

# ARTS

## NEWSLETTER

Association of College and Research Libraries Arts Section v. 8 nos. 1 & 2 Fall 1992/Spring 1993

### BALCONIES AND VERANDAS: DOCUMENTATION AND PRESERVATION OF NEW ORLEANS ARCHITECTURE

Saturday, June 26, 1993 2:00-4:00 P.M.

by Lynn B. Williams  
Humanities Reference Librarian  
Auburn University

For those members interested in the historic and architectural milieu of New Orleans, the 1993 Annual Conference site, or for those who like working with architecture collections, the 1993 Arts Section program promises to be exciting. Co-sponsored by the Rare Books and Manuscripts Section, the program focuses on local architectural resources in New Orleans and will explore the diversity of materials available for architectural research. Sally K. Reeves, archivist of the New Orleans Notarial Archives, will explain this organization's collection of water color drawings depicting New Orleans houses built from the 1790s to the 1910s and blueprints representing those built later. Patty Gaye, executive director of the Preservation Resource Center, will comment on the efforts of the organization she represents and others to preserve New Orleans architectural heritage. Sam Wilson, architect with the New Orleans firm Coke and Wilson, is to present a slide tour of New Orleans architecture and its distinctive features, while Jesse Poesch, author of *The Art of the Old South*, will explain how these various resources are used in scholarly research. Brochures of self-guided walking and driving tours will be available at the program site. If you wish to prepare for these presentations by study in advance, the following works on New Orleans architecture may be of help:

- American Institute of Architects, New Orleans Chapter. *A Guide to the Architecture of New Orleans, 1699-1959*. New Orleans: Louisiana Landmarks Society, 1960.
- Friends of the Cabildo. *New Orleans Architecture*. 6 vols. Gretna, La.: Pelican, 1971-.
- Goldstein, Moise H. *The Architecture of Old New Orleans*. New Orleans: The University, 1902.
- Guste, Roy. *Secret Gardens of the Vieux Carre: The Historic French Quarter of New Orleans*. Boston: Little Brown, 1993.
- Starr, S. Frederick. *Southern Comfort: The Garden District of New Orleans, 1800-1900*. Cambridge, Mass.: MIT Press, 1989.
- Vogt, Lloyd. *New Orleans Houses: A House Watcher's Guide*. Gretna, La.: Pelican, 1985.

### A NOTE FROM THE CHAIR

*Micheline Nilsen/Chair ACRL ARTS Section*

It was great to see so many of you in Denver in spite of shrinking budgets and meeting location. New Orleans promises to offer exciting programs and I look forward to seeing as many of you as possible at the ALA Annual Conference.

The Arts Section meetings are scheduled as follows:

**ARTS All Committees Meeting:** Saturday, June 26, 9:30 a.m. - 12:30 p.m.

**ARTS Conference Program: Balconies and Verandas: Documentation and Preservation of New Orleans Architecture:** Saturday, June 26, 2:00 p.m.- 4:00 p.m.

**ARTS Executive Committee and Membership Meeting:** Sunday, June 27, 2:00 p.m. - 5:30 p.m.

**ARTS Technology in the Arts Program: High Tech Approaches to Architecture and City Planning Information:** Monday, June 28, 9:30 a.m. - 12:30 p.m.

**ARTS Dance Librarians Discussion Group:** Monday, June 28, 2:00 p.m. - 5:30 p.m.

Visitors are welcome to our business meetings and of course invited to our program.

It does seem that our concerns about newsletter cuts were heard and funding for two eight-page newsletters has been restored for the 1993-94 budget year. I hope you all plan to bring your walking shoes to enjoy New Orleans architecture and I look forward to seeing all of you in June.

## STATEMENTS FROM CANDIDATES FOR ARTS SECTION VICE PRESIDENT/PRESIDENT ELECT

*Elizabeth A. Ginno*  
*Reference, University Library*  
*California State University, Hayward*

The ACRL Arts Section was my first foray into the wide world of ALA/ACRL professional activities. Impressed as I was about the way I was welcomed into the Arts Section, I have tried to promote its activities and recruit new members throughout my four years of involvement. It has been rewarding to work on the Education and Recruitment and the 1992 Program Planning committees.

