

## **American Songbook Preservation Society...Singing the Great American Songbook**

**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*.

### **Project Significance**

The years from 1920 to 1960 represent a unique period in the history of American Popular music. It was a time that saw the beginning of a new type of Songwriting that told the American story. It was completely original in some respects, but deeply rooted and strongly influenced by the musical form known as Jazz and was influenced by its predecessors, Ragtime and Blues. This music of the 20<sup>th</sup> century is known and widely recognized around the world as a truly American invention and cultural legacy.

From sheet music sold to individuals played on pianos at home, to recordings captured on wax and played on phonographs, soon broadcast across the nation by radio transmission, from live theatre performance on the great white way, and projected onto the silver screen in movie theaters across the country and the world, this body of work emerged from the Song-smith's of Tin Pan Alley and the Broadway stages in New York, migrating to California where the Hollywood musicals brought these songs and stories to the public at large.

They were the product of professional songwriters and lyricists working at their craft, and in the hands of a capable singer, reveal the entire spectrum of human emotions. And, these songs continue to strike a chord in the hearts and minds of listeners today.

It's composers include such individuals and luminaries as Irving Berlin, Cole Porter, George and Ira Gershwin, Duke Ellington, Richard Rodgers, Lorenz Hart, Oscar Hammerstein, Jerome Kern, Harold Arlen, Johnny Mercer, Harry Warren, Yip Harburg, Dorothy Fields, Hoagy Carmichael, Betty Comden, Adolph Green and so many more great songwriting teams.

This collective body of work is known as the Great American Songbook and is widely recognized as America's classical music.

This project intends to research and develop a comprehensive website devoted to the preservation of the Composers, Lyricists, Songs, Shows and Singers representing the collective body of work known as the Great American Songbook through the use of digitalized text, photos, sound and film to keep this truly American musical legacy in front of the public for the next 100 years and beyond, as Ambassadors of Song, through the dissemination of information and educational materials available free to the public, as a destination on the world wide web.

Our project will expand on the depth, breadth, and accuracy of the information and material found at such websites as Wikipedia with an enhanced visual presentation in the construction and design of the website along with the addition of more text, photographs and the inclusion of sound and film. This dynamic web portal will evolve and expand over time as 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 learning about this truly American cultural treasure and legacy.

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! These are the songs that 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. This is America's classical music!

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.

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.

This project to build and maintain a website dedicated to the Great American Songbook, its composers, lyricists, songs, shows and singers, 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.

Your funding of this project will allow us to succeed in engaging the support of other individuals, institutions, foundations 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.

The educational component of American Songbook Preservation Society, namely the Great American Songbook public website portal will also enhance our performance component as a resource by showing and telling what the music is about. We will produce a major event in the form of a high profile concert with celebrity participation at an important venue in the United States to unveil our website, mission, goals and ask for public support as combined in a fund raising effort with the support of foundations, educational institutions, governmental agencies and corporations to launch our endeavor. We will capture this event digitally and utilize it for promotional purposes and as content on our website.

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".

As a participant in the business of music, and the genre of Jazz over the past 15 years, 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. The organization has only wanted for the proper resources to fully develop this project.

We 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. Your grant of funding will support our efforts in developing the educational 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 website to the public.

Thank you for your consideration,

Ronald Kaplan, executive director  
American Songbook Preservation Society  
...Singing the Great American Songbook  
[www.greatamericansongbook.org](http://www.greatamericansongbook.org)

## 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 music of the Great American Songbook.

Its composers include such luminaries as Irving Berlin, Cole Porter, George & Ira Gershwin, Duke Ellington, Richard Rodgers & Lorenz Hart, Jerome Kern & Oscar Hammerstein II, and Harry Warren 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 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 Bing Crosby or Judy Garland, or 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.

Most of the songs in the Great American Songbook are written in "verse-chorus form". The verse is a musical introduction that typically has a free musical structure, speech-like rhythms and rubato delivery. It serves as a way of leading from the surrounding (realistic) dramatic context into the more artificial world of song, and often has lyrics that are "in character" and make reference to the plot of the musical. The chorus is the central part of the song. It is usually a 32-bar AABA or ABAC form; the lyrics usually refer to more timeless situations — typically, the vicissitudes of love. This greater generality made it easier for songs to be added or subtracted from a show, or revived in a different show. While a few songs are always performed in full verse-chorus structure, often the verse is dropped in performances of Great American Songbook songs outside their original stage or movie context. Whether or not the verse is sung often depends on what the song is and who is singing it. Despite the narrow range of topics and moods typically dealt with in these songs, the best Great American Songbook lyricists specialized in witty, urbane lyrics with teasingly unexpected rhymes; the songwriters combined memorable melodies (which could be pentatonic — as in a Gershwin tune like "I Got Rhythm" — or sinuously chromatic, as in many of Cole Porter's tunes) and great harmonic subtlety — a good example being Kern's "All the Things You Are", with its winding modulations. The enduring nature of these songs speaks to the range of human emotion in time and place.

