordings, and film. These compositions still hold up today as the best examples of melody and lyric that speak to the human condition. Thankfully, we have the documentation of these works and personalities for the ages. The ASPS goal is to consolidate them for public consumption with a complete reference source accessible on the world wide web, with an easy to navigate online website, that is both fascinating and esthetically pleasing to the eye.

During the 1950's many of the baby boom generation heard this music from the great popular singers as children growing up and have come back to it in their 50's through the development of the compact disc and the re-release of much of the analog recorded material from long playing 33 1/3 rpm, 78 rpm, and 10 inch recordings to the digital format of compact

disc by the Record Labels. Some from the baby boom generation have exposed their children to this music, who are now in their 20's. Some of the baby boom generation who became well known singers and musicians in the popular culture genre of rock and roll such Linda Ronstadt and Rod Stewart have come back to record this classic material to expose their generation and new audiences to America's classical music.

Some new and younger artists such as Harry Connick, Jr. and Queen Latifah have brought a taste of this music to new audiences through the medium of popular film. There are even Canadian singers and musicians who have brought this music back to American pop culture such as Diana Krall and Michael Buble. But what will become of this music as the "Rap, American Idol, and Britney Spears Generation" begin to have children of their own? Is this the best we can do to pass down our culture to future generations? The ASPS thinks we can do better!

This is why a major component of GreatAmericanSongbook.org's long-term planning is to achieve an endowment of income tax deductible, individual and corporate charitable donations of \$25,000,000 to generate an annual budget of \$1,250,000 in perpetuity to not only build, but maintain and expand our website and outreach programs on behalf of America's classical music, Jazz and the Great American Songbook.

The Great American Songbook is a distinct body of works, which collectively represent one of America's true cultural treasures, and exemplify popular songwriting at its best, with vivid, literate lyrics set to haunting elusive harmonies and gorgeous melodies that have come to hold an exalted place in American culture and around the world. This era represented a unique period in the history of American popular music. It was a period that saw the advent of a new type of songwriting, utterly original in some respects, but grounded in the simple structure of the Tin Pan Alley era that preceded it, and strongly influenced by the musical form known as Jazz (and by the precursors of Jazz: Ragtime and Blues).

Some of the Great American Songbook Composers and Lyricists selected for inclusion on the website are individuals such as:

Edward Kennedy "Duke" Ellington • Billy Strayhorn • Ted Koehler • James Van Huesen • Jules Styne • Rogers and Hammerstein • Lerner and Loewe • Meredith Wilson and Frank Loesser • Harold Arlen • Irving Berlin • Lew Brown • Johnny Burke • Irving Caesar • Sammy Cahn • Hoagy Carmichael • B.G. DeSylva • Howard Dietz • Walter Donaldson • Al Dubin • Vernon Duke • Dorothy Fields • George Gershwin • Ira Gershwin • Mack Gordon • Johnny Green • Oscar Hammerstein II • Otto Harbach • E.Y. Harburg • Johnny Mercer • Ray Noble • Mitchell Parish • Cole Porter • Ralph Rainger • Andy Razaf • Leo Robin • Richard Rogers • Harry Ruby • Arthur Schwartz • Mac Gordon • Lorenz Hart • Ray Henderson • Jerome Kern • Burton Lane • Frank Lesser • Jimmy McHugh • Gus Kahn • Bert Calmar • Thomas Wright "Fats" Waller • Harry Warren • Richard Whiting • Spenser Williams • Victor Young • Vincent Youmans • Irving Mills, and many, many others.

The top 50 recorded Great American Songbook Popular Standards historically by ranking year and title are as follows:

