

# ARTS

## NEWSLETTER

Association of College and Research Libraries Arts Section v. 10 no. 1 Fall 1994

### 60th Annual IFLA Conference, Havana, Cuba, August, 1994: A Report

The 60th annual conference of the International Federation of Library Associations (IFLA) met in Havana, Cuba, August 21-29, 1994 marking the first ever meeting of that organization in Latin America. As in the recent past, the significant gains achieved by librarians from around the world in extending the inclusiveness and solidarity of international librarianship had to play against a contrasting backdrop of international tension, this time over United States immigration policy and the longstanding U.S. embargo of Cuba.

In spite of U.S. government restrictions on travel to Cuba, over 100 U.S. citizens joined more than 400 Cuban librarians and 800 other guests at the weeklong conference where we were witness to a constant series of contrasts. We experienced enormously gracious and eager hospitality by people who could not hide the extreme hardship and deprivation they encounter in their daily work and living. We listened to Cubans express great pride in the significant accomplishments of their revolution—particularly in literacy, education, health care, and cultural development—while we watched a mass, unhampered exodus of raft-borne escapees sailing towards the dangers of the open sea and a hardening U.S. immigration policy. We observed a seemingly open and vibrant artistic atmosphere rather than a stereotypically stymied communist culture which many of us may have expected to find because of the distorted and fragmented information that reaches the United States about Cuba.

Moved by these encounters and by contact with a Cuban library profession that is dynamic, determined, and remarkably accomplished in spite

of its hardships, sixty-seven American delegates signed a statement which is being sent to the U. S. administration, members of Congress, and others, adding our call for negotiations between the U.S. and Cuba aimed at normalizing relations and ending the blockade.

At the opening plenary session of the conference on Monday, August 22, Armando Hart Dávalos, the Cuban Minister of Culture, made the first of his many appearances to speak of his respect for libraries, librarians, and their roles as “essential keys to culture.” IFLA President Robert Wedgeworth of the University of Illinois, Urbana announced in his opening speech the establishment of IFLANET, in cooperation with Silver Platter, Inc. It will extend electronic communications between members and IFLA Headquarters in The Hague and contribute to the construction of a “virtual IFLA” where conference papers and IFLA documents will be available to interested persons. He paid tribute to the groundwork laid for that development by the Cuban conference organizers. He also recognized the IFLA Core Program on Universal Data Transfer (UDT) based in Canada that prior to the conference established an Internet connection and e-mail accounts for conference attendees. For Americans, this greatly facilitated the exchange of information before the conference and eliminated difficulties in communicating with their homes and workplaces while in Cuba.

The conference’s plenary speaker was Cintio Vitier, one of the most important figures in contemporary Cuban literature—poet, critic, essayist, and recipient of Cuba’s highest literary

awards. In a succession of moving images, Vitier insisted that reading dignifies men and women and makes them family. He remembered that a great librarian transformed for him the multifaceted national library into a polyphonic chorus in spite of its impeccable silence. He identified every library as the home of the "invisible dragon," a symbol of the elusive; the "hunt" that goes on by patrons in libraries is actually a pursuit of the centuries. Libraries thus become monuments to a final wisdom.

In addition to the more than fifty official sessions and workshops, along with innumerable informal and spontaneous meetings and tours, the conference offered a wide range of cultural opportunities that revealed unknown pleasures of Cuban life. Elaborate formal receptions were hosted by the Government of Cuba at its official protocol house El Laguito. ASCUBI, the Cuban Library Association, sponsored performances and dancing at the José Martí National Library. The Government of the City of Havana hosted a reception at the Salón de los Pasos Perdidos in the Capitol Building in Old Havana. This latter function featured a singing group from the Pablo Milanés Foundation that provided a colorful example of "Carnival" music and dancing. There was an official performance at the National Theater of the world famous Danza Contemporánea de Cuba, highlighted by the thrilling accompaniment of an Afro-Cuban percussion orchestra. Non-scheduled opportunities included performances of the Cuban National Ballet, founded by Alicia Alonzo, in the wonderfully baroque Gran Teatro Garcia Lorca: endless encounters with the architecture of Old Havana; artists at work in a famous experimental graphics workshop; numerous museums; excellent restaurants; and that fabulous fleet of pre-1960 automobiles.

