



## From the Chair

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Greetings from the Arts Section!

As we look forward to our annual conference in Toronto, I'd like to mention a few things of interest to the section.

First, during our "All Committees" meeting on Saturday morning (9:30-12:30), I'd like to use the first hour to hold a general discussion of section organizational issues. We never seem to have enough time to do this during our general membership meeting, so I hope to facilitate a productive discussion during this time. This discussion will occur from 9:30-10:30 a.m., with committee meetings to follow.

The Section is sponsoring two programs. "*Declaration of the Independents: Canadian Film and the Creative Process*", presented in collaboration with the ALA Video Round Table will feature speakers including a Canadian Filmmaker still to be

announced. ACRL/LITA Technology in the Arts is presenting a program titled, "*Canadian Theatre Record: Digitizing Cultural Resources & Creating a Portal.*" Both should be of interest to our membership as well as ALA and CLA members at large.

If you are new to the section, or a sustaining member with renewed interest, I invite you to join with us at our various meetings and programs held during the Annual Conference in Toronto, June 19-25, 2003. The All Committees meeting time is listed in this column. Further meeting and location information, when available, will be posted on the Arts Section Website.

I look forward to seeing everyone in Canada!

Ann Lindell  
Chair, ACRL ARTS Section

## The Dancing Body As a Measure of Culture: Curley Lecture

By Rochelle Hartman, Bloomington IL Public Library

Reprinted with permission from *Cognotes, 2003 Midwinter Highlights*

Urging the audience to move closer so that she could feel their warmth, Brenda Dixon Gottschild launched into a performance from a movement theater piece, *Tongue, Smell, Color*, written by her and her husband Helmut Gottschild. Her performance was a launching point to discuss movement and dance and its importance as a transmitter of cultural influence.

Delivering much of her talk in the form of a letter to lecture namesake Arthur Curley, a librarian with a passion

for the arts, particularly dance, Dixon Gottschild challenged her audience to consider the sizable, and even prevalent, Africanist influence in American art and culture. She describes herself as a performer and cultural historian who pioneered the investigation into the Africanist presence in European-based American concert dance.

Focusing on dance, the work of George Balanchine in particular, but providing examples throughout American culture and daily life,

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ARTS is a section of the Association of College and Research Libraries, a division of the American Library Association. The Arts Section represents librarians and specialists working in or interested in the fields of visual and performing arts.

## ALA Midwinter, in Philadelphia, January 24-29, 2003

The 2002 ALA Midwinter Meeting was held in Philadelphia, PA from January 24-29, 2003 at the Pennsylvania Convention Center. Committee reports in this newsletter are from that gathering.

## Editor says, "Thanks!"

Shannon Van Kirk Miami University [vankirk@lib.muohio.edu](mailto:vankirk@lib.muohio.edu)

Getting started as the new Editor of the ARTS newsletter has been a real challenge: thanks for all the positive feedback.

Due to budget constraints, I will be unable to attend the ALA/CLA and ACRL conferences this year. I am depending on you more than ever to send articles, reports, and updates from those conferences to make sure that this is actually a newsletter.

*Chairs: Please report Committee meetings promptly.*

I appreciate your participation!

Cheers!

–Shannon



## 2003 ALA/CLA Annual Conference, Toronto, in June



American Library Association Annual Conference is the world's largest and most comprehensive library conference and exhibition. Drawing over 26,000 librarians, educators, writers, publishers and special guests, the conference includes more than 2,000 meetings, discussion groups and programs on topics affecting libraries. For the 2003 Annual Conference, the ALA will be holding a joint conference with the Canadian Library Association [http://www.cla.ca/conference/cla\\_ala2003.htm](http://www.cla.ca/conference/cla_ala2003.htm).

The 2003 ALA/CLA Annual Conference will be held in Toronto, ON from June 19 - 25, 2003. The exhibition will take place from June 21-24, 2003 at the Metro Toronto Convention Centre (<http://www.mtccc.com>) in Toronto. Registration information will be available in the December issue of American Libraries magazine, and on the website beginning December 1, 2002. The preliminary program will be in the March issue of American Libraries and will include more in-depth information on the various programs.