1930 "Body and Soul", 1939 All the Things You Are, 1935 Summertime,
1944 'Round Midnight, 1935 I Can't Get Started (with You), 1937 My Funny Valentine,
1942 Lover Man (Oh, Where Can You Be), 1930 What Is This Thing Called Love?,
1933 Yesterdays, 1946 Stella By Starlight, 1947 Autumn Leaves (Les Feuilles Mortes),
1929 Star Dust, 1932 Willow Weep for Me, 1939 What's New?, 1929 Honeysuckle Rose,
1925 Sweet Georgia Brown, 1936 Caravan, 1924 The Man I Love, 1935 In a Sentimental Mood,
1914 St Louis Blues, 1940 How High the Moon, 1924 Oh, Lady Be Good!,
1941 Take the "A" Train, 1930 Embraceable You, 1947 On Green Dolphin Street,
1946 Tenderly, 1936 The Way You Look Tonight, 1936 These Foolish Things,
1941 I'll Remember April, 1930 Love for Sale, 1933 Sophisticated Lady,
1929 Ain't Misbehavin', 1932 Night and Day, 1918 After You've Gone, 1945 Laura,
1949 Lush Life, 1928 Sweet Lorraine, 1932 Don't Blame Me, 1938 Cherokee (Indian Love Song),
1942 Night in Tunisia, 1917 Indiana (Back Home Again in Indiana),
1938 You Go to My Head, 1942 There Will Never Be Another You, 1930 Georgia on My Mind,
1953 Satin Doll, 1938 Prelude to a Kiss, 1944 I Should Care, 1936 Stompin' At the Savoy,
1932 How Deep Is the Ocean?, 1933 I Cover the Waterfront.

Some of the Broadway and Hollywood musicals from this body of work include: Show Boat, Porgy and Bess, Strike Up the Band, Singin' in the Rain, Oklahoma! Of Thee I Sing, My Fair Lady, The Music Man, Meet Me in St. Louis, Lady, Be Good, Lady, Be Good, High Society, Guys and Dolls, Girl Crazy, Face the Music, The Garrick Gaieties, Crazy for You, Carousel, Babes in Arms, Anything Goes, Annie Get Your Gun, and 42nd Street are but a portion among the chestnuts of this American art form.

While some would argue the issue of preservation of the American Songbook, it should be understood that within this body of work, lies the history and culture of America and its story. This is the zenith of American culture and craft of songwriting at its best. The evidence is that this music is not only still with us, but relevant even today! Most of these songs were written about the human condition with specific emotions and character sketches to advance the plot in our American story.

The American Songbook Preservation Society believes we must preserve our greatest gift to the world for our future generations. We must keep exposing our children and their children to higher culture. Just as the ballet, the symphony, and the art museums are supported by philanthropists and the National Endowment for the Arts, so must the Great American Songbook be underwritten and kept in front of the public in perpetuity.

It is up to our generation (the baby boomers) to preserve and share this music with our children and our children's children if the legacy is to continue. The American Songbook Preservation Society has taken up this cause in its entirety to keep this music in front of the public for the next 100 years and beyond both nationally and internationally.

We do this by providing the content and presenting the material through outreach, advertising, and public performance. Eventually as the affordability of technology exists, through

a permanent and traveling three-dimensional hologram exhibition of the composers, lyricists, singers and songs.

The organization is dedicated to building a national foundation for the support of this music through it's website, public performances, educational program development of curriculum, support of institutions honoring this body of work, other not-for-profit organizations, and performers keeping this music in front of the public.

The American Songbook Preservation Society believes this is a high national priority and has this quest as it's mission: To preserve our cultural treasure known as the Great American Songbook by presenting this music to the public at home and abroad as *Ambassadors of Song*.

History, Scope, and Duration

The American Songbook Preservation Society (ASPS) received its designation as a 501 (C) (3) in December 2003 as a result of the Executive Director completing a certificate of non-profit management through the professional development center of San Jose State University in partnership with the Community Foundation Center of Santa Cruz County during the prior two years.

It was, and has been, the brainchild of the Executive Director as an epiphany in realizing his deep and abiding love for this musical body of work as a Singer, along with the realization of the need for an individual, one individual, to step up and create an organization in support of this truly American music. Having spent 12 years in the music business of Jazz as an Artist and Independent Record Label owner, and in particular in support of other singers keeping this music in front of the public, ASPS was founded.

The American Songbook Preservation Society Executive Director, Ronald Kaplan, has spent his time, energies and personal resources developing the organization over the past several years and communicating about it in print, on disc, and over the airwaves. He began this labor of love while owning and running a successful insurance agency for 23 years. He sold the agency in June of 2007 and retired from the profession to develop and build this organization to stand the test of time and keep this music in front of the public for the next 100 years and beyond. Along the way, he has received the support and praise of such individuals as Wynton Marsalis, Nat Hentoff and Phoebe Jacobs of the Louis Armstrong Foundation and limited dollar small grants from the Allstate Foundation and small donations from individuals.

During this time, the organization has developed branding with it's stationary, logo, and promotional materials, and a website. We have produced three concerts with more in the planning stages, one live recording as part of our funding outreach, and another in the works. A documentary film was produced about the importance of the music among its practitioners and consensus on what needs to be done to expose new audiences to the music and keep it alive for future generations.