The Section of Art Libraries was particularly active during the conference. Despite the difficulties in travel, thirteen Standing Committee delegates were in attendance from the United States, England, India, Japan, Norway, France, Canada, and Australia. Cuban and many other delegates attended the Section's activities, making the deliberations lively and among the most popular of the conference. Particularly impressive was the fact that in spite of the difficulties elsewhere in securing translations, every Art Section paper presented was available in English, Spanish, and French. Supplementing official translations and adding greatly to the

collegiality of the conference were the simultaneous translations, formal and informal, by Angela Giral of the Avery Library, Columbia University, and the presence of English language students from the University of Havana who worked very effectively as translators and friendly interpreters for the Section during the entire conference.

Of particular concern to the Committee this year was the demise of UNESCO funding for IFLA, which has helped to support IFLA sections' administrative budgets. Tightening its belt, IFLA will cut funding by 50% for sections with less than eighty members. With sixty-seven members, the Art Section will see its allocation reduced. Remembering that membership in IFLA is by organizations, not individuals, one strategy that the Section will promote within IFLA is a new, less expensive category of membership for smaller institutions. In other business, the Section voted to support a general IFLA newsletter, as long as it was not intended to supplant the Section's own. Also, upcoming conference plans for Istanbul ('95), Beijing ('96), Copenhagen ('97), and Amsterdam ('98) were discussed.

Section publishing projects occupied much attention. The proceedings of the Section's workshop in New Delhi, 1992 have been published, and the work of M. Murthy of the Indira Gandhi National Center for the Arts in India was acknowledged with gratitude. Barcelona proceedings (1993) are in camera-ready form for IFLA review this fall. Work has also progressed well on the second edition of the *Art Librarian's Glossary*. Susan Schwartzburg of Princeton University circulated draft pages for

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discussion and review. There was a useful discussion on the editorial process for the electronic *International Directory of Art Libraries and Art Information Professionals*, which is being developed at Vassar College's computer center with ARLIS/NA collaboration. Finally, following interest sparked by a session on education for art librarianship in Barcelona last year, a proposal by Beth Houghton of the Tate Gallery, London was endorsed. Houghton was appointed to lead a committee to begin to pursue the two directions proposed: to provide a framework on which individual libraries or professional societies might structure their own staff training, and to establish a clearing house for information that would support education for arts librarianship.

At the Section's regular open program session on Tuesday, August 23, three papers were presented exploring collections of Latin American and Caribbean materials. Librarians from the Rodriguez Morey Library of the National Museum of Fine Arts in Havana examined the state of Latin America and Caribbean art library collections in Havana. They proposed that the highest cataloging priority be given to exchange materials and that a cooperative catalog be created that will facilitate the sharing of information. In a second paper entitled "Both Sides of the Fence, Librarian and Curator: Forming a Latin American Library Collection," Clayton Kirking, who is both Museum Librarian and Curator of the Latin American Department of the Phoenix Art Museum, reported on the establishment of the Museum's Department of Latin American Art and its corresponding research collection. He chronicled the difficulties in collection development in South America and suggested strategies for improving work between librarians in the U.S. and Latin America. These include aggressive exchange programs, better international directories, closer professional contacts leading to wider and more productive networks, and cooperative efforts. Finally James Findlay, Librarian of the Wolfsonian Foundation in Miami, effectively used images of Cuban and U.S. transportation ephemera from his interesting collection to chronicle "The Havana-Miami Bridge, 1900-1945."

The Section's major activity was a well-attended full-day workshop on Thursday, August 25 at the Museo Nacional, Palacio de Bellas Artes. In keeping with the general conference theme,

"Libraries for Social Development," the workshop's theme was "Libraries as a Bridge between Artist and Society." The National Museum of Fine Art provided wonderful accommodations and an opportunity afterward to tour the Cuban and other galleries of the Museum with the Museum Director.

