

# ARTS

## NEWSLETTER

Association of College and Research Libraries Art Section v.4 no.2 Spring 1989

### CANDIDATE STATEMENTS

#### Art Section Vice-Chair/Chair-Elect 1989-90

**JEFFREY L. HORRELL**  
Assistant University Librarian for  
Personnel, Budget and Planning  
Syracuse University  
Syracuse, NY

The primary goal of the Art Section of ACRL should be communication among its members and with the broader professional community. The diversity of the Art Section's membership provides many opportunities for conference programming as well as ongoing communication through the *Newsletter*.

Aside from our current communication mechanisms, I would encourage professional development programs with an emphasis on planning for technological change. I would also envision interdisciplinary programs based upon the variety of arts represented by the Section. A survey of our membership would be useful to identify needs and concerns for programs.

Through my various responsibilities in other art organizations, I feel I could offer the commitment of time and personal enthusiasm to make a contribution to the work of the Art Section.

**JOAN D. KUNSELMAN**  
Head, Fine Arts Libraries  
UCLA  
Los Angeles, CA

The ACRL Art Section must continue its efforts to influence current and developing information services relating to the arts. Through the ARTS programs and projects, we can design and affect information in the arts -- now and in the future. We can conquer the challenges in technology, in cooperative collection development, and in innovative public services. Through quality programs and projects we can share expertise as we move toward the 21st century. I am enthusiastic about the opportunity to work with such exciting colleagues in the rewarding milieu of the museum, library, and information worlds.

#### Art Section Secretary 1989-91

**SANDRA MOONEY**  
Head, Design Resource Center  
Louisiana State University Libraries  
Baton Rouge, LA

The current atmosphere of changing technology versus inadequate budgets creates an exciting atmosphere for librarians who are trying to serve the expanding needs of the arts community. The ACRL Art Section, in turn, is challenged to provide a basis of exchange across the arts. I wish to serve the Section by documenting its activities as it moves forward to meet these challenges. I will continue to recruit new members who have the enthusiasm and skills to contribute to the development of the Section.

**MICHELINE NILSEN**  
Slide Librarian  
University of Pennsylvania  
Philadelphia, PA

The ACRL Art Section remains the only organized professional group which brings together librarians from all areas of the arts. In the recent past, this section has grown in numbers and in scope. Regular channels of communication with other professional associations have been established. Several committees are pursuing exciting projects and the programs presented by the Section have been received with great enthusiasm.

The office of Secretary to the ACRL Art Section would enable me to increase my long-standing participation in the activities of the Section and foster its growth and increased recognition. As chair of one of its committees and member of another, my familiarity with the Section and its activities would be a great asset. If elected, I would continue to work for the Section on whatever projects or activities require attention to nurture the Section's continued healthy development.

## FROM THE CHAIR...

It was business as usual in Washington this past January. For those of you who could make it, you found that going to Washington (it seems like every four years) is work, but one can always find time to go to at least one museum and/or concert. For those of you who do not attend Midwinter, it is the meeting at which much of the organization's business is conducted. There are no programs as such, so everyone goes to meetings and talks a lot. It is also a good time to get to know others with the same interests. Submit your name if you can become involved with the activities of ARTS and if you can make Annuals and Midwinters for the time period you would serve on a committee.

Dallas promises to be a good conference. Sandy Mooney, Chair of the ARTS Dallas Program Committee, has worked hard to put together a program emphasizing the diversity of interests and the cooperation in our Section. We are interested in all of the arts -- the visual as well as the performing. The program will involve several speakers, with audio-visuals encouraged, presenting various levels and methods of cooperation between art libraries.

While in Dallas, you will also want to take advantage of the area's museums and performing groups. Make it to the Amon Carter and the Kimbell in Fort Worth, if at all possible; visit the "Ramses the Great" exhibit in Dallas; make arrangements to see local or traveling theatre; catch a concert; and, even make a meeting or two!

The Art Section will be voting on Bylaws changes at its Membership meeting, Monday, June 26th, 2-4 pm. Contact Stephen Allan Patrick, Sherrod Library, East Tennessee University, Johnson City, TN 37614, if you would like to read these Bylaws revisions before-hand. At this meeting, we will also bring you up to date on

what the Section has been doing and the plans for the future. We will also welcome the incoming Chair, Paula Murphy.

