

# Arts Newsletter

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Association of College and Research Libraries Art Section v.2 no.1 Fall 1986

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## WE'RE CATCHING UP : DATABASES FOR THE ARTS ART SECTION PROGRAM 1986

A capacity audience of over one hundred people assembled at the Javits Convention Center to attend the ACRL Art Section's ALA Conference program "We're Catching Up : Databases for the Arts" held on June 30th of this year. The goal of the program was to demonstrate the recent growth and efficacy of computerized databases for the arts. Serving as moderator was Janice Woo, who had chaired the Program Planning Committee. Assisting were Ted Goodman and Ann Bevilacqua who had been Program Planning Committee members.

As her contribution to the program, Bevilacqua presented an overview of available databases and their utilization by arts libraries. By analyzing several database directories, she showed that the number of commercially available databases with applications for the arts has practically doubled in the last five years. Moreover, the size of many of these databases has begun to reach a critical magnitude. An important part of her presentation was an informal selective survey which related the use of 16 databases by 33 arts libraries. Somewhat surprisingly, the responses seemed to show that the use of these databases for arts research was still very limited and not yet fully exploited. One explanation might be that visual image access is not possible on the currently available databases. Another might simply be a lack of familiarity with the possible options, a problem stemming from the plethora of project-oriented arts databases produced as in-house developments. She suggested that new disk technologies, gateways, and more concerted clearinghouse activities might be ways to achieve a better utilization of databases for the arts.

Following the overview, representatives from four different types of arts databases discussed their products and operations.

Linda Sacks from the Institute for Scientific Information talked about Arts & Humanities Search, which is supported on BRS. Unlike most other bibliographic databases, Arts & Humanities Search provides citation indexing; that is, an author, painting, composer, etc. cited in a journal article can be accessed through this database. Another feature is its interdisciplinary coverage. In addition to articles from the 1,300 journals which are regularly indexed, about 1,500 articles per year are pulled from the other ISI science and social science databases. This is accomplished by a machine algorithm which targets keywords and cited authors. She also showed many other enhanced access features which could be especially helpful for arts research.

Next, James Monaco talked about Baseline, an information service for the film and television industry. The service began developing its databases from scratch in 1983. Its TITLES database currently contains information on over 40,000 film, television, and theater productions. Listed are cast, crew, plot synopsis, and even revenue figures. The NAMES file is a directory of about 250,000 people working in the entertainment industry. In addition Baseline offers a news index, film festival information, a file of projects in production, a file of story ideas, a file of available properties, an electronically disseminated daily column by Martin Grove, and statistical files, to name just some of its features. The entire system is supported by Quadra's Star software package. Use of the files, however, is independent of any particular hardware or software. For those organizations without communications equipment, Baseline will rent Minitel terminals. Information can also be requested by telephone. At present, Baseline is not (con't p.2)

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## Databases for the Arts (continued)

actively marketing its services to the library community, but the response to his presentation showed that the interest is clearly there.

Representing the field of music, Terence Ford spoke on the Repertoire International de Litterature Musicale (RIIM). The online version of this quarterly which provides abstracts to scholarly writings on music is available through DIALOG. Although it has been available online only since 1979, it has in fact been computerized since its inception in 1967. The initial system was developed as a prototype for computerized bibliography in the humanities, later followers being the International Repertory of the Literature of Art (RIIA) and the International Repertory of Musical Iconography (RIIM). Most of the operation is automated, except for the actual editing and the authority work. The articles which are indexed in RIIM are analyzed with a high degree of specificity. In addition to established thesaurus terms, there is also keyword access to the translated abstracts, as well as other standard bibliographic access points. Although housed at the CUNY Graduate Center and accessed through the DIALOG system, RIIM is an independent network whose operation is completely self-supporting. (Editor's note: the CUNY Graduate Center has

since become a sponsoring agency for the RIIM operation.)