Section Chair Jan van der Wateren of the Victoria and Albert Museum, London introduced the workshop, and yielded to Hiroyuki Hatano of the National Museum of Western Art, Tokyo who moderated the morning session, and to Angela Giral of Columbia University for the afternoon session. Jeannette Dixon of the Museum of Fine Arts, Houston showed a selection of documentary videotapes on living artists, arguing for the improvement of documentation about the existence of these materials and urging a project to capture such information cooperatively. Following Dixon, Sylvia Harris, Librarian of the Welsh School of Architecture, University of Wales presented a paper entitled "Into the Twenty-First Century Now: The Architecture Librarian as Mediator." She noted the narrow range of information usually employed by architects, and suggested that librarians could work effectively to expand architects' information seeking and, by so doing, promote such social concerns in architecture as environmentally conscious design.

Josephine Anderson, Librarian of the South African National Gallery in Cape Town, argued that, unlike the usual mandate for museum libraries in Europe and North America, the relatively few museum libraries in developing countries, among which she counted South Africa, have a responsibility to identify and make accessible information about local artists to as wide a population as possible. Deirdre Stam of Syracuse University then related the results of a survey of art librarians about artists' use of art libraries. The survey was conducted over ARLIS-L, the electronic discussion list of the Art Libraries Society of North America (ARLIS/NA), and indicated the highest priority need for better access to images.

Ida Kolganova, of the Russian State Arts Library in Moscow (previously the Russian State Theatre Library which IFLA Art Section delegates toured in August, 1991), chronicled the role that that library plays in providing a rich source of information and exhibits about the past for film and theater designers, architects, architectural restorers, and fashion designers. Cecilia Puerto of California State

University, Bakersfield identified a need for a bibliographic vehicle which brings together readily available sources on 20th century Latin American women artists and described her work to accomplish such a resource. The careers of two Cuban artists in exile, Ana Mendieta and María Martínez-Cañas, were highlighted. Finally, José Manuel Varella Ferrer, Director of the Rodriguez Morey Library at the Museo Nacional de Belles Artes, summarized the improvements accomplished in the past year after a functional analysis of their systems.

The activities of the full conference and the wide interests of other sections have been reported elsewhere, including recent articles in *American Libraries*, *LJ*, and *C&RL News*. Certainly one message from Cuban librarians in every discipline and type of library was their need for information, particularly through exchanges. Those of us who attended retain the memory of dedicated Cuban librarians whose great respect for their cultural traditions is matched by their thirst for professional contact and inspiration, and who promote their profession with great expertise and skill in the face of extreme hardship. As IFLA seems to do so well, this conference promises to leave behind a legacy of extended professional unity inside Cuba, the expansion of activity with the international world of librarianship, and individual friendships which will continue to fuel cooperation and respect in the future.

Stephen Bloom  
Libraries  
The University of the Arts

## EDITOR'S NOTES

### Members' News Sought

To help fulfill its role as a communications vehicle among the membership of the Arts Section, the *Newsletter* is seeking brief announcements on the professional and publishing activities of its members. In forthcoming issues, beginning with the next for Spring 1995, notices of position changes, accomplishments, publications, and other news that should be communicated with your colleagues will appear regularly.

Of particular interest is news of your publications that place aspects of arts librarianship in a central position in academic librarianship. The

editor's e-mail and regular mail addresses are in the shaded box with publication details elsewhere in this issue. Let her hear from you.

### Legislative Activities Report

Generally, an article detailing legislation concerning government publications appears in the *Arts Newsletter*. This feature will resume in the Spring 1995 issue with an emphasis on copyright issues.

## VOLUNTEERS FOR COMMITTEES NEEDED! A NOTE FROM THE CHAIR AND VICE-CHAIR

The Arts Section has been able to offer interesting and informative programs at annual conferences, keep you current on the latest technology in arts librarianship, and publish this newsletter, among other activities, due to the willingness of members to work together on committees to carry out the activities and business of the section. Since many members rotated off committees last year and more will do so this year, some of our committees could use your help. We therefore invite and encourage those of you who have not served on Arts committees or who have done so in the past to consider volunteering for a committee of your choice.

Appointments are for two year terms and reappointment is possible for a maximum of two consecutive terms, or four years. Appointments made this year will begin after the 1995 Annual Conference in Chicago. ALA policy also requires that members attend committee meetings at both the Annual and Midwinter conferences. That policy further stipulates that no one can serve simultaneously on more than three committees unless committee membership is ex-officio.