In seeking monies and the support of individuals in this endeavor, the Executive Director in a conversation with Jonathan Schwartz, New York radio personality on WNYC and programming director for XM Satellite Radio's High Standards (the Great American Songbook music channel) as the former director of Great American Songbook programming at Jazz at Lincoln Center, and son of composer Arthur Schwartz, told Kaplan explicitly that "If there was any money out there for the Great American Songbook, I would have gotten it. So, it is all on your shoulders Ron".

The organization has already become a contact and resource for individuals around the world wanting to know more about the Great American Songbook as a body of work, offering collections of materials, pledges of support in wanting to become involved in the organization and its activities, and for monies on behalf of developing projects such as PBS programming and a tribute to the music of Harold Arlen by his son to celebrate the 60th anniversary of the music from the Wizard of OZ. These are the types of programs we eventually hope to sponsor as our endowment funding grows.

The ASPS seeks to obtain funds to develop a comprehensive website for the organization and collection of the Great American Songbook resource information from the NEH. This in turn will assist us in demonstrating our value to the American people, its institutions and to win corporate sponsorship funding to fulfill our mission, expand our outreach, and become a national organization to sustain and nurture our cultural legacy on behalf of the American people and the National Endowment for the Humanities.

As previously stated, the mission is to build an educational resource about the history of the composers, lyricists, songs and singers made available at no cost to the public and educational institutions from grade school to the university level, and to present singers singing this music at home and abroad as ambassadors of song.

Our goals for performing and educational outreach for American Songbook Preservation Society will include partnerships with such institutions as Jazz At Lincoln Center, The Kennedy Center for the Performing Arts, the Julliard School, the Dix Hills Center for the Performing Arts, Festival Productions of New York, the Next Generation program of the Monterey Jazz Festival, the Meridian International Center and the National Endowment for the Arts, among others.

The Executive Director has met and spoken to music enthusiasts far and wide who have acknowledged the significance and importance of this body of work and our worthwhile mission of keeping this music in front of the public and developing materials to build out the educational component and fulfill our mission. Our most recent concert featured 15 singers in Los Angeles. The event was recorded and filmed. In addition, we interviewed 9 of the singers about the music, their involvement as singers in this genre and how to expose new audiences to the music. We also led and filmed a panel discussion entitled Jazz and the Great American Songbook at the most recent L.A. Jazz Institute event entitled "The Stage Door Swings". We are developing this material into a documentary film about the importance of this American music to support our educational mission and assist in our fund-raising goals.

In these ways and more, we will keep the music in front of the public where it belongs, with the vision and mission to build a metaphorical edifice to this great body of work in the form of a

national, self-sustaining Foundation to give this truly original American legacy the tender love and care, support, and prominence it deserves in our cultural landscape not only for America, but for the world. And in doing so, we will demonstrate the musical sentiment and lyrical content of the final George and Ira Gershwin composition chorus, Love Is Here To Stay:

“It’s very clear. Our love is here to stay. Not for a year, but ever and a day. The radio and the telephone, and the movies we all know, may just be passing fancies and in time may go. But oh my dear, our love is here to stay. Not for a year, but ever and a day. In time, the Rockies may crumble, Gibraltar may tumble, they’re only made of clay. But, our love is here to stay.”

The ASPS vision and goal has always been to raise \$25 million dollars which is the magic number based on actuarial statistics to ensure success of the organization fiscally, whereby this figure will generate an annual budget of \$1.25 million dollars in perpetuity to develop and maintain the website and to support a new generation of singers and musicians to perform this music in front of live audiences. Adequate funding will also allow us to develop new materials and ways of keeping this music in front of the public at home and abroad. This amount will ensure our success in supporting the educational component, outreach, support of artists and organizations in alignment with our mission and to discover new and innovative technologies yet to be developed to bring this music to the public. ASPS has even discovered the engineering technology today, to design and build a hologram display bringing the inhabitants to life from this historic period in American culture.

The opportunity to receive funding through the National Endowment for the Humanities will allow American Songbook Preservation Society to develop and build the website within the two year framework and begin outreach near the end of the construction period to allow us to also show and tell of our worth and importance in relationship to this body of work known as the Great American Songbook. It will afford us the ability to fund-raise and achieve our goals to fully develop all aspects of the organization and our mission. This will also assist us in the long-term preservation of these works and for the further development of our public website. We will be able to truly embody our mission and become *Ambassadors of Song* for our American music. For as Tony Bennett has said.

