



Newsletter

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Fall 2001

From the Chair:

As all of us are immersed in the maelstrom that seems to come with each Fall semester, I hope you will take a moment to read about "What's New" in the ARTS Section. With the departures of Althea Jenkins and Melissa Cast, change is in the air not only at ACRL, but in the ARTS Section as well. We have a long-standing tradition of welcoming new members, new ideas, and active participation, and I am pleased to be in the "Chair" during this invigorating time.

Many new members are involved in Section committees this year, and reports of their discussions, projects, and other accomplishments are included in this newsletter. Our San Francisco meetings were well-attended, and the program jointly-sponsored with LES was a blockbuster. The newly-established Standards Committee, chaired by Paula Murphy, promises to tackle challenging questions. Past ARTS Chair Lorelei Tanji is poised to update and revise the Arts Orientation Manual. As for me, I will tackle a much-needed update and/or revision of the Bylaws, and hope to have a first draft ready to distribute for input from members at the Midwinter meeting in January.

Following on the heels of a wonderfully successful program ("Collaboration and Community in the Beat Generation") in San Francisco, next year's program in Atlanta promises more of the same creativity and intrigue. Program Chair Stephen Patrick and his committee are organizing a lively panel discussion on all aspects of Artist's Books, from creating to collecting to publishing, and will include a field trip to a leading publisher, Nexus Press.

Not to Be Missed!

At this writing, we eagerly await the imminent publication of *A Core Collection in Dance* by ACRL, the first major work to be produced by the Arts Section. Editor Mary Edsall, the ARTS Publications Committee, and many others have worked tirelessly on this project. This book will be a "must" for every arts librarian, so be sure to snap up a copy, and look forward to future updates on the ARTS web pages.

Please contact me if you have questions, suggestions, or comments about ARTS Section activities; I look forward to hearing from you.

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COMMITTEE REPORTS

Conference and Program Planning, 2001

Reporters: *Dena Thomas (co-authored with Martha Lawler (LES))*
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LES/ARTS beat as one in San Francisco

Literature and art came together in perfect harmony during the program entitled "The Beat Generation: Collaboration and Community," which

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was presented jointly by the Literatures in English Section (LES) and ARTS sections. Original Beat writers Lawrence Ferlinghetti, Diane DiPrima, and Michael McClure were present and McClure began the program with a reading of his poem "For the Death of 100 Whales." He read several other selections and spoke briefly about his work.

Ann Charters, professor of English at the University of Connecticut and the author/editor of several books about the Beat movement, described the Beats' sense of community and the way they "seemed to embody what they actually wrote." She read selections from letters written by Ferlinghetti during the 1960s encouraging the Beat writers to keep working and indicating that the Beats were becoming more popular.

Bill Morgan—painter, bibliographer, and editor of Allen Ginsberg's work—argued that collaborations were not the best work of the Beats. His talk focused on examples of writers "collaborating with themselves," that is, using themes from their writing and exploring them in other media. "Pieces" by Burroughs, Ferlinghetti, Kerouac, McClure, Corso, and Ginsberg illustrated his thesis. Morgan summarized his talk with a quote from Jackson Pollock, "Every good artist paints what he is."

Paul Karlstrom, director of the West Coast Research Center, Archives of American Art, reminded the audience of the tremendous resources available in its collections, which represent the best of California art and culture, particularly visual art. Karlstrom interviewed many artists of the Beat scene, and the interviews are available in the collections. He commented on the incredible range and variety of the artists' work: "The work was about creating context." Another milestone of the era was the variety of different materials and media that emerged from the Beat ethos.

Janice Ross, professor in the Drama Department and the School of Education at Stanford University, spoke of dancer Anna Halprin and her connections with the Beats. Although she did collaborative works with a few of the authors, her strongest bond with the Beat community was aesthetic. Spontaneity, exploration, and the primacy of the group dynamic were similarly valued by Halprin and by the Beat artists and writers. Ross shared a rare video, "Hangar"—a breathtaking, large-scale improvisation by Halprin and her dancers at a San Francisco airport construction site.

The program concluded with some comments from McClure and a question-and-answer session. Ac-

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ARTS Section Executive Board 2000/2001

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Visit the ARTS Section website:

<http://www.uflib.ufl.edu/arts/>

The **ARTS Newsletter** invites comments and contributions from all of its readers. Please send your ideas for articles, items of interest, or other news to the editor. Electronic format is preferred for correspondence and submissions.

To keep up with the latest ARTS Section news, activities, and meeting times, sign up for the ARTS listserv:

<http://web.uflib.ufl.edu/arts/artslib.html>

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ording to McClure, the Beats did what they did "not because we were hostile or angry, but because we were artists," and that they considered themselves to be "desperados" against the dry character of society. When asked why the Beats' popularity extended beyond the 1950s, McClure said it was because of their complete dedication and because so many of their interests are still important (e.g., protection of the environment).