In discussing an operation with a much more complicated organizational background, James Kopp of Columbia University gave an insightful talk on the Avery Index. As a premise, he pointed out that databases are not necessarily machine-based and that manual databases in the humanities have had a long history. An example is the card file database of the Avery Index which was begun in 1933. He described how it developed from an in-house tool for Columbia's architecture school into a familiar and widely used G.K. Hall shingled-card format catalog. Moving into an online environment, the Avery Index was further disseminated as the first RLIN special database in the Research Library Group's Art and Architecture Program. Some other Art and Architecture Program activities include SCIPPIO, the Art Conspectus, and AVIADOR. More recently, the Avery Index has become an operating program of the Getty Art History Information Program. This enabled the index to expand its staff, and as a result the size of the Avery Index database has grown significantly. Kopp then described some future plans which are in the works. A change request document has been submitted to RLIN which should provide some enhanced searching capabilities. A retrospective conversion project is also underway. By optically scanning the card format entries in the printed 3rd supplement of the Avery Index to Architectural Periodicals, a British company called OPTIRAM will convert these manually produced records into MARC-formatted records which can then be loaded into RLIN. Another option for the future may be a merger of the Avery Index operation with its London-based counterpart the Architectural Periodicals Index, produced by the British Architectural Library. This kind of cooperative arrangement would add yet another dimension to the Avery Index's organizational affiliations.

The Art Sections's program did indeed demonstrate that there is and has been an expanding development of databases for the arts. Although these databases are not yet being used to their fullest extent, the enthusiastic response of those in attendance suggested that this will not be the case for long.

—Janice Woo

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**ACRL ART SECTION MEMBERSHIP MEETING :  
ALA ANNUAL CONFERENCE 1986**

The annual membership and business meeting of the ACRL Art Section convened on June 29, 1986, in New York City. Darryl Barrett, outgoing Art Section chair, announced that the election of the Art Section's vice-chair /chair-elect had resulted in a tie, but that Nancy Allen had been given the luck of the draw over Stephen Bloom. In the absence of Art Section Secretary Fred Blum, Nancy Allen agreed to record the minutes.

Barrett then reviewed progress on the Section Review. He and Janice Woo, incoming Art Section chair, had met earlier with ACRL President Sharon Hogan and ACRL Deputy Executive Directory Cathleen Bourdon to discuss preparation of the document. All ACRL committees and sections are undergoing review so that ACRL can ascertain their role within its long range plans and goals. The Art Section's review is due in September.

Woo then reported on plans for the 1987 annual conference program which will take place in San Francisco. She reported that she had taken over as chair of the Program Planning Committee for 1987 and that Mary Ashe would now be serving as co-chair. The theme of the program will be access and use of moving image materials. The confirmed speakers are Brian O'Connor and Nadine Covert. O'Connor will speak on the use of moving images for scholarly publication, while Covert will discuss the database which is being produced at the Program for Art on Film. The ACRL Audiovisual Committee has already agreed to be a cosponsor. Woo also reported that she had proposed a program cosponsorship with the ACRL Rare Books and Manuscripts Section and that the possibility was still under consideration. She hoped that cosponsorships of this sort would help to strengthen the Art Section's relationships with other ACRL sections and committees.

The membership then heard brief reports from the various Art Section committees. Edward (Ted) Goodman, chair of the Nominating Committee, announced the slate for the 1987 elections. His committee had met during the midwinter meeting and had selected Richard Friedman and Charles Smith

to run for vice-chair/chair-elect. They had also selected two candidates for the two-year secretary term, Micheline Nilsen and Stephen Patrick.

Stephen Patrick who is currently the chair of the ad hoc Mission and Goals Committee reported that he and his committee members Sherman Clark and Stephen Bloom had been working to identify and document the expanded interdisciplinary role of the Art Section.

As ad hoc Membership Committee chair, Nancy Allen commented on her intent to ask ACRL to dissolve the ACRL Cinema Librarians' Discussion Group, moving all its members and activities into the Art Section. She also reported that she had met with her committee members Roland Hanson and Paula Murphy and that they plan to identify other arts library and archive organizations from which members might be recruited.

