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From the ^ Chair

Ed Teague, U. of Oregon ehteague@darkwing.uoregon.edu

ARTS colleagues,

I'm pleased to report that our proposed program for the ALA Annual Conference, Orlando 2004, has been approved. "Drawing on Fantasy: Services and Collections for Animation" is the theme. The session, which will focus on the needs and resources for animators, is a fitting topic for our location.

Congratulations to Tom Caswell and his collaborators for creative planning!

Sunny San Diego will be where we ARTS people gather again. We have a lot of catching up to do! All kinds of things (SARS, 9/11, funding problems) have conspired to make our group less active recently than in the past. However, it's also natural for any organization to reach a time to be introspective, to think again about its purpose and direction. We ARTS people are at that time now. Maybe this is the best of times for us—when we can really use that creativity that makes us special.

So, we really need you. See you in San Diego!

Mary Edsall Honored for *A Core Collection in Dance*

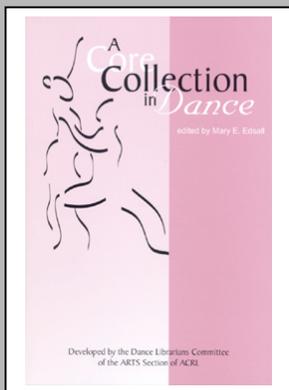
Mary Elizabeth Edsall, Temple University

medsall@temple.edu



The ACRL publication, *A Core Collection in Dance*, was selected to receive the Lillian Moore Award given by the Dance Perspectives Foundation in New York. The Dance Perspectives Foundation, sponsors of the *International Encyclopedia of Dance*, was founded in 1967 to promote awareness and understanding of dance, both as an artistic tradition of great historical import and as a significant cultural force in contemporary life. The Foundation is concerned with aiding students, scholars, and the general public in their efforts to provide accurate information on dance in all its forms, including theatrical, ritual, recreational, therapeutic, folk, social, and popular dance from cultures throughout the world.

Cont. on p. 2



Edsall, cont.

The Lillian Moore Award is the companion award to the Foundation's prestigious de la Torres Bueno award, and is specifically for dance reference/research publications.

ACRL/ARTS member Beth Kerr of the Undergraduate Library of the University of Texas at Austin compiled the indexes.

Mary says, "Hats off to all of you for contributions and support for this work!"

See a full description of Mary's pioneering work for dance at:

[http://www.temple.edu/temple times/5-23-02/dance.html](http://www.temple.edu/temple%20times/5-23-02/dance.html)

For a full description of this award-winning work as well as ordering information, visit:

http://www.ala.org/Content/ContentGroups/ACRL1/Nonserial_Titles/A_Core_Collection_in_Dance.htm

Technology and/in the Arts Committee

Mary M. LaMarca

Mary.M.LaMarca@Dartmouth.Edu

Report from the ALA Annual meeting in Toronto, June 2003 for Technology and/in the Arts (LITA IG and ACRL Arts Committee):

Technology and/in the Arts ran a program during ALA Annual 2003 in Toronto. Due to poor scheduling, there were two ACRL Arts programs at the same time. Our program, "Canadian Theatre Record" had to split attendance with "Declaration of the Independents: Canadian Filmmakers and the Creative Process." A number of people commented on the evaluation forms that this was unfortunate since there are so few Arts programs scheduled.

During the introduction of our two speakers, I mentioned that we are planning a managed discussion at ALA MidWinter 2004 in San Diego. Nancy Friedland of Columbia University, the new Chairperson, is working on this:

In San Diego, the Technology and the Arts Committee will be hosting a managed discussion/presentation with the Getty. I have arranged with the Getty to have several representatives attend ALA in San Diego to discuss digital content management and metadata issues. I would like to schedule the discussion for Saturday afternoon between 12:30 and 2pm. The room should have internet access and visual projection. Seating capacity should number at least 50 persons and no more than 75-100.