Charters commented that the Beats have remained popular because "outsiders" tend to be celebrated and because their idealism set them apart.

Dance Librarians Committee

Chair: Paula Murphy

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During the 2001 ALA annual conference, the ACRL Arts Dance Librarians Committee meeting was held on Saturday, June 16, 2001.

The *A Core Collection in Dance* Publication

The meeting of the Dance Librarians Committee began with a report by Beth Kerr on the progress on the *A Core Collection In Dance* publication. Mary Edsall has submitted the publication to ARCL Publishing. The index for the publication is now underway. It will include title, subject and author. Beth is working on this and hopes to have it completed soon so that the publication will be available at Midwinter. In its final form the publication will cost \$24.95. ACRL will publish about 500 copies and the title will appear in its publications catalog.

Proposal for \$1500 Special Funding for Section Activities

ACRL has asked Sections to submit a request for \$1500 for special funding to support Section initiatives. The Dance Librarians Committee dis-

cussed a draft proposal aimed at using this funding. This plan described the committee's original suggestion for creating a visual and performing arts training program for librarians and their communities. The proposal suggested developing a workshop which addressed issues of cooperation between the arts community and libraries in documenting and preserving the arts and bridging the digital divide in the arts community at the grass roots level. This workshop would result in a video training tape that librarians could use to train themselves and their community. This effort would improve access to important research materials and encourage collaboration between arts librarians and their community as well as between ACRL and other arts research organizations and arts library affiliates. In addition through its cooperation with other ethnic library affiliates as well as its work in identifying populations that by their geographical location or economic status are physically among the "have not" populations in respect to technology, ACRL would promote its goal to work with diverse populations. Ultimately these activities would demonstrate how academic librarians could become leaders in teaching about arts related issues as they impact libraries. The Committee decided that Paula should submit this proposal to the Arts Executive Committee.

Arts/Dance Survey

Paula presented the Committee with a survey about library activities in the area of the visual and performing arts that she suggested should be administered to selected ALA affiliate members such as ARLIS, MLA, TLA, Black Caucus of ALA, Asian/Pacific American Librarians Association, American Indians Library Association, Chinese-American Librarians Association and REFORMA. The survey which would be administered electronically would try to give the Dance Librarians Committee a sense of what kinds of activities libraries at the grass roots level were engaged in and what programs and services were already in place. Many suggestions for improving the survey and its administration were submitted. It was decided to work with

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ACRL and the ALA Office of Library Outreach Services in administering the survey.

NIPAD Letter/NIPAD News

Paula completed the letter to the National Initiative to Preserve America's Dance congratulating them on their work in the field of dance preservation. NIPAD is currently at the end of its funding and has produced many model projects for the field in this area. This organization is currently sharing its findings in presentations to the dance community nationwide.

Logo for the Dance Committee

It was decided to use the ACRL Arts logo in future publications.

Video Label

The video label is still an unfinished project until the Arts Standards Committee is able to look at the Dance Heritage Coalition's Cataloging Guidelines. Much of the information that is used on the label is taken from these guidelines.

Paula did report that the Arts Planning Committee had requested a list of unique characteristics about arts librarianship that should be addressed in order to support the need for a Standards Committee. She had submitted a list which would be looked at by the Arts Executive Committee.

Regional Dance Organizing Progress

It was decided to work on collecting information in this area more fully.

Dance Committee Mission Statement and Dance Committee Goals and Five Year Plan

Due to lack of time, the Mission and Goals and Dance Committee Five Year Plan was tabled until the next meeting.

Dance Heritage Coalition Report

Madeleine Nichol reported that the Dance Heritage Coalition continues to grow. It has added the Smithsonian's Anacostia Museum and Center for African American History and Culture and the Dance Notation Bureau as members. It has just completed publishing a booklet called America's Irreplaceable Dance Treasures: the First 100.

DLDG Meeting

It was announced that the Dance Librarians Discussion Group meeting would be a discussion about two NIPAD funded video documentation projects. Ann Etheridge from the Bay Area Video Coalition (BAVC) would talk about their collaboration with San Francisco Performing Arts Library and Museum, the World Arts West and the Theater Artaud in a project called Learning Applications to Document Dance. Madeleine Nichol's would talk about the New York Public Library's The Collaborative Editing Project to Document Dance.

Other Business

It was announced that the Theater Library Association would meet at San Francisco Performing Arts Library and Museum during the conference. Their program would be about preservation and documentation of performing arts in the Bay Area.