Janice Woo gave a report on behalf of ad hoc Publications Committee chair, Micheline Nilsen. She announced that the committee views the newsletter as the primary Section publication, but is also hoping to begin work on a directory of arts library organizations and associations.

As editor of the Arts Newsletter, Woo reported that the first two issues of the newsletter had been well received. She noted that the editorial policy was not yet formalized but that she viewed Section news and other ALA news as the priority items. Feature articles were the next most important, followed by reports and announcements from other associations or institutions. Book reviews and job announcements would only be considered if space permitted. She reported on plans to enlist an assistant editor who could later become the full editor.

Nancy Allen, incoming vice-chair/chair-elect, called for volunteers to serve on the Art Section Nominating and Program Planning Committees. The Nominating Committee will be selecting candidates for the 1988 election, and the Program Planning Committee will be preparing for the 1988 ALA conference in New Orleans.

The meeting adjourned with an invitation for all to attend the Art Section's panel on databases which had been planned for the following day.

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**SOURCES OF INFORMATION FOR THE DANCE  
FILM/VIDEO RESEARCHER** by Paula Murphy

Throughout motion picture history, film-makers and dancers have collaborated in making movies about dance. Hundreds of motion pictures are available in both the film and videotape formats. Some are commercially produced and distributed for the educational and entertainment market-places. Others are privately made for purposes of recording or preserving anthropological and choreographic works. Many are produced for presentation as part of a grant application.

Films and videotapes are also tools used by the dance researcher. The study of the content, use, and production of such materials can lead to sources outside of the traditional dance research collections like the Dance Notation Bureau Library, the Kennedy Center Performing Arts Library, the Library of Congress, the Lincoln Center Dance Collection, or the Dorathi Bock Pierre Dance Collection. (For a listing of these collections, see Arts Newsletter, v.1, no.1, Fall 1985, p.5.) Listed below are other sources for dance research compiled from the Encyclopedia of Associations, 21st edition (Detroit: Gale Research, 1986). It includes organizations and associations that hold, use, or produce dance film and video collections or can provide information about them.

**AMERICAN ASSOCIATION OF LABAN MOVEMENT  
ANALYSTS**

c/o Laban/Bartenieff Institute for  
Movement Studies  
133 W. 21st St. 7th floor  
New York, NY 10011  
Maintains a videotape collection.

**ART RESOURCES IN COLLABORATION**

88 Lexington Ave, Room 3K  
New York, NY 10016  
Produces dance videotapes for dance  
companies.

**CHOREOGRAPHERS GUILD**

256 S. Robertson  
Beverly Hills, CA 90211  
Maintains a videotape collection.

**CHOREOGRAPHERS THEATRE**

225 Lafayette St. No. 906  
New York, NY 10012  
Maintains a videotape collection of live  
performances.

**CONGRESS ON RESEARCH IN DANCE**

Department of Dance Education  
New York University  
35 W. 4th St. Room 675-D  
New York, NY 10003  
Provides information on the use of film and  
video as tools for dance research.

**COUNTRY DANCE AND SONG SOCIETY OF AMERICA**

505 8th Ave. Room 2500  
New York, NY 10018  
Provides a film and videotape rental  
service.

**DANCE FILMS ASSOCIATION**

241 W. 34th St. Room 301  
New York, NY 10016  
Publishes Ballet and Modern Dance on Film  
and Video: A Catalog. Acts as a liaison  
between dance film and video distributors  
and producers and their users.

**DANCE THEATER WORKSHOP**

219 W. 19th St.  
New York, NY 10011  
Maintains video archives of the performance  
work of its members. Viewing are available.

**EXOTIC DANCERS LEAGUE OF AMERICA**

c/o Jennie Lee's Exotic World  
29053 Wild Rd.  
Helendale, CA 92342  
Maintains a videotape collection.