With our ever decreasing budgets and being allowed only to publish one newsletter per year, the Arts Section will have to investigate alternative avenues to disseminate its valuable information. As

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a major networking group which connects librarians interested in the arts, we need to initiate new methods of supporting our activities.

My goals for the Arts Section are to encourage cooperation with other arts related groups, to disseminate information via traditional as well as electronic means, and to develop means of alternative funding for Section activities.

*Lynn B. Williams*  
*Humanities Reference Librarian*  
*Auburn University*

I have been a member of the Arts Section since 1989, when I joined what seemed to be an appropriate section for my new responsibilities as the subject specialist for art in the Auburn University Libraries. Needing professional association committee service as "points" toward promotion and tenure, I responded to an ad in the section newsletter which indicated whom to contact if interested in serving on a committee. Along with a copy of the appointment memo to the appropriate ACRL officer, I received a short, hand-written note from JoAn Kunselman, then chair-elect, thanking me for getting involved in the Arts Section. As I look back now, I think the warmth and enthusiasm discernable in her words typified the tone of the discussions I have encountered as an active member of the Arts Section, serving on committees and assisting in any way I could to further the projects of this section. I have met a group of friendly, lively librarians strongly committed to the mission of the section and working together effectively to put together interesting, informative programs, discussion groups, and publications relating to various areas of arts librarianship. If I am elected chair, I can only promise to try to continue the excellent leadership which I have witnessed within the section. I would certainly hope to be as welcoming, encouraging, and appreciative to new members who want to become involved in the activities of the section as others have been to me.

## ACRL ARTS SECTION COMMITTEE APPOINTMENTS 1992-93

### 1993 New Orleans Conference Planning Committee

Rhea Bradley, Co-chair (1993)  
Judy Harvey Sahak, Co-chair (1993)

Bonnie Biggs (1993)  
Betty K. Bryce (1993)  
Sandra Mooney (1993)  
Sheryll R. Moore (1993)  
Lynn Barstis Williams (1993)  
Micheline Nilsen, ex officio (1993)

#### **Dance Discussion Group**

Mary S. Bopp, Chair (1993)

#### **Government and Private Sector Activities**

Chair vacant  
Joan F. Cheverie (1994)  
Paula Epstein (1994)  
Stephen Allan Patrick (1993)  
Christine A. Whittington (1994)  
Janice Woo (1994)

#### **Membership - New committee (replaces Education and Recruitment)**

Bonnie Biggs, Chair (1994)  
Paula Epstein (1994)  
Ann L. Jones (1994)  
Gina Overcash (1994)  
Donald G. Sweet (1994)  
Lorelei A. Tanji (1994)  
Elizabeth L. Townsend (1994)

#### **Nominating 1992-93**

Stephen Allan Patrick, Chair (1993)  
Mary S. Bopp (1993)  
JoAn D. Kunselman (1993)

#### **Planning**

Stephen C. Bloom, Chair (1994)  
Allen Cohen (1994)  
Paula Murphy (1994)  
Judy Harvey Sahak (1994)  
Timothy Shipe (1994)  
Charles R. Smith (1994)

#### **Publication**

Betty K. Bryce, Chair and Newsletter Editor (1994)  
Suzanne Freeman (1994)  
Elizabeth A. Ginno (1994)  
Roland C. Hansen (1994)  
Trudi E. Jacobson (1994)

Alice N. Loranth (1994)  
David P. Malone (1994)  
Carolyn A. Sheehy (1994)  
Jane E. Sloan (1994)  
Peggy Warren-Wenk (1994)  
Lynn Barstis Williams (1994)

#### **Publications - Consultants List Subcommittee**

Carolyn A. Sheehy, Chair (1993)  
Alice N. Loranth (1993)  
Peggy Warren-Wenk (1993)

#### **Technology in the Arts**

Howard Besser, Co-chair (1993)  
Henry J. DuBois, Co-chair (1994)  
Fredrick B. Gardner (1994)  
Deborah C. Greene (1994)  
Kimberly A. Hale (1994)  
Brigitte J. Kueppers (1994)  
Karly F. Miller (1994)  
Vickie E. Mick (1994)  
Madeleine Nichols (1994)  
Loanne Snavely (1994)

