

ARTS

NEWSLETTER

Association of College and Research Libraries Arts Section v. 7 no. 2 Spring 1992

THE ARTS AFICIONADO'S SAN FRANCISCO

*by Judy Harvey Sahak
Librarian, Denison Library
Assistant Director, Libraries
of the Claremont Colleges*

To many travelers a favorite destination is the City. That's not just any city--it's San Francisco! Blessed with spectacular sights, spiced with ethnic neighborhoods, and endowed with a rich cultural heritage, this city is a traveler's wonderland. Happily, ALA will meet in San Francisco in late June, assuring many Arts Section members and other art lovers a vast array of opportunities for indulgence. Compact San Francisco clings to seven major hills with water views on three sides. Many attractions are within walking distance of downtown hotels and the convention center.

MUNI, the major transportation service in the city, schedules buses, cable cars, and streetcars on convenient routes. You can purchase a MUNI PASSPORT, good on every MUNI vehicle, for bargain prices. Call (415) 673-6864 for routes and purchase information. BART trains will take you to museums or theatres in the East Bay. Call (415) 788-BART for schedules and special excursion rates.

Now that you can get there, where are you going? Listed below are some of the dance, music, art, and special events taking place in San Francisco between June 25 and July 2.

DANCE

As of press time, no dance events are scheduled for the fourth weekend of June (6/27-28) and the days just before and after. Dance Bay Area (415) 252-6240 can update you later. Also, see section below AVANT-GARDE.

MUSIC

6/92 ROSSINI FESTIVAL, San Francisco Opera, presented at the War Memorial Opera House, 301 Van Ness Avenue at Grove in the Civic Center. A month of special performances in celebration of Rossini's bicentennial. 6/9, 12, 17, 21 mat, 24, 27 L'ITALIANA IN ALGIERI, 6/26, 28 mat. ERMIONE (415) 864-3330

6/18-27 SAN FRANCISCO SYMPHONY BEETHOVEN FESTIVAL, at several locations. (415) 431-5400

June-Aug. STERN GROVE MIDSUMMER MUSIC FESTIVAL, Sigmund Stern Grove, Sloat Boulevard at 19th Avenue. Outdoor converse each Sunday at 2 p.m., featuring SF Ballet, Opera, Symphony and others. FREE (415) 252-6252

6/24 KRONOS QUARTET AND THE BERKELEY SYMPHONY, Zellerbach Auditorium, U.C. Berkeley campus. 8 p.m. (510) 642-9988

ONGOING--OLD FIRST CONCERTS, Old First Church, 1751 Sacramento at Van Ness. Chamber concerts, Fri. at 8 p.m. Sun. at 4 p.m. \$8 (415) 474-1608

ONGOING--NOONTIME CONCERTS, Old St. Mary's Church in Chinatown, Tues. at 12:30. FREE (415) 255-9410

July-Aug. MIDSUMMER MOZART FESTIVAL, Herbst Theatre, 401 Van Ness at McAllister in the Civic Center. (415) 431-5400

July-Aug. SAN FRANCISCO SYMPHONY SUMMER POPS CONCERTS, Civic Auditorium, Larkin at Grove in the Civic Center. (415) 431-5400

THEATRE

5/26-6/28 ABUNDANCE by Beth Henley, presented by Eureka Theatre, 2730 16th Street at Harrison in the Mission District. New play by Pulitzer Prize winning playwright about two nineteenth century mail order brides who travel West to find their destinies. Tues.-Sat. (415) 558-9898

6/11-28 THE BADDEST OF BOYS, by Doug Holsclaw, presented by Theatre Rhinoceros, at the

Cowell Theatre, Fort Mason in the Marina. The blackest of comedies, presented by America's first professional gay theatre company (415) 861-5079

6/16-7/19 CROSS-DRESSING IN THE DEPRESSION, by Erin Wilson, presented at the Magic Theatre, Fort Mason Building D in the Marina District. An enchanting and unconventional journey through the American West. (415) 441-8822