2002 ALA Midwinter Conference Meeting

January 18-23, 2002. New Orleans, LA
Ernest N. Morial Convention Center

2002 ALA Annual Conference Meeting

June 13-19, 2002. Atlanta, GA

DISCUSSION GROUP REPORTS

Dance Librarians Discussion Group Meeting

Chair: Beth Kerr
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The Dance Librarians Discussion Group hosted a lively discussion in San Francisco. We asked Madeleine Nichols and Anne Etheridge to come discuss the two grant projects they had recently participated in to document dance on videotape. The National Initiative to Preserve America's Dance (NIPAD) had funded the both projects. The aim of each was to increase the quality of documenting dance.

In San Francisco, under the auspices of the San Francisco Performing Arts Library and Museum (SF PALM), the project called Learning Applications to Document Dance (LADD), paired experienced videographers with choreographers to document the staging dance works for the public. And from the East, Madeleine Nichols at the New York Public Library's Dance Collection of the Performing Arts Library discussed their project, titled the Collaborative Editing Project, which paired choreographers with videographers for the express purpose of editing a video documentation of performance for preservation and presentation. Many differences of goals and the samenesses of experience were brought to light.

The LADD project concentrated on the actual documentation of the performance while CEP was focused on post production editing for preservation of the artist's intention. This meeting was enhanced by the invitation of area dance professionals and aficionados via email to local dance groups. And while a few of those contacted expressed reluctance to cross the Marriott employee's picket line, the response to the almost last-minute announcement, proved to be wonderfully enthusiastic. This discussion topic (thanks for which goes to Paula Murphy) proved to be a wonderful

model of what should be happening in discussion groups. The model of the open discussion group format was never better served than by this example.

Film & Broadcast Discussion Group

Jane Sloan
E-Mail: jsloan@rci.rutgers.edu

As incoming chair of the Film and Broadcast Discussion Group (FABS), I would like to ask for input on our discussion topics. For midwinter, we're thinking about looking at video and film material for Class-Race-Gender in the college curriculum. All ideas are welcome --regarding this or any other topic you'd like to propose. Please email me at jsloan@rci.rutgers.edu.

Announcements

The **League for Innovation's Annual Conference on Information Technology (CIT)** is the premier showcase of the use of information technology in community and technical colleges:

November 14-17, 2001
Minneapolis Convention Center, MN

The online registration form for the 2001 Conference on Information Technology, which includes an exciting selection of informative Learning Center Courses, is now available at the link below! Early registration helps ensure that you reserve a place in the Learning Center Course(s) of your choice.

<http://www.league.org/cit2001/index.htm>

If you would like additional information, please contact Ed Leach at leach@league.org.

The New York Public Library for the Performing Arts Reopen at Lincoln Center after Major Renovation

The Library reopens at Lincoln Center after a major renovation. Regular public service with expanded hours will begin on Monday, October 29, 2001. To commemorate the event, a free public open house was held Saturday, October 13, 2001. The \$37 million project, designed by Polshek Partnership Architects, reflects the vast changes in the needs of users, and in methods of documenting the arts, that have developed since the Library was established in 1965.

New York Public Library President Pa said, "We've made the collections more available, created inviting reading rooms and galleries, and added the latest technology to improve the environment for the public, the staff, and the collections."

When the building reopens to the public, it will also have a new name -- the Dorothy and Lewis B. Cullman Center -- in honor of the couple whose generous contribution to the Library made the new state-of-the-art facility possible. "The Cullmans' support will enable the Library to enhance greatly its ability to document the performing arts and provide broad public access to the materials in its collections," said Samuel C.

Butler, Chairman of the Library's Board of Trustees. Major support for the renovation was also provided by the family of Donald and Mary Oenslager. The City of New York, under the leadership of Mayor Rudolph W. Giuliani and City Council Speaker Peter F. Vallone, has contributed more than \$20 million to the renovation of the Library for the Performing Arts. The Library will formally express its gratitude to all the contributors to this project at an opening ribbon-cutting ceremony on October 11.

"The list of improvements to the Library is impressive," said William D. Walker, Senior Vice President and Andrew W. Mellon Director of The Research Libraries. "They include a grand, light-filled reading room, spectacular loft-like exhibition galleries, new audiovisual stations, a vastly more efficient centralized retrieval system, expanded storage, an enhanced preservation lab, a four-fold increase in public-access computers, and a massive number of networked databases." He added that "an automated system will control temperatures where delicate until 8 p.m. so that audience members may attend Library exhibitions before performances at Lincoln Center.

Expanded Library Hours

Monday: 10 a.m. to 8 p.m.; Tuesday through Thursday: noon to 8 p.m.; Friday and Saturday: 10 a.m. to 6 p.m.; Closed Sunday. The Donald and Mary Oenslager Gallery is open until 8 p.m., Monday through Saturday. Closed Sunday.

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