## Standards Committee Report

Submitted by Paula Murphy

[Pmurphy121@aol.com](mailto:Pmurphy121@aol.com)

*Standards  
Committee sets  
goals*

### Goals for the Committee

The Arts Standards Committee has developed goals for its future work which were revised by the committee. The document identifies potential parts of ALA, ALA affiliate members and other arts organizations that need to be contacted in order to collect arts standards, guidelines and common practices that are in existence in the field. It was suggested that copies of the goals be placed on the Arts web site.

### Procedures for Receiving Proposal for Suggested Standards or Guidelines

The Standards Committee wants to develop guidelines for accepting proposed arts standards and guidelines. These should include defining categories for handling the outcome of the proposals. Some proposals will need to be listed on a web site, while others will need to be given the attention of various parts of ALA.

### Santa Cruz System of Classification

Paula Murphy brought a sample of the Santa Cruz System of Classification which is in wide use in visual collections. She said that this was one of the kinds of standard practices that the committee needed to investigate further in order to provide members with proper guidance in how this kind of system was being used in the field. Paula Murphy has begun to try to identify what collections are actually using this system and how. Beyond using it for original cataloging purposes, it could also have some potential use for copy cataloging and classification of standard art works or sets of visuals that are readily available in the market place. Other uses of this system in an electronic environment need to be studied and reported on.

### AV Preservation and Evaluation Practices

Paula Murphy did a preliminary survey of fifteen institutions that are working primarily on archiving moving image and sound collections to find out 1) how they address the issue of deciding what specific items they keep for preservation purposes and 2) how they decide what materials should be preserved by changing their format to improve user access or update the collection. Because more and more materials are coming into libraries in audiovisual and multimedia formats that represent unique titles and because the issue of what to do with them is becoming an increasing problem, these two questions have to do with many regular library collections as well as those focused on the visual and performing arts. Quality vs. content vs. losing information that may be the one and only or final copy needs to be addressed. In addition, making decisions about what titles to replace in new formats such as DVD and what to keep in its original format is necessary in order to continue to provide users with content that cannot be found in any other form. The teaching, study and research that is done with arts collections is heavily dependent upon moving image and sound materials made for the purpose of documenting or defining subject matter in varying disciplines in a way that print formats cannot. Arts collections include general library audiovisual and multimedia collections with cross subject focuses as well as those that contain performances or pictorial works created specifically for the visual and performing arts. Due to these facts, it is necessary to begin to look at these issues more carefully.

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*Planning  
Committee will  
meet in June*

*Issues need to  
be addressed.*

## Planning Committee

Eric Kidwell [Ekidwell@huntingdon.edu](mailto:Ekidwell@huntingdon.edu)

Due to lack of quorum at the Midwinter meeting, no business was conducted. The committee members should contact Eric to plan the agenda for the June meeting in Toronto.

## Arts Standards Committee, Midwinter 2003

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The preliminary survey was done to look at what larger more focused collections have done in order to lay the ground work for a more in depth study of other kinds of library sound and moving image collections. To this point, organizations responding to the survey include the American Film Institute, George Eastman House, Iowa State University's American Archive of the Factual Film, Pacific Film Archive, UCLA Film and Television Archive, and Wisconsin Center for Film and Theatre Research. Each organization has collection development policies, but few have guidelines for specific collection item level decisions. In addition, few have policies on how format change decisions were made. Some responded that they made these changes on a case by case basis to fill the specific needs of a user. Work on this project needs to be continued.

### Coalition for Networked Information (CNI) Working Group

The Coalition for Networked Information has formed a working group on documenting and archiving theater, musical compositions, dance and other performing arts. It has two subgroups. One is doing research and the other is to recommend best practices for capture. The research subgroup is collecting web site information on cultural heritage organizations, digital motion capture activities, digital preservation, intellectual property and other legal issues, metadata and multimedia retrieval for performing arts. All of these studies could impact libraries in their development of standards for information access. The Standards Committee will continue to monitor the activities of the CNI working group. Some issues standard practices that need to be addressed by the committee and possibly communicated of the CNI are:

- How will recommended new search strategies using written as well as computer-generated sound and visual cues impact delivery of information to library users?
- How will the recommended practices impact equipment and facility services in libraries?
- What will the documentation quality be? (original vs. copy for study)
- Who will be allowed to use these recordings and where?
- How long will these recordings remain available for study?
- How will the producers of these recordings preserve them?
- How might the cost of production and distribution impact the cost of access to them?
- If these recordings are not web accessible, how will scholars get access to them?
- How will these recording be used with other recording formats or other types of library materials?
- As far as popularity and demand in libraries is concerned, what content should be selected to be recorded this way?