“I believe that in one hundred to a hundred and fifty years from now, people will recognize the music of Gershwin and Ellington as the classical music of our time.”

Methodology and Standards

The American Songbook Preservation Society website as developed, will utilize and adhere to as its methodology, the standards and best practices as described in depth in *A Framework of Guidance for Building Good Digital Collections* (100-page PDF), which contains links to other useful resources and is supported by the National Information Standards Organization to achieve its goals in disseminating the information and will reflect the collective knowledge and judgment of experts in the field of its subject matter. The content and format utilized by the site will be similarly based on the wikipedia Great American Songbook and the

JazzStandards.com model for providing content with links to additional information and other resource materials, and will be updated to include new sources of information that become available on an ongoing basis. This project will provide a superior expanded collection with a greater amount of accurate content including sound and film.

Every effort will be made to select resources that are useful and current, and to provide helpful annotations. Because the list of resources is not exhaustive and, given the dynamic nature of the digital information environment, can be expected to change rapidly over time, we will open the archive up for ongoing input and potential contributions from the community of librarians, archivists, curators, and other information professionals in the field of the history of the Great American Songbook and its collective work. In addition to the text provided ASPS will greatly enhance the content with expanded photos, sound, and film such as the YouTube phenomenon. However, rights and permissions will be obtained for such usage.

The educational component of this project will provide a historical reference, database, and encyclopedic collection of information about the composers and lyricists and their individual bodies of work. It will include sound, photos, and film clips as well as biographies of these personalities. It will also be enhanced over time as new archival material becomes available. This information will all be available free on line and will be accessible to the public on the World Wide Web. It will be passed on to future directors who will cherish the goals of the organization and extend and expand its mission as times change to keep this truly American cultural treasure available. The material will be available to download and enjoy for schools and as a research library to scholars and the general public.

There will be opportunity for experts in the field to have input and a hand in developing and shaping the resource. The material will be organized and available to facilitate the perpetuation of America's classical music, Jazz and the Great American Songbook. There will be rights to obtain by permission or for fee to develop to our website, but we will not charge the public for access to it. As time goes by, we will be able to attain much of the material without cost to us as timelines expire and more of the work becomes available as public domain. This will be a continued work in progress over time and as new technologies evolve to present the material.

The eventual goal of American Songbook Preservation Society is to become a self sustaining Foundation that gives money away in support of our mission, rather than asks for it. However, it is imperative that we work toward developing our organization to become fully self sufficient by any and all means before this critical window of time passes to utilize available resources and personnel knowledgeable of the subject matter. Our success will also enable us to enlist the support of significant individuals and current institutions.

Every attempt will be made to mitigate costs of obtaining rights for the non-commercial use of these materials from individuals, organizations, and intellectual rights holders. The materials will be stored in appropriate formats to dispense such as Servers with wide bandwidth and will be backed up on hard drives in the event of a calamity to be able to restore the content. The grant funded Webmaster consultant will have expertise in this area of technological knowledge and will be responsible for this task of building an archive and updated as technology

changes over time. Because the organization plans on being around for the next 100 years and beyond, the website will always be a focus and important component of American Songbook Preservation Society, and therefore maintained and updated accordingly.

As the content will be provided by the grant funded research and editorial team, the site itself will be developed and built by those knowledgeable on the technology side of the team with the proper and specific knowledge and understanding that the writer of this grant does not possess. The ASPS ensures that those hired to work with the project will possess the appropriate skills and expertise to develop this project.

A brief text and photo sample of such an entry with links, but without the sound or film accompanying it can be found in the appendices section of this grant application. With the NEH funds, ASPS will be able to develop a website that will provide much more information and will be esthetically superior to the wikipedia formatting shown.

In addition, the organization will plan for storage, maintenance, and protection of the data (as applicable) for the preservation of the original resource material by current standards employed in technology of this nature.

A digital collection consists of digital objects that are selected and organized to facilitate their discovery, access, and use. Objects, metadata, and the user interface together create the user experience of a collection. The American Songbook Preservation Society team will utilize the principles that apply to good digital collections, such as the following collections principles:

Collections Principle 1: A good digital collection is created according to an explicit collection development policy.

Collections Principle 2: Collections should be described so that a user can discover characteristics of the collection, including scope, format, restrictions on access, ownership, and any information significant for determining the collection's authenticity, integrity, and interpretation.