### **GOVERNMENT PUBLICATIONS OF INTEREST TO ARTS SECTION MEMBERS**

*edited by Stephen Allan Patrick  
Spring, 1993*

#### **NATIONAL ARCHIVES AND RECORDS ADMINISTRATION**

*Copyright Amendments Act of 1992. 102d Congress. Public Law 102-307. 9p. AE 2.110: 102-307*  
Signed into law on June 26, 1992, this public law amends title 17, United States Code, the copyright renewal provisions, and includes the "National Film Preservation Act of 1992" which amends title 2, USC. The third part of the law repeals the copyright report to Congress under Section 108(i) of title 17, USC.

*Palo Alto Battlefield National Historic Site Act of 1991. 102d Congress. Public Law 102-304. 3p. AE 2.110: 102-304*

Signed into law on June 23, 1992, this public law establishes the Palo Alto Battlefield National Historic Site in the state of Texas. Palo Alto is the only unit of the National Park System directed to

the preservation and interpretation of resources related to the Mexican-American War.

**DEPARTMENT OF DEFENSE.  
DEPARTMENT OF THE ARMY.  
CENTER OF MILITARY HISTORY.**

*Commanding Generals and Chiefs of Staff 1775-1991: Portraits & Biographical Sketches of the United States Army's Senior Officer.* by William Gardner Bell. DOD:DOA, 1983, rev 1992. xii, 188p. illus., b&w. color. bibliog. index. LC 83-11829. ISBN 0-16-035912-0. D 114.2: G 28/775-991

This volume offers a unique glimpse at the men who have led the United States Army in peace and war. The format of the volume combines biographical sketches with the officially designed portraits of the commanding generals and chiefs of staff, accompanied by brief accounts of the artists. These portraits, a part of the art of official portraiture that has continued for more than three centuries, add an interesting and revealing dimension to the biographer's words.

*Secretaries of War and Secretaries of the Army: Portraits and Biographical Sketches,* by William Gardner Bell. DOD:DOA, Center of Military History, 1992. xi, 177p. illus., b&w, color photogs. bibliog. ISBN 0-16-036191-5. D 114.2: Se 2/992 (s/n)

First published in 1981, this revised and updated volume gives background information on the offices of Secretary of War and Secretary of the Army and includes historical data relating to the department's headquarters. The second portion of the book includes a chronological listing of the Secretaries, brief biographical sketches of both the secretary and the artist, and a color photograph of each portrait.

**DEPARTMENT OF THE INTERIOR. BUREAU  
OF LAND MANAGEMENT and NATIONAL  
PARK SERVICE.**

*Damaged and Threatened National Historic Landmarks, 1991 Report,* compiled by Susan Eacherich, Tom Jester et al. DOI:NPS, 1991. 108p. illus., b&w. I 29.117/4: 991

This "Section 8 Report" includes Part 1 of the report to Congress focusing on National Historic Landmarks and describes those Landmarks which are threatened or damaged to such an extent that the qualities for which the resources were initially

designated are in danger of being irreversibly damaged or destroyed. A special section highlights World War II National Historic Landmarks involved with the Aleutian Campaign.

*Georgia O'Keeffe, Study of Alternatives, Environmental Assessment.* DOI:NPS, May 1992. x, 48p. illus., b&w, color. bibliog. I 29.2: G 29/5 This study, prepared by the National Park Service at the request of Congress, considers three alternatives based on a growing consensus that interpreting O'Keeffe's unusually strong connections with the landscapes she painted might by the most appropriate way of interpreting and commemorating her significant contributions to American art. Alternative 1 would make it possible for the public to visit or view some of the painting sites where O'Keeffe worked. Alternative 2 would honor O'Keeffe and her artistic spirit by providing a contemplative place in a landscape closely associated with her. Alternative 3 would interpret O'Keeffe's relationship with the northern New Mexico landscape within the context of her complete life and work.