**LLOYD SHAW FOUNDATION**

2217 Cedar Acres Dr.  
Manhattan, KS 66502  
Produces films on American folk dance.

**MEDIACULT INTERNATIONAL INSTITUTE FOR  
AUDIO-VISUAL COMMUNICATION AND CULTURAL  
DEVELOPMENT (MEDIACULT INTERNATIONALES  
INSTITUT FOR AUDIO-VISUELLE KOMMUNIKATION  
UND KULTRELLE ENTWICKLUNG)**

Metternichgasse 12  
A-1030 Vienna, Austria  
Publishes videographies on music, dance and  
theater.

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NATIONAL ASSOCIATION FOR REGIONAL BALLET  
1860 Broadway  
New York, NY 10023  
Maintains an archive of films.

NATIONAL CLOGGING AND HOEDOWN COUNCIL  
P.O. Box 1214  
Cary, NC 27511  
Produces videotapes of mountain and clog dancing workshops.

NATIONAL DANCE INSTITUTE  
245 W. 75th St. No. 1B  
New York, NY 10023  
Uses films in schools to promote dance programs for young children.

Paula Murphy is Audiovisual Librarian at the Columbia College Library in Chicago, IL. She is a regular contributor to the Arts Newsletter and has provided each issue with an interesting and informative feature article. The editor would like to encourage other Art Section members to follow Paula's excellent example. Please send in articles which represent your own interests in arts librarianship so that the concerns of all our members can be communicated through this newsletter publication.

#### **THEATRE LIBRARY ASSOCIATION**

The Theatre Library Association announces the publication of Papers from the Conference on Preservation Management for Performing Arts Collections. The conference featured papers and panel discussions on disaster planning, management, and the preservation of mixed-media collections. Participating in this conference was an international group of archivists, conservators, preservation specialists and officials. It was held in Washington, DC, in 1982 and was sponsored by the Conservation Center for Art and Historic Artifacts with support from the NEH. The proceedings have been edited by Barbara Cohen-Stratyner and Brigitte Kueppers. It can be purchased for \$25.00 from the Theatre Library Association, 111 Amsterdam Avenue, New York, NY 10023.

#### **RILA/RAA PROTOTYPE**

A prototype for the combined abstracts and indexes of the International Repertory of the Literature of Art (RILA) and the Repertoire d'Art et d'Archeologie (RAA) has been published and is now under review. The merger of the two bibliographies had been planned by a joint committee which included representatives from RILA and RAA, the J. Paul Getty Trust and the Centre national de la recherche scientifique (their parent organizations), and the Comite International d'Histoire de l'Art which is acting as a sponsor for the joint venture.

The RILA/RAA bibliography will be bilingual in several respects. Abstracts of French and English language publications will be in French and English respectively. Publications in other languages will be in either French or English. There will also be separate French and English subject indexes.

In addition to abstracting books, periodical articles, conference proceedings, Festschriften, exhibition catalogues, and dissertations, the combined bibliography will also be abstracting art dealers' catalogues, microform publications, machine readable data files, and reports of unpublished lectures. The merger has also created a consolidated file of the name indexes which is composed of 50,000 personal, institutional, and geographic names.

#### **VISUAL RESOURCES ASSOCIATION**

The Visual Resources Association (VRA) is pleased to announce the recommencement of the journal Visual Resources: An International Journal of Documentation, and the publication of the Slide Buyers' Guide, 5th edition, edited by Norine D. Cashman and Mark M. Braunstein. A sample copy of Visual Resources may be obtained by writing to the publisher, Gordon & Breach, Inc., Marketing Dept. P.O. Box 786 Cooper Station, New York, NY 10276. The VRA also publishes the International Bulletin for Photographic Documentation of the Visual Arts. For more information about the VRA and its publications, write to Christine L. Sundt, VRA President, 20 West 31st Avenue, Eugene, OR 94705.

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**FINE & LIVELY: THE ARTS IN SPECIAL COLLECTIONS:** an art librarian's view of the Rare Books and Manuscripts preconference

The 1986 ACRL Rare Books and Manuscripts Section preconference dealt with the "Fine & Lively: the Arts in Special Collections." It was held in New York from June 24-27. For an art librarian, it looked like a good opportunity to learn about a number of special collections in the arts and to find out how rare book and manuscript librarians approach the field of art librarianship.