We think you'll find your fellow Arts Section members form a friendly, enthusiastic group and that you'll benefit in many different ways from working together with them. If you are interested in serving, please contact Christine Whittington, Chair-Elect. She can be reached at the Reference Dept., Fogler Library, University of Maine; Orono, ME 04473-1728; (207) 581-3611; or [Christin@maine.maine.edu](mailto:Christin@maine.maine.edu). If you are not sure which committee is best for you, the following list explains their functions and current projects:

•**ORLANDO PROGRAM PLANNING COMMITTEE.** Will plan the program for the Arts program at the 1996 Annual Conference in Orlando. Members will collect ideas and decide on the program topic, seek and contact potential speakers, determine the budget and request funding, publicize the program and create handouts to accompany it. Committee members will be appointed this fall because the committee will begin meeting at the Midwinter meeting in February in Philadelphia. We especially appreciate participation from members in Florida and other southeastern states.

•**PUBLICATIONS COMMITTEE.** Identifies publication needs and stimulates research and writing among Arts Section members. The committee produces the *Arts Newsletter*. Past publications include a bibliography of arts directories and an arts consultants list. A book on dance librarianship which is a core collection list has recently been proposed, so we need more members with an interest in dance who would like to work on this project.

•**TECHNOLOGY IN THE ARTS.** Keeps informed of the most recent innovations in technology in the arts and communicates that information to other section members. The committee sponsors a discussion forum at both annual conferences. In recent years these have highlighted cutting edge technology. If you fear you do not have the necessary technological expertise to be of service to this committee, fear not! A past chair of this committee who is on the faculty of a library school with this area as his field of expertise helps identify the latest technology and individuals for speakers. We need more members to help with the paper work as well as to contribute ideas.

•**PLANNING COMMITTEE.** Ensures that the section identifies and responds to present and future needs of its membership. The committee recently conducted a survey of members on goals of the section through the newsletter and is working on ways to implement the suggestions it received. Members who have already been involved in the section through committee membership and know something of past activities would be especially useful.

•**DANCE LIBRARIANS COMMITTEE.** Develops projects, programs, and publications relating to dance librarianship. It is currently addressing collection development policies for dance and, in conjunction with the Publications Committee,

planning the compilation and publication of a core collection of dance resources. Currently has enough members, but since all their terms end in 1996, more will be needed for staggered terms.

•**GOVERNMENT AND PRIVATE SECTOR ACTIVITIES.** Keeps informed about legislation and policies that affect arts librarianship. The committee regularly publishes a legislative update in the section newsletter. It has begun working on a copyright pamphlet for arts librarians and needs more committee members, especially those interested in copyright issues, to carry out this project.

•**MEMBERSHIP COMMITTEE.** Recruits and welcomes new members to the section as well as informs the Executive Committee and Planning Committee on the continuing education needs of the membership. The committee has been sending letters to individuals who have dropped their section membership, asking them to reconsider; it has also sent letters to new members welcoming them to the section. During the last few years, the committee has arranged a dutch-treat luncheon for new section members during the Annual Conference. More members are needed to carry out these activities.

All Committees meet on Saturday morning, 9:30-12:30, during Annual and Midwinter conferences. We encourage you to attend this All Committees Meeting in Philadelphia on February 4 to add your voice and express your interest in one of the Arts Section Committees.

*Lynn B. Williams*  
Chair, Arts Section  
Auburn University

*Christine Whittington*  
Chair-Elect, Arts Section  
University of Maine

## **TECHNOLOGY IN THE ARTS SCHEDULES MIDWINTER MEETING**

Challenges encountered in the indexing of print and electronic resources in the arts will be the focus of a meeting planned by the Technology in the Arts Discussion Group for Monday, February 6, 1995

from 9:30-12:30 at the Midwinter Meeting in Philadelphia. Karin Agosta, representing the long-awaited, forthcoming *Dictionary of Art* (Groves Dictionaries, Inc., 1996), will discuss the features of the 533,000 item index of this print publication and explain the decision not to publish initially an electronic version of the *Dictionary*. Also, Peter Falk of Centrox will discuss the "zoomable" images of this arts information network. Finally, Kevin Comerford from the Dallas Museum of Arts will talk about imaging and indexing activities at his institution. Check the Midwinter Meeting Program for the location of the discussion group.