*Charles R. Smith*  
Chair, ARTS

## AND FROM THE VICE-CHAIR/CHAIR-ELECT...

The ACRL Art Section is an active and ever growing section. Currently it consists of such committees as Bylaws Revision, Conference Program Planning, Nominating, Publications, and Technology in the Arts. Plans for the future include forming a Government and Private Sector Activities Committee which will monitor government and private sector activities that relate to arts librarianship. Plans also call for creating a Recruitment and Education liaison position that will work with new librarians and library educators regarding arts librarian career development and arts library education. The work being done in all of these areas is for the purpose of providing a place where cooperation and information sharing in librarianship, involving all of the visual and performing arts, can be facilitated.

An organization such as the Art Section can continue to prosper only if its membership expresses what direction it should take to meet its mission and goals. If you have ideas for projects or programs that you feel the Art Section should be involved in, contact me and let me know what they are. My address is:

*Paula Murphy*  
Vice-Chair/Chair-Elect  
ACRL Art Section  
Columbia College Library  
600 S. Michigan Ave.  
Chicago, IL 60605

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## NETWORKS FOR COOPERATIVES IN THE ARTS

"A literature search revealed the lack of printed information." This opening lament of many articles in library literature is apropos of the topic for the ACRL Art Section program to be presented at the 1989 ALA Annual Conference in Dallas. It will be held on Sunday, June 25th from 2-5 pm. The focus of the program is to provide our profession with information, otherwise unavailable, concerning cooperatives serving the arts. The panel will discuss the origin, purpose, membership, scope, governance, accomplishments, and facilities of each cooperative. There will be opportunity for audience participation.

The four speakers are all involved with cooperatives representing the performing arts (especially film and television), the fine arts, music, and the book arts (more specifically, rare books).

\* **JOAN KUNSELMAN**, Head, Fine Arts Libraries, UCLA, will give a presentation entitled, **GETTING OUR ACT TOGETHER: THE PERFORMING ARTS NETWORK OF GREATER LOS ANGELES**.

\* **WILLIAM COSCORELLI**, Music Librarian, University of Georgia Libraries, will cover the cooperative ventures among music libraries, featuring the Boston Area Music Libraries (BAML), in a presentation entitled, **CONCERNING A-SHARP MUSIC COOPERATIVE**.

\* **MARGARET CULBERTSON**, Architecture and Art Librarian, University of Houston, will address the types of cooperative arrangements between libraries and art museums, including the Washington Art Library Resources Committee, in the presentation, **A PORTRAIT OF COLLABORATION AND CONFLUENCE IN THE FINE ARTS**.

\* **KATHLEEN REED**, Assistant Professor, Drexel University, College of Information Studies, will present **NEW BINDINGS FOR OLD LIBRARIES** which will include a discussion of the Philadelphia Area Consortium of Special Collections Libraries. As a former member of PACSL, Ms. Reed will share her first-hand knowledge of how libraries can cooperate to increase scholarly access to collections which are in close proximity to one another.

Librarians from academic, public, and private institutions are urged to reserve 2-5 pm on Sunday, June 25th for this program.

*Sandra Mooney, Chair  
Art Section 1989 Program  
Planning Committee*

## **RAMSES THE GREAT**

Plan now to visit "**Ramses the Great**" in Dallas unless you can make it to Boston, Denver, or Memphis later. The exhibit is presented by the Dallas Museum of Natural History and the Egyptian Antiquities Organization. Seventy-five objects will be on view including the colossal granite statue of Ramses II which stands 27 feet and weighs nearly 52 tons.

"**Ramses the Great**" will be on view at Fair Park 9 am - 9 pm daily during the ALA Conference. While tickets are available at the box office, the exhibit's

sponsors strongly recommend that you buy your tickets in advance. You may charge tickets to your VISA or MasterCard by calling Rainbow Ticketmaster at 1-800-992-800, Monday through Saturday between 9 am and 6 pm. Ticket prices: adults \$8.00; children (aged 4-14) \$5.00. Taped tours are \$3.50 for adults, \$3.00 for children. Tickets are valid for the printed admission time only. If you miss your scheduled tour, you must buy another ticket. To schedule group tours of 20 or more, call 1-800-HI-MUMMY.