*The Intriguing Past: Fundamentals of Archaeology, a Teacher's Guide for fourth through seventh grades* by Shelly Smith, Jeanne Moe, Kelly Letts, and Danielle Paterson. DOI:BLM, 1992. 39p. illus., b&w line drawings. bibliog. I 53.7/2: Ar 2

Developed by the Utah Interagency Task Force on Cultural Resources, eight fundamental concepts of archaeology are addressed in this teacher's guide with activities entitled: why is the past important?; culture everywhere; observation and inference; context; chronology; classification and attributes; scientific inquiry; and it's in the garbage. Each concept is outlined with the activity's objective, materials, vocabulary, background, setting the stage, procedure, closure, extension, and references.

*Managing Archeological resources from the Museum Perspective* by Lynne P. Sullivan. DOI:NPS, April 1992. Technical Brief No. 13. Series ISSN 1057-1574. 12p. bibliog. I 29.59/6: 13

The primary purpose of the Technical Brief is to examine the reasons for curated archeological collections to grow by design rather than haphazardly, and to stimulate critical thinking about the nature of the database represented in curated collections, especially in relation to the range of future research that may be possible with these materials. A second purpose is to encourage a

dialogue between archaeologists and museum professionals about the management of archeological collections.

*The National Parks: Shaping the System* by Barry MacKintosh. DOI:NPS, 1991 revised edition. 127p. illus., b&w. index. LC 84-600068. I 29.2: P 23/3  
This book tells the story of the evolution of the U.S. National Park System. Part I discusses the origins of the System and describes the complexity of the System's designations. Part II chronicles the step-by-step growth of the System from its beginnings to its 357 areas at the beginning of 1991. Part III contains maps showing the extent of the System .

*Natural Gemstones*. DOI:USGS, [1992]. 16p. illus., b&w photogs. bibliog I 19.2: G 25/2

This basic pamphlet gives definitions relating to gemstones and cites information relating to the occurrence of gemstones within the geologic environment. Includes a chart of 16 mineral gemstone groups and 4 organic gemstone groups listing their hardness (on the Moh scale) and specific gravity. Gives background information on the mining of gemstones in the United States and lists ways to contact a local rock, mineral or gem club. Includes a bibliographic listing of books, journals and videocassettes available on the subject of gemstones.

*The Presidio Concepts Workbook*. DOI:NPS, November 1991. 30p. illus., b&w. oversize. I 29.2: P 92/10

This work-in-progress report describes the plans being made for the inclusion of the Presidio Military Base with the Golden Gate National Recreation Area in 1995 and discusses the conversion process. Included is a description of various cultural, natural and recreational resources, existing facilities and conditions. Proposed concepts relating to 1) preservation and exploration, 2) environmental living and learning, 3) cultural crossroads and 4) recreation and renewal. A concepts summary outlines these components in the areas of major programs, visitor experience, Presidio community, resource conservation, access & circulation, and administration.

*Workshop Findings and Recommendations: Painting and Sculpture Theme Study Workshop, June 10 - 14, 1991*. DOI:NPS, 1992. 111, 29p. illus., b&w/color photogs. I 29.2: W 89/2/992

This must-see report is the outcome of the Painting

and Sculpture Theme Study Workshop which included a group of 26 professionals (part within/part outside the National Park Service). Part One includes major findings relating to the National Park Service's role in interpreting the visual arts and recommendations for immediate action. Part Two focuses on theme definition, subthemes, determinations of site significance, and follow-up study. Also includes a list of workshop participants.

*The Wupatki Archeological Inventory Survey Project: Final Report*, compiled by Bruce A. Anderson. DOI:NPS, Southwest Cultural Resources Center, 1990. xxiii, 522p. illus., b&w photogs., line drawings. bibliog. I 29.116: 35 Professional Paper Number 35. This extensive report documents nearly all of the Wupatki National Monument's 35,254 acres and explores the rich cultural diversity of the region. Included is a discussion of the background and purpose of the project, the review of site types and cultural perspectives, environmental factors, agricultural development, an analysis of prehistoric settlement patterns, ethnoarcheology in relation to the Navajo, material cultural items and artifacts, ceramics, and rock art. The report concludes with interpretative changes and the future outlook for the Monument.