### ARTS SECTION CHICAGO PROGRAM: LOOKING AHEAD

"Diverse Images of Chicago Dance: From Cooperative Preservation to Cutting Edge" will be the 1995 Arts Section Program at the Annual Conference in Chicago. The program will take place on Saturday, June 24, from 2-4pm, at the Newberry Library, 60 W. Walton St.

Three documentary/preservation projects in dance currently ongoing in the Chicago area will be featured in the presentation. Diana Haskell, Curator of Modern Manuscripts and the Chicago Dance Archive at the Newberry Library will moderate the panel beginning with a description of the unique dance materials in her collections. Haskell has also established an acquisitions program with the Hubbard Street Dance Company. A representative from Hubbard Street will present a discussion on the establishment and ongoing development of the archives.

The second documentation project, an independent oral history program, will be described by free-lance writer Effie Mihopoulos. Mihopoulos has conducted numerous interviews with several members of the Chicago dance community, recording their experiences and reminiscences. Finally, Denise Miller Clark, Director of the Museum of Contemporary Photography, and photographer Bill Fretterking will discuss and demonstrate their efforts to digitize dance photographs into a computer database.

It is hoped that the three projects as presented will illustrate the breadth, depth, and diversity of documentation that is generated by the dance

community. How libraries and librarians relate to and collaborate with these projects will make for an exciting exchange of ideas and philosophies.

Mary Bopp, Indiana University, is chairing the 1995 Program, assisted by committee members Nancy Stokes, University of Akron; Diana Haskell, Newberry Library; and Paula Murphy, Loyola University.

Mary Bopp  
Indiana University

### ARTS PROGRAM IN MIAMI: Binding together a multicultural society

"Is a shared value system, which binds together members of a society, possible in a multicultural situation?" Three ACRL sections thought this question, posed by David Hayes-Bautista in a recent issue of the *Chronicle of Higher Education*, was significant enough to use as the focus of their jointly sponsored program, "Binding Together a Multicultural Society: Challenge for the Academy." The Afro-American Studies Librarians, Arts, and Law and Political Science sections of ACRL were joined by the ALA Government Documents Round Table in the presentation of Sheldon Hackney, Director of the National Endowment for the Humanities, as the keynote speaker. The thought-provoking program also included a reactor panel consisting of Patrick Coggins, Setson University, and Olga Garay, Miami-Dade Community College.

Hackney said that the United States must come to grips with its multicultural society. It must find ways to develop collective allegiances and solve common problems, yet recognize distinctive group differences. It must address issues relating to national cohesion, loyalty, and identification with the whole. To reach this goal, he said, "we must begin a national conversation that includes all voices from all groups." There must be "a new birth of freedom" for all Americans.

Reacting to the keynote address, Garay and Coggins agreed that a massive national dialogue open to all would be a noble goal, although difficult to accomplish. Many of the cultural groups do not have democratic orientations nor a culture of free speech because of historical circumstance. The reactors strongly recommended equal opportunity, equal

justice, and economic parity as proactive means of binding the cultures together. In any solution, differences must be deemphasized and commonalities celebrated for the common good.

*Doris Hargrett Clack, Florida State University*

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## **DANCE LIBRARIANS FORM COMMITTEE IN MIAMI**

Reflecting the vitality and broad interests of dance librarians, the Dance Librarians Committee was officially established as a committee of the Arts Section at the ALA Annual Conference in Miami in June 1994. The Dance Librarians Committee at its organization meeting designated several subcommittees to deal with such issues as cataloging standards, video, collection development policies, publications, and liaison activities. The 1994-95 Chair of the Dance Librarians Committee is Elizabeth Rebman, University of California, Berkeley.

Continuing as a forum for dialog and discussion as well as a source of project and program ideas, the Dance Librarian Discussion group will be chaired by Nancy Stokes, University of Akron, during 1994-95. The DLDG will meet on Monday, February 6 in Philadelphia. The time and location will be announced in the Midwinter Meeting program.