6/10-8/28 THE MERCHANT OF VENICE, presented by the California Shakespeare Festival. Bruns Amphitheater, 100 Gateway Boulevard, Orinda. \$16-28. (510) 548-9666

6/20-8/2 MY FAIR LADY, presented by Lamplighters Music Theatre in their 40th Anniversary Season. 23450 Turk at Masonic. Weekends. \$21. (415) 752-7755

6/19-8/9 SALOME, by Oscar Wilde. Presented by Berkeley Repertory Theatre, 2025 Addison Street, one block from the Berkeley BART subway station. Tues.-Sat. 8 p.m., Thurs. 2 p.m., Sun. 2 and 7 p.m. Wilde's most infamous play, directed by Steven Berkoff, who has set Herod's court in the roaring twenties and propelled this biblical extravaganza into an erotically charged dance which continues long after the last veil has dropped. \$18-28. (510) 845-4700

7/1-8/23 THE TEMPEST, presented by the California Shakespeare Festival. Bruns Amphitheater, 100 Gateway Boulevard, Orinda. \$16-28. (510) 548-9666

ART MUSEUMS

ASIAN ART MUSEUM, Golden Gate Park. Wed.-Sun. 10 a.m. to 5 p.m. Open first Wed. of the month until 8:45 p.m.. Admission \$5, \$3 seniors, \$2 youths 12-17. Under 12 free. (415) 688-8921

4/15-2/28 JEWELS AND ORNAMENTS OF ASIA.

SAN FRANCISCO MUSEUM OF MODERN ART, 401 Van Ness Avenue at McAllister in the Civic Center. 10 a.m. to 5 p.m. Tue., Wed. and Fri., 10 a.m. to 9 p.m. Thurs., 11 a.m. to 5 p.m. Sat. and Sun. \$4, \$2 seniors and students, children under 12 free. (415) 252-4000

3/27-6/30 TOM ARNDT AND JEFF JACOBSON 5/14-8/2 ROBERT RAUSCHENBERG: THE EARLY FIFTIES

6/25-8/23 TYPOLOGIES; NINE CONTEMPORARY PHOTOGRAPHERS

7/2-8/30 JACKSON POLLOCK DRAWINGS

M.H. de YOUNG MUSEUM, Golden Gate Park. SF's largest museum includes an extensive permanent collection of American Art. Wed.-Sun., 10 a.m. to 5 p.m., until 8:45 p.m. each first Wed. of the month. \$5, \$3 seniors, \$2 youths 12-17, children under 12 free. (415) 863-3330

6/13-8/16 THE PHOTOGRAPHY OF PAUL STRAND

6/20-9/20 WILLIAM STANLEY HASELTINE LANDSCAPES

ANSEL ADAMS CENTER/FRIENDS OF PHOTOGRAPHY, 250 Fourth Street at Mission, South of Market. Museum of creative photography includes a permanent collection of the work of Ansel Adams. Tues.-Sun. 11-6 \$4, \$3 students, \$2 seniors and youths. (415) 495-7000

5/15-7/12 EMMET GOWIN: A RETROSPECTIVE

5/15-9/13 ANSEL ADAMS AND THE NATIONAL PARKS

EXPLORE PRINT! AN INTERACTIVE MUSEUM, 665 Third Street (South of Market). Museum offers an exciting variety of changing exhibits on the history of printing and graphic arts. Open 9-5 daily; closed major holidays. Free. (415) 495-8242

OAKLAND MUSEUM Oak and 10th Streets (Oakland). Changing exhibitions of major regional art, historical movements and ecological issues affecting Californians. Wed.-Sat. 10 a.m.-5 p.m., Sun. noon-7 p.m., closed Mon.-Tue. and some holidays. Sculpture Court open Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m., closed Sun. and holidays. Free. (510) 273-3401

THE MEXICAN MUSEUM, Fort Mason Building D in the Marina District. Wed.-Sun. 12-5 p.m., \$2, \$1, students and seniors. (415) 441-0445