## SRO President's Program in Philadelphia

### "Patriotism, Freedom, and Information"

To remind those of us in the arts who are involved with the media about the importance of maintaining our public voice, ALA President Maurice J. Freedman presented Amy Goodman, host of the award-winning Pacifica Network Show "Democracy Now," to explore the issue of how defending against terrorism is offered as a justification for limiting our freedoms and our access to information. We were asked to consider the following:

- In a post-September 11 world, how do librarians balance the First Amendment rights of their patrons with concerns about terrorism and access to information?
- Is there a conflict between our cherished traditional professional values and our responsibilities as Americans?
- How will you respond if the FBI visits your library asking for circulation records?

Speaking to an overflow audience—some of whom left during the presentation but most of whom remained until the end of the Question-and-Answer period—Ms. Goodman's presentation ranged from a video of her activities as a media activist, to her description of her on-air activities on September 11, 2001, and back as far as her memories of her local library as she was growing up. She described it as "one of those precious public spaces" that, unlike the large chain bookstores, have no commercial intent behind their services.

Ms. Goodman passionately implored librarians to continue to champion freedom and to speak for those who have no voice, lest there be "no one left to speak" for us.

Goodman has won numerous awards for the radio documentary she co-produced with journalist Allan Nairn, "MASSACRE: The Story of East Timor," including the Robert F. Kennedy Prize for Reporting, the Alfred I. DuPont-Columbia Silver Baton, the Armstrong Award, the Radio/Television News Directors Award, as well as awards from AP, UPI, and the Corporation for Public Broadcasting. In 1991 Goodman and Nairn survived a massacre in East Timor in which Indonesian soldiers gunned down more than 250 Timorese. The Indonesian military banned them from returning.

Goodman has reported from Israel, Palestine, Cuba, Mexico, Haiti and was the first journalist ever to interview the jailed US citizen Lori Berenson, serving a life sentence in Peru. Goodman also broadcast the first US radio interview with imprisoned East Timor rebel leader Xanana Gusmao.

*Reported by Shannon Van Kirk. Background information about Ms. Goodman is from the ALA Midwinter Conference President's Program web page.*

*Amy Goodman,  
guest speaker.*

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*This controversial  
and engaging  
speaker produced a  
lively and thoughtful  
program*

*Africanist influences traced.*

### **Curley Lecture**, continued from page 1

including language, dress, and music, Dixon Gottschild gave evidence of the Africanist influences that have infiltrated and pervaded Euro-American culture.

One such example comes from the popularity of baggy pants with young Americans. Dixon Gottschild traced baggy pants to garb worn by inmates of prisons, most of whom have historically been African-Americans. This transmittal and infiltration of cultural elements serves to weave a more rich, vibrant fabric of American society.

The purpose of the Curley Lecture series is to provide a break in the midst of conference business by presenting speakers who give engaging and challenging presentations about the different aspects of the broad intellectual, cultural, artistic, and political life in which libraries play a role. The series is arranged and supported by the Arthur Curley Memorial Lecture subcommittee of ALA's Public Awareness Committee.

[Thanks to Rochelle Hartman and *Cognotes* for permission to reprint.]

*Brochure taking shape*

### **Publications Committee**

Laurel Bliss Yale University [laurel.bliss@YALE.EDU](mailto:laurel.bliss@YALE.EDU)

A draft version of the ARTS Section brochure whose funding was approved by ACRL is up at::

<http://www.library.yale.edu/~lbliss/brochure.html>

Please take a look! Laurel is particularly interested in knowing about:

1. Typos?
2. Are the committee descriptions correct?
3. Can anyone fill in the blanks re: past programs?

Please proofread for content only; layout will be designed later.