## **DANCE LIBRARIANS JOIN FORCES WITH MUSIC AND THEATER LIBRARIANS IN MIAMI**

The Arts Section's Dance Librarian Discussion Group, in cooperation with the Music Library Association and the Theater Library Association, presented "Forging New Communities: Interaction in Libraries and the Arts" on June 27 during the Annual Conference in Miami. Speakers were: Catherine Johnson, Dance Heritage Coalition; Nena Couch, Curator, Lawrence and Lee Research Institute, The Ohio State University; James Cassaro, Music Librarian, Cornell University; and Dr. Charles Henry, Art Library, Vassar College.

Couch's paper "Reorganization and Change: Serving Theater Constituencies" addressed the issues of how a board member of the Theater Library Association serves its membership constituency and how a performing arts librarian serves a patron constituency. She discussed in depth the organization and reorganization of the Theater Library Association and the resultant changes. Cassaro's paper "Cross Boundaries: Technology and Standards" stressed communication between and among the organizations represented. He suggested that music, theater, and dance librarians (and by extension, patrons) face common problems, and that solutions discovered in one context should be shared with all.

Henry presented "Arts on the Internet" with an amusing and informative view of the National Information Highway. He emphasized that humanities, higher education, and the arts have virtually no voice in Washington and that, as proposed, the NII is not an information highway, but a one-way toll road. Johnson concluded with "Collaborations Across Communities" which encouraged us all to reach beyond the boundaries of our own libraries into our own communities.

*Nancy Stokes  
University of Akron*

## **"LIAISONING ABOUT"**

The Liaison Committee sent out forty Arts Section newsletters. In the return mail I received a very interesting assortment of bulletins, newsletters and directories. These newsletters and any information from the directories can be made available to you by calling or writing me. (Paula L. Epstein, Chair Ad-hoc Liaison Committee, Columbia College Library, 600 S. Michigan, Chicago, IL 60605-1996; (312) 663-1600 x353; PLE@Colum.edu)

• "Afterimages...the newsletter of performing arts documentation and preservation," Spring 1994. This issue mentioned that the Dance Heritage Coalition published a twelve page information booklet that explains how to document and preserve

dance. Send your request to Catherine J. Johnson, Coordinator, Dance Heritage Coalition, 149 Harmon Ave., Pelham, NY 10803.

- "Infinity & Views," Spring 1994. A special issue of the Newsletters of the Preservation and the Visual Materials Sections of SAA. It includes an interesting article summarizing recent activities at the Image Permanence Institution—new standards, polysulfide treatment of older microform collections, the effect of air pollution on microfilm, an 'inkless fingerprint' project, and storage guidelines for acetate film. In addition, the article mentions that the Library of Congress now limits the number of patrons working in its prints and photographs reading room.

- National Foundation for Advancement in the Arts sent the "NFAA News," Fall 1993. There is a section listing grants, cash awards, internships and scholarships in various disciplines.

- Sonneck Society for American Music sent me their "1994 Membership Directory" and "Bulletin," 1994. November 7-13 is American Music Week and a new committee is forming to make this week more visible nationwide.

A Bulletin Board of events, people in the news, grants, prizes, publication opportunities, articles of interest to membership, reviews of books and recordings, news of other music oriented societies,

and listings of meetings and conferences round out this publication.

- Other Section Newsletters received:

ACRL Bibliographic Instruction Section, Spring 1994

ACRL College Libraries Section, Spring 1994

ACRL Rare Books and Manuscripts Section, April 1994

ACRL Science and Technology Section, Spring 1994 (This newsletter had a helpful article on "What is a Listserv and How Do You Get on One?")

ACRL Women's Studies Newsletter, June 1994

**Schedule for Section  
Events in Philadelphia**

**Saturday February 4 9:30-12:30**  
Arts All Committees Meeting

**Sunday February 5 9:30-12:30**  
Executive and Membership Meeting

**Monday February 6 9:30-12:30**  
Technology and the Arts Meeting

**Monday February 6 2-5:30**  
Dance Librarians Discussion Group

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