CHINESE CULTURE CENTER, 750 Kearny Street in Chinatown. Changing exhibits of Chinese arts and cultural artifacts, including contemporary works. Walking tours of Chinatown. 10-4 Tues.-Sat. Free. (415) 986-1822. June-Sept. **CHINESE FISHERFOLK PAINTING**

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SAN FRANCISCO ARTS COMMISSION GALLERY, 155 Grove Street at Van Ness in the Civic Center. Changing exhibits, including outdoor installations, by established and emerging Bay Area artists, reflecting the diversity of the local arts community. Tues.-Fri. 11 a.m.-5 p.m., Thurs. 11 a.m.-8 p.m., Sat. 12 noon-5 p.m. (415) 554-9682
AMERICAN INDIAN CONTEMPORARY ARTS, 685 Market Street at Third Street, near Union Square. Changing exhibitions and sale of works by Native American artists. 10 a.m.-5:30 p.m., Tues.-Sat. Free. (415) 495-7600

ARCHITECTURE

Architectural riches range from fully restored Victorian houses to the modern wedges and turrets of financial district corporate headquarters buildings. Near the Convention Center is the recently reopened Beaux Arts style Garden Court in the Sheraton Palace Hotel. Preservation architects took more than two years to restore carefully this early Twentieth Century jewel. City Guides (557-4266) and The Foundation for San Francisco's Architectural Heritage (441-3004) offer walking tours to many points of architectural interest.

SPECIAL EVENTS

6/28 LESBIAN/GAY FREEDOM DAY PARADE AND CELEBRATION (415) 864-3733
July-Sept. SUMMER FESTIVAL OF PERFORMING ARTS, Music Concourse, Golden Gate Park (415) 474-3914

AVANT-GARDE

EYE GALLERY 1151 Mission Street. 431-6911. Works by emerging photographers working in both documentary and experimental formats.
ARTSPACE 1286 and 1329 Folsom, 626-9100, two buildings devoted to new and traditional art media.
THE SAN FRANCISCO ART INSTITUTE, 800 Chestnut Street, 771-7020. Promotes innovative and experimental works; ongoing exhibits may be viewed in two galleries. Also on the premises:
CINEMATHEQUE 558-8129
LIFE ON THE WATER, Fort Mason Center, Laguna Street at Marina Blvd. 776-8999. Controversial subjects with theatre and performance pieces.
THEATRE ARTAUD, 450 Florida Street, 621-7797. Dedicated to contemporary performance. The theatre has for nineteen years been a mother to the community's progressive theatre scene.

PERFORMANCE WORKS, 863-4130. A distinguished contemporary performance ensemble creating music-theatre spectacles. Housed in a 1929 neo-Gothic cathedral at 110 McAllister Street. The best places to view the city's diverse dance companies are **THE NEW PERFORMANCE GALLERY**, 3153 17th Street, 863-9834; and **FOOTWORK**, 3221 22nd Street 824-5044
Several musical ensembles devote themselves to the work of contemporary composers. **CONTEMPORARY MUSIC PLAYERS** play in the Museum of Modern Art, 558-0447. The San Francisco Symphony makes occasional **WET INK** performances in various locations. 431-5400

This list is but a preliminary selection of some of the arts events available to you in San Francisco during the ALA conference. Plan to sample an exhibition or performance along with restaurant visits and shopping between conference meetings and the exhibits.

As the end of June draws closer, you can get up-to-date information on arts events and activities by phoning (415) 227-2659. The Arts and Tourism Manager of the San Francisco Convention and Visitors' Bureau will be pleased to help.

ARTS SECTION BUSINESS

CANDIDATE STATEMENTS

Arts Section Vice-Chair/Chair-Elect 1992-1993

Madeleine M. Nichols

Curator, Dance Collection

The New York Public Library for the Performing Arts

The ALA/ACRL Arts Section is a forum where visual and performing arts librarians and others interested in the arts can meet together, share ideas, and develop leadership for solving problems. The Arts Section affords a distinct advantage as an umbrella group, functioning as a clearing house for four general groups. Librarians working in combined arts collections continue professional education and keep informed of trends, resources, and activities of specialized arts groups. Specialized arts librarians augment their own expertise, learn of concerns shared by other arts fields, and take advantage of ALA and ACRL where more general issues of the profession are addressed. Joining them are librarians who are interested in the arts, but whose daily responsibilities are not in the arts.