## DANCE LIBRARIANS DISCUSSION GROUP MEETS IN DENVER

by *Mary Bopp, chair, Dance Librarians Discussion Group*

Ten people attended the Dance Librarians Discussion Group at Midwinter in Denver, including Paula Matthews, the newly designated liaison from the Music Library Association.

Mary Bopp, chair, announced updates of several resources, including the Dance Abstracts and Index, the Index to Dance Periodicals, and a new catalog from Original Music, Inc., titled Multicultural Dance Listings. She also reported on the status of the DLDG Listserve, which was established in June, 1992. In its first six months it has 35 subscribers and 58 messages have been posted.

The DLDG is planning a plenary session on Dance Librarianship which will take place at the 1994 Music Library Association Conference in Kansas City, Missouri. It will probably be a panel discussion of issues and trends in the field, touching

on areas such as preservation of dance materials, access to records, and subject headings. The session will be repeated at the 1994 ALA Annual Conference in Miami as a program of the Arts Section/DLDG.

Catherine Johnson, coordinator of the Dance Heritage Coalition, reported on the plans and activities of the group. The DHC now has a listserv, DANCE-HC, which will serve as a clearinghouse for information on dance documentary and preservation projects. The Coalition has also extended a call of participants in a Cataloging Council which will address cataloging guidelines and subject headings for dance. The DHC is coordinating closely with the DLDG in planning and developing projects.

Work has been completed on the mission, and goals and objectives statements for the DLDG. The strategic plan was discussed at length, and refinements have been made. Catherine Johnson volunteered to draft the final version, which, along with the mission and goals statements, will be presented to the Arts Section Executive Committee for approval in June.

After the business meeting concluded, DLDG members were treated to a reception and tour of the Carson-Brierly Dance Library located at the University of Denver's Northeast campus.

**"REDEFINING THE ARTS:  
IMPLICATIONS FOR LIBRARIES"  
ALA ANNUAL CONFERENCE  
SAN FRANCISCO  
Saturday, June 27th, 1992**

Liz Ginno, chair of the ACRL ARTS Section 1992 Program Planning Committee, welcomed the audience and gave a brief introduction. The program was planned to make people more aware of new 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.).

Dr. Komla Amoaku, a master drummer from Ghana and professor of ethnomusicology at California State University, San Marcos, opened the program with a stirring performance on drums. He then spoke on "The Survival of African Music and

Its Impact on Western Music." Komla began by saying that aspects of his lifestyle/culture which have been retained and preserved for 400 years can be seen everyday in the media. The arts are an integral part of most if not all cultures. Because they are a mirror to our social, political, and religious expressions, it is absolutely necessary that those of us in academia be aware that art in all its forms has a major impact on all of our everyday lives. African music is not just music that is used for entertainment; it is functional and is part of the community psyche. Art forms in traditional societies are not intellectually created; they are intuitively created and they therefore become psychologically conceived, expressed, and functional.

Gerri Parker, an instructor of Native American Studies at DeAnza College, spoke next about approaches which need to be taken when talking about American Indian lifestyles, culture, and the traditional and contemporary arts. Library access to American Indian art is complicated, as most are cataloged under "Indians of North America" and do not allow for complexities. This is not the case with art or artists of other cultures. For example, you do not find materials on Leonardo da Vinci under "Peoples of Italy." Traditional Indian arts, or as they are sometimes referred to today, "arts and crafts," moved from being everyday functional items to works of art. There is a difference when we are on the outside looking at art as opposed to seeing the piece from the creator/artist's point of view. The beading on moccasins, for instance, is designed from the point of view of the wearer who looks down on the design. Southwestern Pueblos design the inside of the Kachina masks for the wearers to see. We need to remember that there is a person behind each art piece who had a life, culture, and family. We have to be aware of the background of each artist to fully understand the culture. The Denver Art Museum is the only museum visited which has names attached to art pieces such as baskets and totem poles.