*"We depend on earnest volunteers."*

### **From the Vice-Chair**

Ed Teague University of Oregon [ehteague@oregon.uoregon.edu](mailto:ehteague@oregon.uoregon.edu)

It was great seeing my ARTS colleagues again this past January in Philadelphia. While the turnout for this meeting was not large, the faithful who attended engaged in a good preliminary discussion about the future of the section and what priorities should involve us. A small attendance is probably predictable in this time. The troubled economic situation certainly makes us think twice about commitments and travel and the crises and threats which now face us since 9/11 make more problematic the traditional networking we've enjoyed. It is perhaps a good time to turn inward and plan ahead for the better times. So, the discussion which commenced in Philadelphia about the nature of the section and its future priorities was really good to see.

As the incoming Chair, I'm challenged by the reality that while this section has a large membership only a small group are actively engaged.

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## From the Vice-Chair, continued from page 6

Interest in our committees is dwindling and like any organization we depend on earnest volunteers.

It is counterproductive to 'arm-twist' people for volunteer work. We welcome your ideas, particularly now, about what kind of section would appeal to you. Looking ahead, I'm particularly grateful that we have a solid membership in Florida, led by Tom Caswell, to help us organize a good session in Orlando, 2004. I look forward to hearing from you. See you in Toronto!

## Technology in the Arts

Mary LaMarca Dartmouth University [Mary.M.LaMarca@Dartmouth.Edu](mailto:Mary.M.LaMarca@Dartmouth.Edu)

Technology and the Arts is sponsored by two divisions, ACRL (Association of College and Research Libraries) where we are a committee, and LITA (Library and Information Technology Association), where we are an interest group. In conference programs, please look under both ACRL/ ARTS events and LITA events for meetings and events. During midwinter and annual ALA events, we always meet as a group during the ACRL/ ARTS All Committees meeting.

The ARTS Interest Group met at the ACRL All ARTS meeting on Saturday morning, January 25th from 9:30-12:30. It was an extremely small turn-out for the ACRL All ARTS meeting. Only 4 of us convened at the Technology and the Arts table.

Attending were:

Mary M. LaMarca, Dartmouth; Chair  
Nancy Friedland, Columbia; Vice-Chair  
Michele Saunders, University of Arizona  
Shannon Van Kirk, Miami University, Ohio

Since we have a program coming up in Toronto, we talked about the logistics. Because our original volunteer never contacted the proposed speaker for our original program "Digital Storytelling as a Teaching Tool", we decided to go with the Canadian proposal from the Toronto Public Library called "Curtain up on Canadian Theatre" since it was ready to go. Mary, Nancy and Michele met with Kathy Scardellato, the project leader for the Canadian Theatre Record project on Sunday morning to work out the details. Nancy presented the proposal to the ACRL ARTS program planning committee on Sunday. Mary and Michele presented the program to the LITA program planning committee on Monday morning. The LITA planning committee asked us to think about renaming the program and editing the description to be more technically focused. We finalized on the following:

*Canadian Theatre Record - digitizing cultural resources & creating a portal*

The Canadian Theatre Record is a multi-institutional collaborative project to digitize cultural resources from Canadian theatre productions and develop e-learning materials. The session will include an overview of the collection, as well as the technical and collaborative issues and challenges. Project Planning; metadata cataloging; copyright clearance; digital scanning and OCR; file compression and use of MrSID; database and content management; bilingual portal development; workflow; and collaborative partnerships will be presented. Q&A and discussion to follow talk.

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*Program proposed  
for Toronto:  
Canadian Theatre  
Record*

**Film and Broadcast  
Studies**

Jane Sloan

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21 people attended the FABS meeting January 25 in Philadelphia. Kristine Brancolini consulted with the group on the upcoming online version of Film Literature Index being developed at Indiana University; we will take a look at the prototype in June. The main discussion focused on the outline for a collaborative web Subject Guide to Film and Broadcast Studies. This will be maintained through submissions, and a draft submission form will be developed in the next couple of months. The submission form link will be sent to ARTS members as soon as it is developed; at that time everyone will be asked to use the test form to contribute sites on the subject of race and ethnicity.