*Charles R. Smith*

## **TECHNOLOGY IN THE ARTS COMMITTEE**

The ACRL ARTS Technology in the Arts Committee will sponsor a discussion forum at the ALA Annual Conference in Dallas. The discussion forum will be held Monday, June 26, 1989, 9:30-11:30 am. Representatives from OCLC and RLG will take part in the forum. The discussion topic is "**OCLC AND RLG - WHAT DO WE WANT FROM THEM?**" After the speakers make their presentations, a general discussion and question period will follow.

To assist the speakers in preparing their presentations, the Committee is soliciting questions from the ARTS membership to share with the speakers in advance.

Possible questions include:

- \* What are OCLC and RLG doing in technology in the arts?
- \* What special projects or files are OCLC and RLG currently undertaking or considering?
- \* What do OCLC and RLG want from the library and museum communities in fine arts, music, cinema, dance, theatre, and architecture?
- \* What problems have OCLC and RLG faced in trying to work with the arts library and museum communities?
- \* What can we do to assist OCLC and RLG in their arts projects?
- \* What projects would we like OCLC and RLG to undertake in technology in the arts?

If you have questions or concerns you would like the speakers to address, please send them to the moderator for the discussion forum:

*Joan D. Kunselman  
Head, Fine Arts Libraries  
21534 URL  
UCLA  
Los Angeles, CA 90024-1575  
Phone: (213) 825-6925  
BITNET: ECZ5KUN@UCLAMVS.BITNET*

## CALENDAR OF MEETINGS AND WORKSHOPS

May 5-8, 1989: **Fifteenth Annual Meeting of Association of Architectural Librarians**, St. Louis. The AAL meetings and the AIA convention are within walking distance of the conference hotel (Clarion Hotel). The program looks like a good one and includes among others: the **AIA Access to Information Initiative** and its relationship to the *Art and Architecture Thesaurus*, a tribute to **Ray Eames** by Hy Bomberg, and several slide and walking tours of area collections. For more information, call Sheryl Romeo at the AIA Information Center in Washington, DC; (202)626-7499.

May 31-June 4, 1989: **American Institute for Conservation (AIC) Annual Conference**, Cincinnati, OH. Contact: AIC, Klinge Mansion, 3545 Williamsburg Lane, N.W., Washington, DC 20008.

June 18-22, 1989: **American Association of Museums (AAM) Meeting**, New Orleans. Contact: Meg McCarthy, Director of Meetings and Continuing Education, AAM, 1225 Eye St., Suite 200, Washington, DC 20005.

August 20-25, 1989: **International Federation of Library Associations (IFLA) Annual Congress**, Paris. Contact: CORI-IFLA 89, c/o ABF, 65 rue de Richelieu, 75200 Paris, France.

November 16-19, 1989: **Congress on Research in Dance (CORD) Annual Conference**, Williamsburg, VA. Conference theme: "Dance in the Americas." Contact: Vicky Wulff (202) 287-6245.

## WHY WE LIKE E-MAIL...

- \* It's faster than any postal service, express mail included.
- \* No need to make multiple copies when sending to several people.
- \* No envelope addressing; no stamp licking.
- \* Files right onto disk.
- \* No crummy fax copies in response.
- \* You don't get a busy signal, a message machine, or a "he/she's out to lunch." (Well at least physically speaking!)

## WHY WE DON'T LIKE E-MAIL...

- \* Is the terminal free?
- \* The computer is down again.
- \* When will more of our colleagues have e-mail accounts?

## E-MAIL ADDRESSES FOR THE AMERICAN SOCIETY FOR AESTHETICS

The Winter 1989 issue of the *American Society for Aesthetics Newsletter* included e-mail addresses for the society's offices and editors.

National Office  
RASH@UALTAMTS.BITNET

Editorial Office  
JAAC@WISCMACC.BITNET

Book Review Editor  
FEAGIN@UMKCVAX1.BITNET

Newsletter Editors  
HEIN@HLYCROSS.BITNET

According to the newsletter, they "would be delighted to hear from anyone at any time on anything."

## LISTINGS FROM THE ARTS E-MAIL DIRECTORY

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## MIDWINTER CONFERENCE REPORT

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"Smithsonian Technology Update" was the topic of the Art Section's Technology in the Arts Committee discussion forum at the Midwinter meeting in Washington, DC on January 9, 1989.

The speakers were Jane Sledge, Collections Information System Administrator for the Smithsonian Institution; Rachel Allen, Acting Chief of the Office of Research Support at the National Museum of American Art; and Sherwood (Woody) Dowling, Assistant Director for Museum Resources at the National Museum of American Art.