Finally, members of arts communities who are interested in preservation issues and access to arts information gain support, contacts, and first-hand exposure to the wide array of relevant ALA exhibitors.

My experience in The New York Public Library's Dance Collection includes photographic collections; works of visual art; an extensive retrospective and current film and videotape collection; rare books and manuscripts; comprehensive monographs and serials; music and dance notation scores; requests for reproductions of materials; the active creation of needed documents such as oral histories and videotapes; organizing exhibitions; and reference service for arts professionals, students, academic scholars and the general public. In each area, the Arts Section has helped me. I would be pleased to return, the support in the form of service to the Section.

The Arts Section is currently in a wonderful period of activity, pulling together resources from all of the arts and ALA. Areas of immediate focus are: utilizing technology and traditional services for the benefit of the arts communities; exploring standards and ethical issues; promoting materials preservation and access; developing personnel; assuring multi-cultural arts materials; and supporting the arts on paramount crisis of AIDS and censorship. These concerns are important to the entire library profession. I look forward to keeping the Arts Section's momentum going, to ensure its continued growth and effectiveness.

Sandra Mooney
Head, Design Resource Center
Louisiana State University

For specialists, generalists, and many of us who fall somewhere in between, the Arts Section captures many inter-disciplinary relationships which can benefit our service to the community of scholars and patrons, of either the visual or the performing arts. The Arts Section is very successfully serving its growing membership by collecting, interpreting, and disseminating information about major trends and innovations related to librarianship in this broad range of arts, with a newsletter, directories, conference programs, interest group meetings, and liaison with other specialized organizations. Through the exchange of information pertinent to librarians of the allied arts, we members can discover ways to improve or expand the services of

the discipline primary to our own positions. The past leadership of the Arts Section has responded to creative ideas with great enthusiasm, energy, and dedication. As chair of the Arts Section, I would endeavor to maintain this responsiveness to a creative membership through the implementation of more ideas which offer professional knowledge and enrichment.

A NOTE FROM THE CHAIR

Kim Fisher, Pennsylvania State University

Thanks to everyone who participated in our Sunday morning Executive and Membership Meeting in San Antonio. I am to remind everyone who received a preliminary schedule for San Francisco that the dates for the Section's meetings were listed in error. Listed on page 8 are the correct days, dates, and meetings. I will be sending out a confirmed list to all committee chairs and committee members later in the spring. See you all in San Francisco.

TECHNOLOGY IN THE ARTS DISCUSSION GROUP

ALA Annual Midwinter Conference 1992

by Lynn B. Williams, Humanities Reference Librarian
Auburn University

The Technology in the Arts Discussion Group met January 27, 1992 to discuss the AMIGOS Collection Analysis CD as a tool to analyze art collections. Barbara Radke, marketing representative from the AMIGOS Bibliographic Council, presented basic facts about this product and showed examples of reports which it can generate. After her presentation, Marcia Findley, assistant librarian for collection development at Loyola Marymount University in Los Angeles, also referred to sample reports shown to the group in her discussion of Loyola Marymount's use of the CD to analyze its art collection.

Basic facts presented about the CD include that it is a stand alone microcomputer-based tool developed in 1989. It includes 1.7 million bibliographic citations which represent print monographs of 973 OCLC-member academic and research libraries from 1979-1989. The collections of these libraries are divided into fourteen peer

groups (with one peer group containing all 973 libraries) which make it possible for a user library's collection to be electronically compared against the collections of a particular peer group. The user thus selects a peer group of comparable institutions and analyzes its collection, or a particular part of its collection, against the holdings of the peer group. The CD also allows the user to produce statistical reports and bibliographic lists for a variety of applications. Some possible applications are defining selection goals in particular subject areas, compiling lists for retrospective collection development, supporting accreditation reviews, calculating collection growth, and computing costs for new academic programs.