The first plenary session opened with antiquarian book dealer Lucien Goldschmidt, who discussed the history and development of art book collecting. This was followed by Jeanne Newlin of the Harvard Theatre Collection, who spoke on theatrical documentation related to the production of the play Pizarro.

Later in the afternoon there were eight different seminar sessions: microcomputer applications for special collections, film archives, exhibiting the fine and performing arts, sheet music collections, fundraising, non-print resources for teaching the history of the book, special problems in theater collections, and conservation. The session on microcomputers was especially appealing since applications for art historical research have been developing at an increasingly rapid rate in recent years.

At another plenary session, Harold Samuel of Yale University related his adventures in uncovering unascribed organ works by Bach within his library's archives. The dance collection of the New York Public Library was described by Genevieve Oswald. Historian James Gilreath spoke on "The Decorative Arts and the Historical Imagination." His role was to act as devil's advocate to the methodology of art historical research and the collections which support it. Although his perceptions did not seem totally accurate, his discussion did reinforce the important relationship between scholarly research and fine arts libraries.

The most stimulating presentation of the preconference was delivered by Richard Martin of the Fashion Institute of Technology. His densely composed, yet witty, talk dealt with fashion research in

terms of the socio-economics of its use / exchange value and the role of signification within our present day society.

Additional seminar sessions covered developing a library development program, government documents as rare books, and architectural drawings. For one afternoon, the conference convened at Columbia University where Ruth Mortimer delivered a talk on book illustration, followed by a reception at the recently renovated Rare Book and Manuscript Library. Other receptions were also hosted by the New York Public Library and the Pierpont Morgan Library.

Although this was ostensibly a rare books and manuscripts conference, most of the sessions seemed to be quite relevant to arts librarianship, especially in light of growing interdisciplinary trends. The methodological issues raised by Martin and Gilreath were thought provoking in regards to the enhancement of library programs which will support new kinds of research. Over all, the preconference demonstrated that special collections hold a wealth of information that will be of continued importance for research in the arts. —J.W.

#### **ARTS TO COSPONSOR RBMS PROGRAM IN 1987**

As an outcome of discussions at ALA annual conference, Rare Books and Manuscripts Section Chair Donald Farren has invited the Art Section to cosponsor the 1987 RBMS program in San Francisco. Mary Ashe, co-chair of the Art Section Program Planning Committee, has been appointed as the Art Section representative. She will be working with Martin Antonetti, chair of the RBMS Program Committee. The theme of the program is book arts in the San Francisco Bay Area.

#### **ART SECTION PROGRAM 1987**

The Art Section's own program is set for Monday, June 29, 1987, 9:30-12:30. The theme will be new technologies for moving images in the research environment. Featured speakers will be Brian O'Connor, Nadine Covert, and Ching-chik chen.

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**ART LIBRARIES SOCIETY OF NORTH AMERICA**  
**NATIONAL CONFERENCE** : a report from Carolyn  
Backlund

The 15th annual conference of ARLIS/NA will be held in Washington, DC, February 13-19, 1987. The conference will focus on the examination of the unique and highly specialized art resources in Washington, the study of some of the latest technological developments in the organization and retrieval of art information, and the review of special issues in the administration of art libraries and visual resource collections. Included will be sessions on using a microcomputer and the online AAT to index slides and photographs; the role of computer assisted instruction in art libraries; and evaluating and incorporating user needs in online catalogs.

A workshop entitled "The Application of the Self-Study Process to Art Library and Visual Resources Collections" will be conducted by Herbert Kells, Professor of Higher Education at Rutgers University and a national authority on accreditation.

"The Role of Women in the Visual Arts" will be the subject of a special program demonstrating how scholarship, education, exhibition programs, and the establishment of institutions devoted to the presentation of art by women help to integrate women artists into the mainstream of art history. Speakers at this program will be Claire Richter Sherman, author of Women as Interpreters of the Visual Arts; Norma Brude, Professor of Art History at the American University and co-author of Feminism and Art History; Josephine Withers, Professor of Art History at the University of Maryland and curator of the 1979 exhibition "Women Artists in Washington Collections"; and Wilhelmina Cole Holladay, founder and president of the National Museum of Women in the Arts, Washington, DC.