Sledge described development of the information architecture and logical data model for the Smithsonian's collections management system. As background, she noted that the Smithsonian is comprised of fourteen museums and a zoo, and that it has begun using SELGEM, a non-interactive batch processing system. Throughout the seventies and into the eighties, some six million records had been entered into various separate, and non-standardized databases. This was due to the many different types of needs and applications of the Smithsonian departments; however, it had led to a lack of data sharing, no data integration, and data redundancy.

In 1985, they began work on the Information Architecture project, the first step towards developing a comprehensive approach to collections management. The methodology for this project was based on that of Technology Information Products (TIP). Graphic diagrams with support documentation depicting information requirements were drafted and written by means of committee work, facilitated sessions, and workshops within the Smithsonian Institution.

The project consisted of two phases: one to analyze and define functions; the other to analyze and define logical data. Using overhead projections, Sledge demonstrated how both of these areas had been carefully and meticulously delineated. The resulting flowcharts were a matrix of how objects, events, role players, and locations interact in the management of museum collections. The knowledge gained from the

Information Architecture project will enable the Smithsonian to improve function performance, formulate information system requirements, choose appropriate hardware and software, prioritize system development efforts, and assist in the design of integrated systems.

Much to the gratification of the librarians present, Allen described how the MARC format had been used at the Smithsonian to create the Inventory of American Sculpture database. Unlike a bibliographic database, this ongoing inventory locates and documents actual art objects, in this case three-dimensional works of art.

The decision to use the MARC format was due in part to the MARC-base Smithsonian Institution Bibliographic Information System (SIBIS) which had already been implemented on a GEAC system. In order to obtain adequate control, however, a hybrid format was developed: primarily the Visual Materials format, combined with components of other formats such as Serials and AMC. The initial test of the format was carried out on the University of Delaware's index of 14,000 American sculptures. At this point, the database contains about 24,000 records.

Allen reported that the Smithsonian is discussing the feasibility of loading the inventory into the Research Libraries Information Network (RLIN).

Dowling's topic was disk technologies for image access. His discussion outlined the applications and advantages of three possible formats: the Write-Once-Read-Many (WORM) disk, the optical video disk, and the more widespread CD-ROM (Compact Disk-Read Only Memory). The digital WORM disk is used primarily for business applications; by its nature the disk cannot be edited which makes it good for permanent record keeping. The optical video disk is analog which makes it a less efficient medium for image storage, but still suitable for smaller in-house applications. According to Dowling, the disadvantage with WORM and optical disks is a lack of standards and proprietary software problems.

Compact disks, on the other hand, are less software dependent. The popularity of compact disks for music being an example. While the efficiency of the digital compact disk for image storage varies with compression and resolution factors, Dowling felt that it was nevertheless a good medium. CD-ROMs can be mastered relatively inexpensively, and once mastered can be duplicated and disseminated at low cost. This is an important aspect since online access to images is not nearly as simple or straightforward as online access to bibliographic data.

As Sledge had indicated in her presentation, there is no MARC or AACR2 in the museum world. In the course of these presentations and subsequent discussion period, those in attendance gained a better understanding of how the information theories and

practices of libraries can be related to museums, and vice-versa.

#### **For Further Reading:**

"Testing the flexibility of the MARC format," by Eleanor E. Fink and Christine M. Hennessey in *Visual Resources*, v. 4, pp. 373-388.

"Thinking about museum information," by Patricia Ann Reed and Jane Sledge in *Library Trends*, v. 37, no. 2, pp. 220-231.

Three dense and hefty publications from the Smithsonian's Office of Information Resource Management: *Documentation of Data Modelling and Data Definition; Data Administration Standards Manual; Information Architecture Progress Report.*

Janice Woo

#### **ARTS COMMITTEE MEETINGS AT ALA MIDWINTER**

The Midwinter meeting of the ARTS Executive Committee convened on January 8, 1989, in Washington, DC. Officers present were Charles Smith (Chair), Paula Murphy (Vice-Chair), Stephen Patrick (Secretary), and Nancy Allen (Past Chair). Others in attendance were Joan Cheverie, William Coscorelli, Paula Epstein, Roland Hansen, William Keller, John Larsen, Micheline Nilsen, and Janice Woo.