The Technology and/in the Arts program for Toronto was attended by a small but enthusiastic audience of about 30 people. Both of our speakers live in Toronto. Our program was "Canadian Theatre Record: Digitizing Cultural Resources and Creating a Portal" and our speakers were Kathy Scardellato, Project Leader of the Virtual Reference Library for the Toronto Public Library, and Johanna Wellheiser, the Manager of Preservation and Digitization Services at the Toronto Public Library. A description of the presentation:

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

Cont. on p. 8

**Canadian
Theatre Record
website :**
<http://ctr.tpl.toronto.on.ca/>

Welcome to New Members

Shannon Van Kirk, Miami University

vankirk@lib.muohio.edu

Please join me in welcoming new member, Rebecca Kranz. She agreed to introduce herself to us in this forum:

Hello. Although I have been a member of the ACRL-Arts section for a couple of years now, my involvement with the section has been minimal up to now. Having recently started my first professional position as reference librarian and arts bibliographer at the Z. Smith Reynolds Library, Wake Forest University, Winston-Salem, NC, I look forward to contributing to and learning from my colleagues working with arts materials and patrons. I have been a member of ARLIS for some time, but am thrilled that the Arts section can serve to address some of the *performing* arts concerns that I might have in my new job.

Briefly, I completed a dual master's program at Pratt Institute in Brooklyn, NY, last fall, in art history and library science. I knew early on that I

wanted to work in art libraries, and that acquiring the subject master's might be required and/or useful for academic library positions.

After studying art history as an undergraduate, and spending lots of time in the art library, I eventually decided to pursue librarianship as a career. The alternatives, pursuing a Ph.D. in art history (with a narrow subject focus, most likely) and then attempting to enter a very competitive field as a curator or professor, did not appeal to me.

I feel very fortunate to have landed in a specialty that offers continuing learning opportunities and endless variety, whether it be focusing on studio art, art history, decorative arts, commercial art, performing arts and/or architecture.

Rebecca Kranz

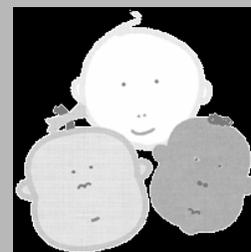
kranzrl@wfu.edu

Proposed Changes for ACRL/ARTS Reported by Past Chair

Ann Lindell, U. of Florida annlind@smathersnt2.uflib.ufl.edu

Participation in Arts Section meetings and activities has waned in recent years for a variety of reasons. I think it is time to take a good look at both our programming priorities, and at our committee/group infrastructure.

It's my opinion, after having served at various posts within the Section within the last few years, that we should trim the number of our standing committees, and make sure the remaining ones have a clear charge. Several could be consolidated, and others, now inactive, could be dissolved. Special projects, such as the recent publication by the Dance Librarians' Committee, could easily be facilitated by an appointed *ad hoc* committee.
Cont. on p. 7



*Are you new to
ACRL/ARTS?*

*Please introduce
yourself to us!
Send some info
to:*

*Shannon
Van Kirk,
Newsletter
editor:*

*[vankirk@
lib.muohio.edu](mailto:vankirk@lib.muohio.edu).*

See you in San Diego !

Santa Cruz system of Classification

Access this newsletter online



Planning Committee

Eric Kidwell, Huntingdon College ekidwell@HUNTINGDON.EDU

Due to a lack of quorum, the Planning Committee did not meet in Toronto. Please contact Eric for information about the committee, and to offer suggestions for the agenda for Midwinter.

Standards Committee

Paula Murphy Pmurphy121@aol.com

Because many Arts Section people did not meet in Toronto, this report is a summary of the work that was completed in preparation for the meeting. This report will be continued in the next issue.

Santa Cruz System of Classification

Paula Murphy posted this question to the Visual Resources Association ListServ to begin collecting information about the use of the Santa Cruz (Simons/Tansey) Slide Classification system:

Cont. on page 5

“Thank you, Tom Caswell”

Shannon Van Kirk, Newsletter Editor vankirk@lib.muohio.edu

I haven't yet given a public “Thank You” to Tom Caswell who takes care of uploading the newsletter to the web. And uploading updates to the newsletter. And uploading more updates, and . . . well, you get the picture.

Probably the best thing about having a digital version of the newsletter—besides being able to enjoy it in color—is that we can add updates when news comes in late, or when something slips through the cracks and I don't get it into the paper version before the ACRL deadline. Thanks to Tom, it can now be added to our online record:

<http://web.uflib.edu/arts/newsletters.html>



Standards Committee, cont.