Collections Principle 3: A good collection is curated, which is to say, its resources are actively managed during their entire lifecycle.

Collections Principle 4: A good collection is broadly available and avoids unnecessary impediments to use. Collections should be accessible to persons with disabilities, and usable effectively in conjunction with adaptive technologies.

Collections Principle 5: A good collection respects intellectual property rights.

Collections Principle 6: A good collection has mechanisms to supply usage data and other data that allows standardized measures of usefulness to be recorded.

Collections Principle 7: A good collection is interoperable.

Collections Principle 8: A good collection integrates into the users own workflow.

Collections Principle 9: A good collection is sustainable over time.

The initiatives discussed in [A Framework of Guidance for Building Good Digital Collections](#) provide for the framework that pulls together people, policies and tools. Projects are activities within programs that have specific goals and are of finite duration. Project planning and program planning have common principles, and both must and will include plans for ongoing sustainability. For this reason, we refer to both projects and programs together as "digital initiatives."

Digital collection-building programs have become a core part of many organizations' missions, but this may not be reflected in the organizational structure and funding. A key component of the digital program manager's job is ensuring that the core nature of digital collection building is explicit at every level of the organization.

Building a digital collection often involves assembling a team of individuals from various disciplines, departments, and/or institutions. From the very beginning, the manager should invest in team building to encourage all members to benefit from each other's perspectives and backgrounds. Therefore, our digital and research team will utilize the following initiative principles:

Initiatives Principle 1: A good digital initiative has a substantial design and planning component.

Initiatives Principle 2: A good digital initiative has an appropriate level of staffing with necessary expertise to achieve its objectives.

Initiatives Principle 3: A good digital initiative follows best practices for project management.

Initiatives Principle 4: A good digital initiative has an evaluation component.

Initiatives Principle 5: A good digital initiative markets itself and broadly disseminates information about the initiative's process and outcomes.

Initiatives Principle 6: A good digital initiative considers the entire lifecycle of the digital collection and associated services.

Some of the advisors and team members for the project include:

Berger, David: Educator, Musician, Buzzetta, John: Finance, Board of Directors GreatAmericanSongbook.org, Community Foundation of Santa Cruz County, Crane, Roger: Researcher, Writer, Davis, Randall: Publicist, Elling, Kurt: Singer, Educator, Goldwater, Alan: Technology Consultant, Sound Engineer, Hentoff, Nat: Writer, Historian, Hinden, Sanford: E.D. Dix Hills Center for the Performing Arts at Five Towns College, Consultant Board of Directors, Hurst, Wendy: Grant Liaison, Jacobs, Phoebe: Vice President Louis Armstrong Foundation, Jackson, Tim: G.M. Monterey Jazz Festival, E.D. Kuumbwa Jazz Center, Julian, Al: Promotion, E.D. Woody Herman Society, Koenig, Ken: Documentary Filmmaker, Marsalis, Wynton: Musician, Artistic Director Jazz At Lincoln Center, Poston, Ken: E.D. Los Angeles. Jazz Institute, Schwartz, Jonathan: Syndicated Broadcaster, Advocate Great American Songbook, Segal-Garcia, Kathy: Singer, Educator, Thompson, Ingrid: Grant Advisor, Educator, Ward, Marlaina: Finance, Board of Directors GreatAmericanSongbook.org, Welch, Laurie (Lael): Research Consultant, Wilson, Jeremy: Founder JazzStandards.com, Writer, Wong, Herb: Historian, Writer, Educator, Wozniak, Dennis: Graphic Artist, Website Advisor, Zimmerman, James: Senior Public Program Producer, Dept. of Public Programming Smithsonian Museum of American History.

The online presentation of this collection will be listed by Composer and Lyricist in alphabetical order, listing the various titles, credits, and works with information about the history of the origins and affiliations for each song or work, along with individual biographies. The site will also include samples of these compositions sung by the personalities and presented in the historical context of the times from some of the individual singers that have come to be recognized as progenitors of this musical period and body of work such as: Louis Armstrong, Ella Fitzgerald, Frank Sinatra and Billy Holiday, to name a few. The format of the content will be presented in text, photos, music, and film. Links will provide additional information,

reference and resource materials about the Great American Songbook and this period in American History.