Viewing of the submissions will be the basis of discussion on selection criteria, subject organization, submission process, and other aspects of the project, and will take place at the June meeting in Toronto. This is the last of the group's discussion on race, class, and gender.

Anyone interested in the project, please contact the chair, Jane Sloan.

**Technology in the Arts**, cont. from page 7

The program is scheduled for Sunday, June 22nd from 1:30-3:30. The track it is listed under is "Literature, Cultural Heritage, & Public Programming." There will be a pointer to the "Electronic/Digital Information" track as well.

We spent the rest of the meeting talking about image management, both still and moving images; and what each of us are doing in our jobs and institutions relating to image management. In addition to our regular all ARTS committee discussion, ARTS are hoping to have a managed discussion in San Diego at the 2004 Midwinter meeting. We hope to concentrate on still-image management and try to get a guest speaker from the Getty to facilitate the discussion. We'll follow up with a program on moving image management at the next annual in Orlando, and attempt to get someone from Universal Studio. Nancy has volunteered to look into how to organize a managed discussion for midwinter, and will try to find someone at the Getty to invite to speak. Rumor has it that we will need to present our next Orlando annual talk at this upcoming annual in Toronto, so we'll need to get ideas and speakers finalized.

Michele Saunders expressed interest in signing on as a future vice-chair for the Technology and the Arts IG.

The Technology and the Arts Interest Group was up for renewal in 2003 with LITA; this happens every three years. Mary did get the requisite number of LITA signatures and filed the paperwork at the LITA booth in the ALA office.

**Dance Librarians Discussion Group**Beth Kerr [bethkerr@mail.utexas.edu](mailto:bethkerr@mail.utexas.edu)

The Dance Librarians Discussion Group met at the Philadelphia Dance Collection at Temple (PDCAT), on a frigid Monday morning during ALA Midwinter. Mary Edsall, Curator of the collection told the story of how the collection came into existence.

Edsall had studied in the Philadelphia area and was familiar with the rich dance culture in the area. In 1999, she returned to complete a Ph.D. in Dance at Temple University and "also set out to develop a documentation/preservation strategy to map the dance heritage of the Philadelphia region."

After much exploratory work, including talking with dance groups and artists, site visiting local dance archives, and organizing a needs assessment session through Philadelphia Dance Projects, she was able to go forward with what was then known as the Philadelphia Dance Archive Project, realizing that it would be "founded on a strong mandate from the community to build and develop a performance-based, community-active collection."

PDCAT's mission encompasses three main goals: "to actively document local dance phenomena, to preserve the richly diverse dance legacy of the Philadelphia region and to educate the local artistic communities as to the inherent value of dance heritage preservation."

Edsall has a strong background in archives from her work with the Dance Heritage Coalition, at the Library of Congress, and at Harvard, and was very interested in creating primary source material in the form of videotaped oral histories

In January 2001, PDCAT found a home at Temple University and became the collaborative effort of the University Libraries, of the Dance Department in the Esther Boyer College of Music, and of the local and regional dance community at large. The University Libraries at Temple agreed to house the collection at Paley Library, as part of the University Libraries' Special Collections Department and later created a temporary curator position for [Edsall].

Last Spring, PDCAT was awarded large grants from the Gladys Krieble Delmas Foundation and from Dance Advance, a program funded by The Pew Charitable Trusts and it currently holds materials from Pennsylvania Ballet, Philadanco, the Philadelphia Dance Alliance, the Philadelphia Fringe Festival, and Group Motion Dance Company.

Because the PDCAT is largely unprocessed, Edsall presented video materials from the oral history documentation project that she has recently completed with long time local tap dancers and partners LaVaughn Robinson and Germaine Ingram.

See also a related article at: [http://www.temple.edu/temple\\_times/5-23-02/dance.html](http://www.temple.edu/temple_times/5-23-02/dance.html). "News: Temple Dancing in Philadelphia." *Dance Magazine*. March 2003, v. 77:3. p.13 & 14.