The Collection Analysis CD is available in two versions: Standard and Standard Plus. The Standard Plus version allows the user library to define one to four separate peer groups to use in analysis in addition to the fourteen peer groups established by OCLC. Cost of the package, which includes a user's manual, system software, 5 1/4" high density floppy diskettes of the user library's holdings, and the CD itself, is currently \$2,500 for a first copy of the Standard version. First copy cost of Standard Plus is an additional \$750 for a total cost of \$3,250 for a new order. Training sessions, which are not required, are offered separately. The cost depends on the number of people being trained.

Some other information about the CACD offered during the question and answer period at the end of the session concerned the degree of difficulty in using the tool. Marcia Findley stated that in the beginning she found it somewhat difficult to use. Time must be spent in studying the manual; however, the real challenge is in interpreting the reports. Barbara Radke also pointed out that if a user devises his own peer groups, he should know the purpose of the evaluation. For example, if the high quality of the collection is to be emphasized, a peer group can be devised to make that quality evident.

DANCE LIBRARIANS MET IN SAN ANTONIO

Minutes taken by Vickie Mick, Southern Connecticut State University; summarized by Mary Bopp, Indiana University

The Dance Librarian's Discussion Group met January 26, 1992 in San Antonio. Highlights of the meeting follow.

Mary Bopp will continue as Chair through July 1993. The next meeting of the DLDG will be in San Francisco on June 29 from 2-5:30 p.m.

Mary presented the idea of creating a Dance Librarians Committee which would exist in addition to the Discussion Group, but would allow a core group of working members to organize programs, undertake collaborative projects, and develop professional standards. She will send her proposal in writing to the chair of the ARTS Section Planning Committee for consideration. There are several projects which have been suggested as potential Group activities: 1) Taking over the dance section of the annual cumulation *Bibliography On the Relations of Literature and the Other Arts*, which is a part of the *Yearbook of General and Comparative Literature*; 2) compiling a list of sources for reviews and purchasing information for dance videos; 3) compiling a list of dance selection aids to be used in collection development; and 4) compiling a list of titles to be included in a core dance collection. It was agreed that the group is not ready to take on any of these yet. Paula Murphy, Ginny Moreland, and Allison Gould will develop a list of ideas, concerns, and priorities that they will present at the next meeting.

Other announcements: the Princeton Book Co. is interested in publishing proposals not only from individuals in our group, but collaborative efforts as well. Contact Craig Norback, marketing director, to discuss projects. The Harvard Theatre Collection has announced three annual visiting fellowships for scholars wanting to use their collection. Contact Jeanne Newlin, Curator, for further information. *Dance on Disc* is now available from G.K. Hall. Trial disks can be ordered for preview. The first issue of *Dance Abstracts and Index* (1989) is available from Elsie Dunin at the Dance Dept. at UCLA. She will send copies to librarians willing to give her comments and criticism. It is not available to the public yet, but we hope it will be taken on by a vendor soon. Fee for the print copy is \$35.00, plus \$5.00 mailing charges. The World Dance Alliance is a newly formed organization which will serve as an umbrella alliance for dance groups. There will be a dance librarians' group within it.

Madeleine Nichols spoke about the Dance Heritage Coalition Planning Group and its charge to devise a national plan for the documentation and preservation of dance materials, the education of professionals working with dance materials, and access to dance materials. The four members of this group are: Madeleine Nichols, NYPL Dance Collection; Vicky Wulff, JFK Center for the Performing Arts Library; Margaret K. Norton, San Francisco Performing Arts Library and Museum; Jeanne Newlin, Harvard Theatre Collection.

SAN FRANCISCO PROGRAM

by *Liz Ginno, Librarian*
California State University, Hayward

Redefining the Arts--Implications for Libraries
Saturday, June 27, 1992 from 2:00-4:00 p.m.