Users of the website will discover www.greatamericansongbook.org through search engines such as Google and Yahoo, educational and cultural institutions, and in our sustainability efforts. The American Songbook Preservation Society will pursue and provide links to other online sources of information and websites on the World Wide Web. It should be noted that American Songbook Preservation Society can be found online at this time by search engine and is listed on other websites by link.

Work Plan

Upon approval of grant funds, a research and editing team will be formalized. This team will be responsible for the research in flushing out all relevant materials about the individuals and the works and will organize the content and presentation of the subject matter to place online in an easy, interesting and accessible manner in collaboration with the grant funded Webmaster. The information will be made available to the historians and experts in the field for their assessment, input and guidance. The grant liaison will be responsible for monitoring grant activities, developing the evaluation plan and completing all mandatory requirement for the grant. Below is a detailed timeline of activities for attaining identified quarterly benchmarks. The timeline may be revised as evaluation of program findings dictate.

Activities: 2009- 2010					
Hire Administrative Intern Staff	Executive Director (E.D.)	x			
Hire Research & Editing Consultants	Executive Director	x			
Hire Webmaster & Design Team Consultants	Executive Director	x			
Design Research Plan	E.D. & Research Team	x			
Research & Material Collection	E.D. & Research Team		x	x	x
Mechanical & Digital Rights Mgt	E.D. & D.R.M. Consultant		x	x	x
Begin Website Development	E.D. & Webmaster Design Team			x	x
Publicize receipt of NEH Grant	Executive Director	x	x	x	x
Seek Corporate Sponsorship Support	Executive Director			x	x
Design Evaluation Plan	Executive Director Grant Liaison	x	x		
Monitor project Implementation	Executive Director Grant Liaison	x	x	x	x
Outreach and Dissemination	Executive Director			x	x

Activities and Timeline continued:

Activities: 2010-2011	Person Responsible	Q1	Q2	Q3	Q4
Research & Editing of Website	E.D. & Research Team	x	x		
Website Building & Design	E.D. & Webmaster Design Team	x	x	x	
Mechanical & Digital Rights Mgt.	E.D. & D.R.M. Consultant		x	x	
Seek Corporate Sponsorship Support	Executive Director	x	x	x	x
Publicize Website	Executive Director	x	x	x	x
Outreach and Dissemination	Executive Director			x	x
Monitor project Implementation	Executive Director Grant Liaison	x	x	x	x

- DRM- Digital Rights Management

Staff

The identified staff to support the American Songbook Preservation Society possesses the skills and characteristics necessary for the successful outcomes of this project.

a) Executive Director (75% grant funds) (100% time commitment)

This person provides leadership, direction, and vision for the entire project in all of its aspects, including selection of staffing with the ongoing support of the Advisory Council to the Executive Director, working closely with the Research, Design, Digital Rights Management teams, and program assistants in the organization, acquisition, and presentation of the material to be featured on the website from the beginning to the ending and providing continuity for maintenance and updating of website for the intended long term use and accessibility for public benefit. The E.D. builds relationships with donors of materials for presentation on the website portal, seeks monies from individual donors and corporate sponsorship of American Songbook Preservation Society in order to endow the organization's financial long-term ability to build, expand, and maintain the site in perpetuity as intended. The E.D. oversees publicity and dissemination about GreatAmericanSongbook.org website project to the public and the organizations mission. The Executive Director possesses the knowledge, ability and experience necessary to bring entire project to fruition and has successfully completed the Certificate program in Nonprofit Management emphasizing Professional Skills Development in: Strategic Planning, Governance and Leadership, Fundraising, Marketing, and Financial and Human Resource Management. The Executive Director also possesses the skill sets to develop, maintain, and manage successful business models over time.

b) Webmaster –To be hired (100% grant funds) (100% time commitment)

This person will be the primary web design consultant and team leader responsible for building and designing the website portal under the direction of the Executive Director, Research and Editing team, and Advisory Council. The Webmaster will possess all of the knowledge, experience, tools and skill sets to develop, maintain, present, store and preserve data for the website and provide relevant information and support for transition to future Webmasters in expansion, maintenance and future development of the website.

c) Grant Liaison (100% grant funds) (50% time commitment)

This person will work closely with the Executive Director and will be responsible for monitoring grant activities, designing the evaluation plan, and act as liaison to NEH and complete all necessary documentation regarding the grant. This person possesses a Master's Degree in Organization, Supervision, and Leadership and Human Resources and Organization Development and Training certification; has 25 years experience in grants management and evaluation.

d) Research, Editing, and Digital Rights Management Consultant Team- To be hired
(100% grant funds) (100% time commitment)