Holly Barnet-Sanchez, curator of the Mexican Museum (San Francisco), opened with a few definitions of the term "Chicano." From the Chicano community, one definition is that a Chicano "is a Mexican-American with a non-Anglo image of himself," or as a Chicano studies professor has said, "a Chicano is a Mexican-American who has had it up to here." Being Chicano is an overt political act. They are the most recent and unified expression of the Mexican-American community in

the United States. Inspired by the black civil rights movement and Caesar Chavez and the union movement in California, an art movement developed in response to and in support of the Chicano civil rights movement, *II Moviementa*. In the process of resisting assimilation and reclaiming their cultural heritage, and constructing a bicultural, binational, bilingual identity in the literary, visual, and performing arts, Chicanos and Chicanas have looked to their ancestral homeland of the United States Southwest, which was once part of Mexico, and to Mexico. This is in addition to the culture of the United States because Chicanos are of the U.S. At the same time, they also look to their fellow Latino artists from Puerto Rico, Central and South America who are living in the U.S. In the 1990s, there is a greater sense of shared cultural identity with artists of the Caribbean. The results of this interchange are being seen in exhibitions from New York to San Francisco. Libraries in the U.S. must be cognizant of the materials coming out of these shows. Although Chicano art is usually termed "emerging," artists have been working for a long time. Accessing the wealth of materials available on Chicano art can be achieved by utilizing the Chicano art museums, study centers, organizations, and institutes around the country.

Nancy Goldman, librarian at the Pacific Film Archive, spoke next about issues on developing collections of alternative and especially ethnically diverse media. Alternative media include film and video works produced by individuals and small production companies which explore outside mainstream ideologies. The importance of including resources such as these in libraries is great. These works more often than not present viewpoints which are not usually recognized by mainstream media. Making such works accessible in our schools and communities can give a voice to these points-of-view and also introduce new ideas and broaden perspectives of our constituencies. Seeking out and making regionally produced media can enrich a collection giving it a local emphasis and demonstrating a commitment to local artists. It can be difficult to find out about alternative media as it is not only independently produced, but is also exhibited or shown in small alternative galleries or theaters.

Darlene Tong, librarian at San Francisco State University, began by describing three different ways

in which artists are utilizing electronic sources to create art. One: Artists in four different countries, collaborate on a drawing which begins in Toronto, is then faxed to Morocco where it is embellished, goes next to Japan, and then arrives within minutes in San Francisco. Two: Logging on to an artist-based bulletin board where participants around the globe are invited to partake in discussions about art and to contribute to the content of online art works. Three: While sitting at an art cafe, with a cappuccino in hand, artists in Santa Monica, California, interact with artists in Europe. Use of newer technologies by artists has created a burgeoning body of new forms of art that present challenges to those of us who are responsible for providing access to information about art and its documentation. Electronic forms of art include but are not limited to: satellite transmissions, telefacsimile projects, online bulletin boards, and virtual reality.

Bibliographies provided for the program by Gerri, Nancy, and Darlene are available from Liz Ginno, University Library, CSU Hayward, Hayward, CA 94542, 510/727-2969, Iginno@seq.csuhayward.edu.

## CALL FOR NEW EDITOR

The *ARTS Newsletter* needs an assistant editor! The assistant editor will serve in that capacity for one year, beginning with the Fall 1993 issue and then serve as editor for the following two years. This person will choose an assistant editor who will assist him or her during the last year of the three-year term.

Requirements include good writing and editing skills, the ability to meet deadlines, a willingness to keep in contact with potential news sources, and access to a word processing system and to either a letter quality or laser printer. The *Newsletter* is issued twice a year, and each issue contains eight pages.

If you are interested in this position, send writing samples and a description of pertinent experience before June 1, 1993, to:

Betty Bryce  
ARTS Newsletter Editor  
Reference Department  
University of Alabama Libraries  
Box 870266  
Tuscaloosa, Alabama 35487-0266

## DUTCH TREAT LUNCH

*by Bonnie Biggs*

*Chair, Membership Committee*

You are invited to join Arts Section members for a Dutch treat lunch after the ARTS All Committees meeting on Saturday, June 26 at ALA in New Orleans. New members, prospective members, and any other interested folks are welcome. When you get to New Orleans, check the conference program for the location of the ARTS All Committees meeting. We'll meet right after that meeting-approximately 12:30. See you then.

## CONFERENCE SCHEDULE

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