#### **ANNOUNCEMENTS**

Roland Hansen asked for volunteers to assist in staffing the ACRL Exhibit Booth in Dallas. If you would like to help, contact Hansen at the School of the Art Institute of Chicago Library.

#### **COMMITTEE REPORTS**

**Bylaws Revision Committee** - Patrick reported that he had attended the ACRL Bylaws Committee meeting on Saturday. The Committee approved the fourth draft revision with minor changes. The ACRL Board was to vote on the acceptance of the ARTS Bylaws at their Sunday meeting. Several additional changes will be needed following the Dallas meeting because of changes in the ACRL Bylaws.

**Dallas Conference Program Committee (1989)** - Smith reported that the Dallas Conference program, "Cooperation in the Arts," scheduled for Sunday, June 25th from 2-5 pm, was progressing with little difficulty. As reported at the All Committees meeting on Saturday, there were some minor adjustments in the topic to include communication across professional organizational lines.

**Chicago Conference Program Committee (1990)** - Murphy offered several program themes for discussion and/or approval. The committee originally had seven possible themes from which to choose. The three that were submitted at this meeting were: 1) "Arts and Business," dealing with corporate collecting and its impact on other collections, possible co-sponsorship with RASD/Business Reference Round Table; 2) "Integrity of Preservation," focusing on preserving the image, both print and non-print, and a discussion of the technological advances in preservation, possible co-sponsorship with RASD; 3) "Cultural Literacy in Libraries"; and 4) "Women in the Arts," possible co-sponsorship with the Women's Studies Section. The Committee liked the possibilities of the preservation theme which was thought to appeal to a wide segment of ALA members as well as crossing several divisions. Murphy also announced that she is looking into a possible reception at the new Art Institute building.

**Publications Committee** - Nilsen reported that the Publications Committee was pleased with the new look of the *Arts Newsletter*. The search for a new assistant editor will appear in the Spring issue. "Guide to the Arts," a bibliography of materials including archives and collections in the arts, should be ready to submit for ACRL publication by the Dallas Conference. Discussion ensued regarding the compilation of annual conference papers by ACRL Program Grants.

**Technology in the Arts** - Woo reported that the announcement appearing in the Fall *Arts Newsletter* requesting ARTS members to send their e-mail addresses to the *ARTS E-Mail Directory* yielded only three responses. Possible reasons for the low response included: hardware/software for e-mail unavailable; access to equipment limited to certain types of positions; being unaware or having no interest in communicating electronically. It was decided to try soliciting additional addresses in the next issue by pointing out some advantages of electronic mail. The Committee set two goals: 1) to encourage arts librarians to communicate with each other via electronic mail; 2) to explore FAX communications.

## **New Editor Needed for ARTS NEWSLETTER**

Would you like to have your registration fees for Annual and Midwinter paid as a member of the press?

The *Arts Newsletter* needs an assistant editor who would be willing to continue on as editor. The assistant editor would begin with work on the Fall 1989 issue and would take over full editorship with the Fall 1990 issue. The editor should be willing to assume this responsibility for at least two years, not including the year as assistant editor. Requirements include good writing and editing skills, ability to meet deadlines, willingness to keep in contact with potential news sources, and access to a word processing system and to either a letter quality printer or laser printer. A feel for layout and design is also helpful.

At present the newsletter is published semi-annually in the Spring and Fall. Each issue is eight pages.

Anyone interested in becoming the *Arts Newsletter* Editor should send writing samples and a description of pertinent experience, before June 1, 1989, to:

*Joan F. Cheverie*  
*Arts Newsletter Editor*  
*Lauinger Library*  
*Georgetown University*  
*Box 37445*  
*Washington, DC 20013*

A decision will be made during the Annual Conference in Dallas.

The meeting schedule for the Dallas conference is:

### **ARTS GENERAL MEETING**

*Saturday, 24 June 1989, 2-4 pm*

### **ARTS EXECUTIVE COMMITTEE**

*Sunday, 25 June 1989, 9:30-11 am*

### **ARTS PROGRAM**

*Sunday, 25 June 1989, 2-5 pm*

### **ARTS TECHNOLOGY IN THE ARTS DISCUSSION FORUM**

*Monday, 26 June 1989, 9:30 am - 12:30 pm*

### **ARTS MEMBERSHIP MEETING**

*Monday, 26 June 1989, 2-4 pm*

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