The Team will work closely with the Executive Director, Advisory Council and Webmaster in researching, collecting, developing, organizing, writing, analyzing, editing, and providing content for the website. They will possess the knowledge, experience, and abilities to acquire, reference, define, assess, and organize the materials on the subject matter and focus of the project and its concept in its entirety.

e) Program Assistants- To be hired
(2 part-time 100% grant funded) (25 hours per week time commitment)

The Program Assistants will work closely with, and at the discretion of the Executive Director. The Program Assistants will possess the wide array of skill sets and qualities necessary to augment the tasks of the E.D. and in support of the all of the working teams in all aspects of the project from beginning to completion. Program Assistants possess the ability to take direction and complete specific tasks assigned and delegated to them by the Executive Director and represent the organization in attending to their tasks in a professional and highly competent manner.

f) Advisory Council to the Executive Director

The Advisory Council to the Executive Director will assist in providing the proper referrals, recommendations, assessments, vetting, and guidance in selecting and delegating all aspects of the project, enabling the Executive Director to make knowledgeable decisions regarding staffing selections and management for all functions and aspects of this important historical project.

The Executive Director has paved the way for the Advisory Council to be of assistance by clearly outlining the mission of the organization, its various components and overall vision for American Songbook Preservation Society's purpose and future; and especially and most specifically for this project with the National Endowment for the Humanities. The Advisory Council to the Executive Director possess the knowledge, experience, guidance, expertise and ability to provide the necessary resources for all of the activities pertaining to development and completion of the project, and its dissemination and continuance as intended on behalf of American Songbook Preservation Society and its mission.

Dissemination

Every effort will be made to ensure widespread dissemination and free public access to the resources produced by this project. The information will be available on the World Wide Web for public consumption. We will launch the expanded site as the work is accomplished on the current website domain www.greatamericansongbook.org. for dissemination.

American Songbook Preservation Society will embark on an extended publicity campaign both behind the scenes, through the media in all of its formats including but not limited to press releases to wire services by fax and dispersed online, in print media, to educational institutions, such as public schools, universities, International Association for Jazz Education chapters, journalist associations, public libraries, industry organizations, and corporations. We believe that this will be the most efficient way to enlighten the public about our organization and it's mission. This in turn will generate a media buzz and generate more press and therefore more interest. In addition, we will communicate to the public on an ongoing bases about our website as a destination to learn more about the Great American Songbook as we present our ongoing public concerts.

Special arrangements will be made for free public access and public access television to the material with a large broadband capacity through educational institutions and could be hosted by a so called "internet giant" that will come onboard as our project comes to fruition as part of our corporate sponsorship program through individuals private enterprise.

All efforts will be in promotion of the National Endowment for the Humanities sponsored program to enhance our cultural treasure known as the Great American Songbook in tandem with encouraging public and private support and sponsorship to meet our sustainability goals for funding our organization in perpetuity by reaching our goal of \$25,000,000.

As a result of our current website and outreach in the form of publicity for our concerts on behalf of our mission, fund-raising efforts, and radio interviews by director Ronald Kaplan, American Songbook Preservation Society is already known in the music community, general population, and the press. In fact, the wikipedia Great American Songbook website entry has a link to GreatAmericanSongbook.org as does the website of JazzStandards.com.

The Executive Director has been contacted by many individuals by phone, mail and email for questions about this body of work, where can they find specific information about a topic or resource materials, and often funding requests to pursue their own interests on behalf of the Great American Songbook.

Individual writers have also contacted ASPS as a reference source on the Great American Songbook; its songs and composers for articles, which have appeared in webzines and newspapers. ASPS has also received phone calls and emails from around the world from individuals wanting to know how they can participate and support our organization.

A marketing and publicity plan will be developed specifically for disseminating the information to the public at large through press releases to the mainstream media for print in newspapers and periodicals, Public Libraries and electronic distribution through the Internet, as well as National Public Radio, Educational Institutions across the country, Public Television and the Jazz Community and it's constituency at home and abroad, as well as in the Corporate world of potential sponsors of the American Songbook Preservation Society website. Dissemination will invite new audiences to become familiar with our mission and programs of concerts presenting this music to the public at large. ASPS will bring to the attention of the relevant communities information about the project through conferences, presentations, and demonstrations of the website and eventual upcoming traveling exhibit, as well as all of our public concert events

featuring the works of the composers of this body of work. Most importantly, American Songbook Preservation Society will offer and provide for free public access to these online resources through all of our dissemination and publicity efforts.