"I am doing a survey for the Standards Committee of the ACRL Arts Section of the American Library Association. I would like to know what VRA members are using the Simons/Tansey (Santa Cruz) Slide Classification System and how they are using it. I am particularly interested in those institutions that are using it to classify subjects that are not works of art and those that use it to classify materials that are not in slide format such as photo-graphs and other visual materials."

Thus far she received five responses that came from U C Santa Cruz, Ohio University, California State University Fullerton, University of Massachusetts and NYU. Of these, three indicated that they had been using the Santa Cruz system for some time in classifying slides. Respondents said that they used the system for slides, historic photographs and postcards and slide images that were political and cultural in nature. UC Santa Cruz reported that it used it for all subject areas and has modified the system over the past 30 years. Other respondents indicated that there needed to be better communication for the system in terms of receiving training for using it, modifying it and simply knowing who else used the system. There also were some comments that discussed other kinds of systems that were used for slide classification and digital image organization. In general, everyone wanted more information about the results of the survey.

Internet2/Coalition for Networked Information (CNI) Working Group

Paula Murphy talked to Ann Doyle who is the Interim Chair for the Performance Archive and Retrieval Working Group of Internet2 and the Coalition for Networked Information (CNI). This joint project team was researching and developing proposed standards and best practices for documenting, archiving, and retrieving the recording of performances such as live theatre, musical compositions, and dance.

The findings of this group are published in a report available at :

<http://arts.internet2.edu>

The study is divided into two parts. The first *Current Practices in Capturing Live Performance Events* includes best practices for capturing performances and events when working in a digital environment. Such issues as what is needed in the areas of audio and lighting as well as what type of cameras are needed, how many, and how they are used are addressed. It also looks at what types of other recording equipment is needed. The study includes ideas for those planning to work in controlled environments in theaters and uncontrolled environments such as an anthropologist would encounter.

The second part of the study *Current Practices in Digital Asset Management* addresses the things to consider in order to share the captured event. It explores questions and concerns connected with metadata, intellectual property, archival format, preservation, streaming problems, searching and retrieval conventions, reformatting and other preservation and access issues. These are all library service problems involving who the audience is, who can get the information, how they can get it and where.

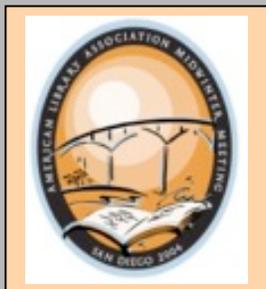
Because they deal with issues of presentation of the documented work and the level of quality that is necessary to understand the artist that created the document as well as what is documented, both parts of the study are of interest to the Arts Standards Committee.

Survey question

2-part report is available at:
<http://arts.internet2.edu>

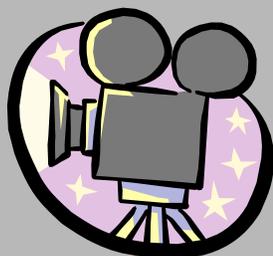
Look for much more from this committee in the next newsletter!

**2004 ALA
Midwinter
Meeting:**
[http://www.
.ala.org/
midwinter](http://www.ala.org/midwinter)



**San Diego,
CA, from
January
9-14, 2004**

**ARTS members
are encouraged
to contribute to
the FABS
database**



Meet the New ARTS Chair

Ed Teague has been head of the Architecture and Allied Arts Library, University of Oregon, since February 2001. In addition to his role as a department chair at the UO Libraries, he serves as subject specialist for architecture programs associated with the School of Architecture and Allied Arts.

Ed has served as president of the Art Libraries Society of North America. He is currently chair of the ARLIS/NA Northwest Chapter. A member of the American Library Association, Ed is now chair of our ARTS Section of the Association of College and Research Libraries.

Contact Information:

ehteague@uoregon.edu

Architecture and Allied Arts Library
University of Oregon
205C Lawrence Hall
Eugene, OR 97403-5249

Film and Broadcast Studies Discussion Group

Jane Sloan

jsloan@rci.rutgers.edu

FABS will continue its discussion on web sites related to class-race-gender at the Mid-winter conference in San Diego.