Two programs will identify and analyze original sources and documents in art and architecture. Panelists will discuss sources from ancient to modern times including artists' writings and other personal documents, international and national exhibition materials, salon and sales catalogues, art criticism, architectural drawings, and records of architecture and design firms.

There will be a report on recent developments in the expanding field of video art as well as an examination of the administration of art ephemera and vertical files. Representatives from libraries specializing in the resources of indigenous arts and cultures will review the importance of ethnographic documentation and how it differs from the traditional fine arts approach to similar material.

In addition to business meetings, workshops, panel discussions and lectures, there will be a full program of visits to museums and libraries in the Washington area. These will include the Textile Museum, the Phillips Collection, Dumbarton Oaks, the National Building Museum, and the Folger Shakespeare Library.

Two special receptions will be held. The opening convocation and reception will be held February 15th at the National Gallery of Art; a second reception will be hosted by the National Portrait Gallery on February 16th. Post-conference tours in Baltimore will include visits to the Baltimore Museum of Art, the Walters Art Gallery, and their libraries. A special two-day trip to historic Williamsburg is also scheduled.

As in previous years, the ARLIS/NA conference will attract a large number of art book publishers, art book dealers, and representatives from art database firms and art slide companies who will exhibit at the conference.

Anyone interested in receiving further information on the ARLIS/NA conference may contact Caroline Backlund, Conference Chair, National Gallery of Art Library, Washington, DC 20565 or Pamela Jeffcott Parry, Executive Director, ARLIS/NA Headquarters, 3900 East Timrod Street, Tucson, AZ 85722.

#### **COLLEGE ART ASSOCIATION**

The College Art Association will hold its annual conference in Boston, MA, February 11-14, 1987. Meeting in conjunction with the CAA will be the Design History Forum. Its session theme will be "Design and Industry" and will feature John Heskett of Ravensbourne College of Design and Communication in England.

## NEW APPOINTMENTS

Paula Murphy has been appointed chair of the Art Section Program Planning Committee, New Orleans 1988. Committee members are Floyd Zula and Nancy Allen. Appointed to the Nominating Committee, 1988 Elections, are Stephen Bloom, Jeffrey Horrell, and Carol Smalls. Elizabeth Peck has joined the ad hoc Membership Committee, while Kim Fisher has been appointed to the ad hoc Publications Committee. Fisher has begun preliminary work on a directory of arts library associations. Anyone who would like to assist or contribute should write to him at 115 East Irvin Avenue, State College, PA 16801.

## 1987 MIDWINTER MEETING SCHEDULE

Saturday, Jan. 17

ARTS EXECUTIVE COMMITTEE	11:30-12:30
ARTS BUSINESS MEETING	2:00-5:30

includes meeting of ad hoc committees and program planning committees

Sunday, Jan. 18

ARTS NOMINATING COMMITTEE	9:30-11:00
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## NEW EDITOR NEEDED FOR ARTS NEWSLETTER

The newsletter needs an assistant editor who would be willing to continue on as editor. The assistant editor would begin with work on the Fall 1987 issue and would take over full editorship with the Fall 1988 issue. The editor should be willing to assume this responsibility for at least two years, not including the year as assistant editor. Requirements include good writing and editing skills, ability to meet deadlines, willingness to keep in contact with potential news sources, and access to a word processing system and a letter quality printer. A feel for layout and design is also helpful.

At present the newsletter is published semi-annually in the Spring and Fall. Each issue is eight pages. The ACRL person in charge of the section newsletters is George Eberhart.

Anyone interested in becoming the Arts Newsletter Editor should send writing samples and a description of pertinent experience to: Janice Woo, Arts Newsletter Editor, Avery Library, Columbia University, New York, NY 10027.

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