Sustainability

American Songbook Preservation Society is a 501 (C) (3) not-for-profit organization. Its mission is: To preserve our cultural treasure known as the Great American Songbook, by presenting this music to the public at home and abroad as *Ambassadors of Song*.

The organization was founded by the Executive Director as a labor of love and dedication to standing up and making a difference by taking a personal stand to keep the music of this zenith of American songwriting around for future generations. With or without this grant, the organization and its mission will go on, however, funding for this grant from the National Endowment for the Humanities to American Songbook Preservation Society will not only allow us to build a tangible resource available to the public, it will give our organization a tremendous opportunity to meet our funding objectives for our organization's long-term financial sustainability for which we are very appreciative.

Through the efforts of the Executive Director, the American Songbook Preservation Society will build relationships with the Public, other organizations and educational institutions to disseminate the materials and will help fill the gap vacated by organizations such as the International Association for Jazz Education, which became insolvent after 40 years in 2008 and tied together much of the community of jazz educators and the business of jazz.

We the people of the United States of America need an American Songbook Preservation Society to provide an accessible online resource for the history of this music for continuity sake of this worthy body of work of high cultural value.

A grant from the National Endowment for the Humanities will support our efforts in developing the educational website component of our program which will assist us in our efforts toward raising the monies to endow the organization in perpetuity as we roll out the project to the public. In the second year of the project, the Executive Director and Advisory Committee will devise our strategy for individual and corporate sponsorship of the site. This in turn will help in our ability for sustaining and updating the GreatAmericanSongbook website over time.

The website will always be a part of our mission and purpose, and will continue to expand and become more interesting and generate more value over time due to updating and increasing our content due to more of the body of work coming into the public domain, and with unforeseen changes in technology as the internet evolves. We will use the website as our major form of communicating with the public and providing content for public consumption. Because the website will become a major focus of our dissemination program as developed, it will be maintained and updated over the course of our existence as intended for the next 100 years and beyond as a home and resource for and about the Great American Songbook and its historical content. This is and always will be the intention of American Songbook Preservation Society. As a

not-for-profit 501 (C) (3) organization we will continue to offer ongoing free public access to the site for the express purpose of keeping this American cultural legacy in front of the public as quoted in the lyric of the George and Ira Gershwin final composition together, “forever and a day”.

One hand washes the other. The National Endowment for Humanities funding will allow us to succeed in engaging the support of other individuals, institutions, and corporations to join in our efforts, our goals and our mission in keeping our promise to the public as we build our reputation and resources as an organization and expand our programming dedicated to this American legacy through their financial support. There is no reason that major corporations and institutions will not come onboard and support our American cultural treasure and legacy. They will want to affiliate and support our mission, as it will become fashionable, especially in light of the cultural demise of quality, civility, and changing “social mores”.

As a participant in the business of Jazz for over a decade as a Singer, Recording Artist, and Indie Record Label owner, the Executive Director has met the many individuals, educators, and organizations that are integral to our mission in the business of music and education and want to know about and utilize the information that this project will produce.

This project to build and maintain a website dedicated to the Great American Songbook, its composers, lyricists, songs, and singers and will ensure free public access to this portal into a unique American Cultural Legacy that will be a dynamic part of an organization dedicated to keeping this music in front of the public for the next 100 years and beyond. The website will offer by far the greatest exposure that could ever be offered as a dissemination tool as an advocate for this truly American music known and loved around the world. As the organization grows and develops its resources and endowment, we will begin the process of financially supporting like-minded individuals and organizations to keep this truly American music in front of the public for generations to come.

The educational component of American Songbook Preservation Society, namely the GreatAmericanSongbook public website portal will also enhance our performance component as a resource by showing and telling what the music is about. This in turn will enable us to fund-raise in the public and private sector to allow us to achieve our long-term goals for sustainability, namely our financial goal that generates sufficient funding in perpetuity for this project and its outreach. By the same token, that will allow us to maintain the site and enhance it in perpetuity as intended. This project is about sustainability for the works and the world’s access to this American iconic cultural legacy.

This project is about preserving our high art and culture and showcasing it to the world and our own citizenry in a tangible and sustainable format. In the words of Phoebe Jacobs of the Louis Armstrong Foundation, and former protégé of Duke Ellington and his family, “*This is very patriotic*”.