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 our American Culture known and loved around the world, and recognized as truly American.

In light of the dwindling resources for 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 than 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 on the world wide web 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 more photographs and images 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. Their works are essentially already known through documentation in published material, including sheet music, recordings, revues, plays, musicals, film, television, photography, literature, periodicals, encyclopedias, and online wiki's.

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, and is dedicated to this body of work 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 are no longer with us. 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 that was the popular music of the day in America. It was played on the radio, and recordings 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 American Songbook Preservation Society 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. 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 American Songbook Preservation Society thinks we can do better!

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 • Rodgers 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 Rodgers • Harry Ruby
- Arthur Schwartz • Mac Gordon • Lorenz Hart • Ray Henderson • Jerome Kern
- Burton Lane • Frank Loesser • 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 enduring quality of this music is represented in 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!, 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.

Since the 1930's singers and musicians have recorded or performed large parts of the Great American Songbook, to the extent that interpreting material from the Songbook forms a large part of jazz and easy listening music today.

Ella Fitzgerald's popular and influential Songbook series on Verve in the 1950s and '60s collated 252 songs from the Great American Songbook. Amongst other singers, influential interpreters of the Great American Songbook include Fred Astaire, Chet Baker, Shirley Bassey, Tony Bennett, Pat Boone, June Christy, Rosemary Clooney, Nat "King" Cole, Perry Como, Bing Crosby, Vic Damone, Bobby Darin, Sammy Davis, Jr., Doris Day, Blossom Dearie, Judy Garland, Eydie Gorme, Johnny Hartman, Billie Holiday, Al Jolson, Jack Jones, Cleo Laine, Frankie Laine, Steve Lawrence, Peggy Lee, Julie London, Dean Martin, Johnny Mathis, Carmen McRae, Helen Merrill, Dinah Shore, Bobby Short, Nina Simone, Frank Sinatra, Barbra Streisand, Mel Tormé, Sarah Vaughan, Dinah Washington, and Andy Williams.

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 will do this by providing the content and presenting the material through outreach in education, public performance, and sponsorship.

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.

The organization was born from the passion 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, to step up and create an organization in support of this cultural legacy by keeping truly American music in front of the public, that 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, in film, on television and over the airwaves. 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 the Michael Feinstein Foundation.

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. 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 for the next 100 years and beyond.

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 as a free to the public portal into the world of this body of work and it's progenitors.

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.

By building this website, we will be able to keep this music in front of the public where it belongs, with our vision and mission to build a edifice to this great body of work to give this truly original American legacy the 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 opportunity to receive funding 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 of the National Endowment for the Humanities 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. 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 and adhere to 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, 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 time lines 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 capable of being 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 of the entire process. The ASPS requires that those hired to work with the project will possess the appropriate skills and expertise to develop this project in its entirety.

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:

- 1: A good digital collection is created according to an explicit collection development policy.
- 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.
- 3: A good collection is curated, which is to say, its resources are actively managed during their entire lifecycle.
- 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.
- 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.
- 7: A good collection is interoperable.
- 8: A good collection integrates into the users own workflow.
- 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:

- 1: A good digital initiative has a substantial design and planning component.
- 2: A good digital initiative has an appropriate level of staffing with necessary expertise to achieve its objectives.
- 3: A good digital initiative follows best practices for project management.
- 4: A good digital initiative has an evaluation component.
- 5: A good digital initiative markets itself and broadly disseminates information about the initiative's process and outcomes.
- 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, Board of Directors GreatAmericanSongbook.org, Community Foundation of Santa Cruz County, Crane, Roger: Researcher, Writer, Davis, Randall: Publicist, Feinstein, Michael: Singer, Advocate Great American Songbook, 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: A&R, 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 Writer, Advisor, Educator, Welch, Laurie: Research Consultant, Wilson, Jeremy: Founder JazzStandards.com, Writer, Wong, Herb: Historian, Writer, Educator, Wozniak, Dennis: Graphic Artist, Website Technology Advisor, Zimmerman, James: Senior Public Program Producer, Public Programming Smithsonian Museum of American History, Papich, Mary Jo: Jazz Education Network President, Ward, David: Technology Code design and website architecture.

The online presentation of this collection will feature the composers, lyricists, songs, shows and singers, 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, photos, and film clips.

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, Bing Crosby, Ella Fitzgerald, Fred Astaire, Frank Sinatra, and Judy Garland, 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](http://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.

Contact us for details about our Work Plan and Budget: [info@greatamericansongbook.org](mailto:info@greatamericansongbook.org)