The focus of our 1992 program is to enlighten the audience to new (avant garde) and ethnic arts movements which are redefining the arts and to highlight the subsequent impact these "non-traditional" arts will have and are having on libraries (access points, new terminology to deal with, etc.). The ACRL/ARTS program promises to be very exciting and entertaining! Our keynote speaker/performer, Dr. Komla Amoaku, from California State University, San Marcos, will speak on Black influences on world music. He will also demonstrate on percussion instruments. Rumor has it that he can really enthuse a crowd. He's done so for audiences of 5,000 and more! Our other confirmed speakers are: Holly Barnett-Sanchez, curator of The Mexican Museum, who will talk about movements within the Hispanic arena and how to find out about them; Nancy Goldman, librarian at The Pacific Film Archive, who will focus on alternative art forms such as film and video: who their audience might be and how to locate sources; and Darlene Tong, librarian, San Francisco State University, whose interests lie in global art connections, such as computer art projects which link artists together from all over the world. A fifth speaker is being sought to address Native American influences and movements. There will be time for questions and comments as well. We hope you will mark Saturday, June 27th, from 2:00-4:00 p.m. as taken.

BOOK REVIEW

Space Planning for the Art Library, edited by Beryl K. Smith, (Occasional Paper No. 9.) Tucson, AZ: Art Libraries of North America, 1991. 32 pp., bibliography.

This ARLIS Occasional Paper is a useful bridge into unknown territory for many of us. Moving to or building new library space will be a task we all will face in the years ahead as arts collections grow, users increase in number, and the arts achieve a greater scale, scope and variety of media. *Space Planning for the Art Library* consists of seven short chapters written by experienced individuals, including a planning consultant, an architect, a preservation specialist and art librarians. A selected, annotated bibliography by the editor describes approximately 100 books and articles. The bibliography is organized according to key elements such as lighting, handicapped access, moving collections, security and environment, signs, and building renovation.

As one who presently faces the daunting task of moving part of a collection to new space, I am reassured to have at hand the advice of experienced colleagues and experts. Their articles lay out for me in advance the thinking which must be accomplished before the move. Particularly, the discussions of advance planning and elements to take into consideration are a companionable way to begin this task in earnest. If I need more detailed advice on some area, then the citations lead me to the publications by Keyes D. Metcalf and Ellsworth Mason, still the masters among other resources.

For people who have not worked with contractual consultants before, or who do not know the process and business aspects of the delegated functions in architectural projects, the publication will serve well to smooth the working relationships and responsibilities in their library construction projects.

Even for those of us who do not face immediate planning for a building construction program, the facts discussed in *Space Planning for the Art Library* sharpen thinking by giving a perspective broader than one's own walls and shelves. This can serve as an aid to optimal operation of an arts library in any situation.

Reviewed by Madeleine M. Nichols

LEGISLATIVE SUMMARY

National Research and Education Network

In late November, Congress passed authorizing legislation for NREN. Federal agencies will work with state and local entities, educational institutions and organizations, private network service providers, educators and students to ensure that researchers, educators and students have access to NREN. In addition, NREN is to provide users with appropriate access to supercomputers, electronic information resources, other research facilities, and libraries. On December 9, President Bush signed into law the bill, now Public Law 102-194. The new law authorizes a five-year, two-part program. The first part is the National High-Performance Computing Program which establishes goals and priorities for federal high-performance computing research, development, networking, and related activities, as well as providing for interagency coordination of such activities. The second part is the National Research and Education Network, which calls for participation by several agencies in support of the establishment of NREN with a goal of transmitting data at one gigabit per second or greater by 1996. The law also defines agency rules, authorizes \$2.9 billion for a five-year period, and requires plans and reports to Congress. The President is to establish a non-federal advisory committee on high-performance computing, including representatives of the research, education, and library communities, network providers, and industry. NREN is to provide for the linkage of research institutions and educational institutions, government and industry in every state. All federal agencies and departments are authorized to allow recipients of federal research grants to use grant monies to pay for computer networking expenses. The National Science Foundation is to have primary responsibility for assisting colleges, universities, and libraries to connect to the network.