Relevant sites will be viewed through a pilot version of a collaborative website developed by Cecilia Hurt at the University of North Texas. The short-range goal of the pilot is to involve ARTS members in contributing sites that provide access to moving image materials about race and ethnicity. The long-range goal of the site will be discussed at the meeting.

The submission form for the "Subject Guide to Films and Videos for College and University Coursework" is available and we encourage submissions from all interested librarians. Please feel free to pass the link on to colleagues not on this list.

<http://www.library.unt.edu/mmdl/projects/fabs/index.htm>

Critiquing submissions will provide us with material for discussion on selection criteria, subject organization, the submission process, and the overall concept of the project. This will be the agenda at our January meeting in San Diego, and will also be the last of the group's discussion on race, class, and gender. Anyone interested in the project, please contact the chair, Jane Sloan:

jsloan@rci.rutgers.edu

Proposed Changes, cont.

Here are my suggestions, which I hope can be discussed via the listserv and at Midwinter in San Diego:

Retain the following standing committees and groups:

- Executive
- Conference Program Planning
- Membership
- Technology in the Arts
- Nominating
- Planning (should be charged with writing a 3-5 year strategic planning document)
- Film & Broadcast Studies Librarians' Discussion Group
- Dance Librarians Discussion Group (absorbing the Dance Librarians' Committee, see below)

Re-imagine the Publications Committee as "Publications & Outreach" with membership drawn from editors of the newsletter, website, and listserv, along with any official liaisons with affiliated organizations (ARLIS, MLA, TLA, etc.)

Dissolve or re-appoint as project-oriented *ad hoc* committees:

- Liaison (see "Publications and Outreach" above)
- Government/Private Sector Activities
- Dance (See Dance Librarians' Discussion Group, above)
- Standards
- Performing Arts Librarians' Discussion Group (Inactive status might be a possibility here, until there is interest to revive.)

These suggestions reflect what I see is the strength of our section: innovative and creative programming. Retention of discussion groups over committees allows for the maximum flexibility for programming, especially at the Midwinter Meetings.

Additionally, I think appointed committee chairs should be given a more active role in recruiting (and retaining) committee members. Appointments must be officially made through the Vice-Chair, but it is a daunting task to appoint every member of every committee. I think a more grass-roots approach would bring the benefit of increased participation, as well as decrease the burden of the Vice-Chair.

These are my observations and ideas; I look forward to the discussion as we work toward revitalizing our organization for the benefit of all our members.

Come to the conference where we will discuss these proposals.

What would you like to see in this newsletter? Keeping in mind that we have only 8 pages and must report the business of the Section, send ideas for other possible features that you would like to read (or write!).

Send to:

***Shannon Van Kirk,
Newsletter editor :***

***vankirk@
lib.muohio.edu.***

Technology and/in the Arts Committee, cont.

From the Canadian Theatre Record website: <http://ctr.tpl.toronto.on.ca/>

The Canadian Theatre Record is a searchable, bilingual database containing information about professional theatre in Canada, past and present. It offers details about the production history of several well-known Canadian theatre companies and digital access to related artifacts including photographs, designs, posters, and theatre programs.

Phase 1 of the Canadian Theatre Record includes materials from four important theatre companies: Citadel Theatre (Edmonton), Tarragon Theatre (Toronto), Théâtre du Nouveau Monde (Montréal) and Neptune Theatre (Halifax).

The Canadian Theatre Record has been created by the Toronto Public Library in partnership with Associated Designers of Canada, the National Theatre School, ecentricarts, inc., and the University of Guelph.

Kathy and Johanna were forthright about the funding, coordination and technical problems encountered during the project. We had adequate time for questions, answers and audience discussion.

To reiterate, the charge of Technology and/in the Arts is to promote awareness of innovations and developments linking technology and the arts; to plan forums and programs at the annual conference and midwinter meetings which showcase these developments and contribute to the continuing education of section members and others; to maintain an active collaborative relationship with LITA as a LITA interest group. We usually have our business meeting during the ACRL All ARTS meeting; this meeting was not held in Toronto. Please join us or send suggestions on topics to us.

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



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