The legislation leaves many issues unresolved. Implementation actions will be needed by Congress through appropriation, oversight, and possible future follow-up legislation; by the administration and federal agencies responsible for implementing the program; and by the research, education, library and industrial communities which have an interest in NREN and the information resources to be available on it.

Federal Library Appropriations for Fiscal Year 1992

Final figures for library funding include \$5.855 million for Title II-C (Strengthening Research Library Resources Program) of the Higher Education Act and \$6.404 million for II-A (College Library Technology and Cooperation Grants). Title II-C will continue to provide grants to research libraries; the emphasis is intended to be on projects related to Internet/NREN and encouragement of interinstitutional cooperation in collection development. II-A will encourage developing institutions to link to resource-sharing networks, and to link to Internet/NREN. The President signed the overall funding bill after vetoing an earlier version of the legislation because it contained a controversial abortion-related measure.

Good News for Museums and Libraries

Congress has extended for six months (through June, 1992) the provision to allow donors of art and manuscripts to non-profit institutions the opportunity to deduct the full market value of their gifts. The bill, HR 3909, amends the Internal Revenue Code of 1986. Congressman Dan Rostenkowski (D-IL), chair of the House Committee on Taxation, will hold hearings this Spring with the intention of making appropriate provisions permanent. The text of the extension is scheduled to be available for public distribution on or about January 28, 1992, as Public Law 102-227. Note that creators of artworks and manuscripts, however, are still limited to deducting only the cost of the materials used, and not the fair market value, when donating their works.

Higher Education Act Reauthorization

The Higher Education Act itself is due for reauthorization. Further consideration, postponed from the end of 1991, will resume early this year. Anxiety over the bill's cost, together with certain jurisdictional questions, remain to be resolved before Congressman William Ford (D-MI) (Chair of the House Education and Labor Committee) can move the bill forward. In bill HR 3553 libraries remain eligible for assistance for the construction and renovation of academic facilities. Library eligibility is expanded to include renovation to promote the use of new technologies and preservation of library materials, as recommended

by ALA, the Association of Research Libraries, and a dozen higher education organizations.

National Endowment for the Humanities

NEH Preservation programs for fiscal year 1992 are funded at \$22.1 million. The National Heritage Preservation Program (museum artifact conservation) was cut \$2.5 million from the proposed House figure, but still received \$1.5 million more than the administration requested. Humanities Projects in Libraries and Archives totaled \$2,785,000 since the administration's proposed cut of \$410,000 was restored during conference.

A new *Overview of Endowment Programs* is available from NEH *Overview*, 1100 Pennsylvania Avenue, NW, Room 406, Washington, DC 20506 (202-786-0438). *Overview* includes brief descriptions of each program area, contact officers, application deadlines, and telephone numbers as well as a telephone directory of State Humanities Councils.

Credits to the ALA Washington Newsletter.
Bill Keller, Resource Services Librarian, Milton S. Eisenhower Library, Johns Hopkins University

DUTCH-TREAT LUNCH

by *Ann Leslie Jones*
Serials Librarian, Art Institute of Chicago

You are invited to join Arts Section members for a dutch-treat lunch before the ARTS Executive Committee and Membership meeting on Sunday, June 28 at ALA in San Francisco. New members, prospective members, and any other interested folks are welcome.

When you get to San Francisco, check the first issue of *Cognotes* for specifics. See you then.

CONFERENCE SCHEDULE

- ARTS All Committees Meeting**
Saturday, June 27, 1992
9:30 a.m.-12:30 p.m.
- Section Program--*Redefining the Arts***
Saturday, June 27, 1992
2:00 p.m.-4:00 p.m.
- AAT Co-Sponsored Program**
Sunday, June 28, 1992
8:30 a.m.-11:00 a.m.
- Executive Committee/Membership Mtg.**
Sunday, June 28, 1992
2:00 p.m.-5:00 p.m.
- Technology in the Arts Discussion Forum**
Monday, June 29, 1992
9:30 a.m.-12:30 p.m.
- Dance Librarians Discussion Group**
Monday, June 29, 1992
2:00 p.m.-5:30 p.m.

AMERICAN LIBRARY ASSOCIATION
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