

**Final Report, 33<sup>rd</sup> Annual Conference, Art Libraries Society of North America  
April 1–6, 2005—Houston, Texas**

**PREFACE**

This Final Report of the Art Libraries Society of North America's (ARLIS/NA) 33rd Annual Conference held April 1-6, 2005 at the Hilton-Americas Hotel in Houston, Texas is respectfully submitted by the Houston Conference Planning Advisory Committee (CPAC). As stated in the Conference Planning Manual, submission of this report to the ARLIS/NA Executive Board fulfills the Houston CPAC's final conference obligation.

While this report is intended to serve as the official record of the planning of the Houston conference and is necessarily comprehensive, it cannot detail every possible element, nor does it contain the final official statistics that are contained in reports from the Society's management firm or the ARLIS/NA Treasurer. It is the Houston CPAC's hope that the information contained herein will be helpful to the 2006 Banff CPAC members and we wish them all the best as they endeavor to plan the Society's 34th Annual conference.

Submitted by:

Jon Evans, The Museum of Fine Arts, Houston, Local Arrangements Co-chair  
Mark Pompelia, Rice University, Local Arrangements Co-chair  
Elizabeth Schaub, University of Texas at Austin, Program Co-chair  
Laura Schwartz, University of Texas at Austin, Program Co-chair

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## **Report: Local Arrangements**

*Submitted by Jon Evans and Mark Pompelia, Local Arrangements Co-chairs*

### Chapter Proposal

The Texas-Mexico Chapter was approached in the fall of 2002 and asked to consider hosting the annual conference in Houston in the spring of 2005. Jon Evans, then Chapter President, alerted the membership to this possibility via the Chapter Listserv. However, full consideration was not given until our Chapter Business Meeting, held in Austin on October 18, 2002. The Chapter unanimously voted to support a proposal to host the annual conference. Evans submitted a letter to then Society President, Daniel Starr, on October 24, 2002. There was some degree of urgency from the Society to receive a favorable response from our Chapter, as other locales had not been approved at the mid-year board meeting. The Board's timetable, combined with the need to determine a suitable hotel in the Houston region made for a heightened sense of urgency.

### Chapter Meeting, November 2003

During our annual Chapter meeting, we emphasized the collective responsibility of hosting the annual conference in Houston and encouraged each and every member to become actively involved to ensure the success of the Society's annual meeting. Thankfully, prior to this meeting Laura Schwartz and Elizabeth Schaub had stepped up to serve as Program Co-chairs, while Mark Pompelia and Jon Evans had agreed to serve as Local Arrangements Co-chairs. By the time of the Chapter meeting, most of the critical posts had been filled, including:

Development Coordinator: Allen Townsend  
Exhibits Coordinator: Janine Henri  
Member-at-Large: Bonnie Reed  
Publicity Coordinator: John Hagood  
Registration/Hospitality Desk Coordinators: Margaret Ford and Beverly Carver  
Tours Coordinator: Margaret Culbertson  
Webmaster: Sam Duncan

We were particularly fortunate in having individuals assigned to positions for which they were well suited. And in all instances where tandem assignments were made, the individuals assigned together complemented each other extremely well.

### Houston 2005 Conference Presentation at ARLIS/NA 2004 Annual Conference Membership Meeting

On Monday, April 19, 2004, Jon Evans and Mark Pompelia presented an overview of what the membership could likely expect from the conference in Houston, including the dates, conference theme and program submission guidelines, cultural highlights, conference hotel, potential tour destinations, preview of the logo and Web site, as well as a bit of background about Houston and its development [Appendix A]. This took place at the Roosevelt Hotel, New York City. We suffered minor technical problems when our PowerPoint presentation would not start, though thoroughly checked beforehand. We recovered well and showed that we could work under adverse conditions.

Our first lesson in learning to closely read the Conference Planning Manual took place shortly before the meeting, where it became evident that it was our responsibility to provide the New York conference evaluation forms to the membership at this meeting. Laura Schwartz and Elizabeth Schaub quickly drafted copies based on the previous year's form, though we did not have a sufficient number for all attendees. We averted further problems by indicating that the form could be filled out on our conference Web site, which was just getting underway with Sam Duncan ably at the helm. We provided the URL for accessing the form shortly thereafter via ARLIS-L. This was the first opportunity for the four conference Co-chairs to confront a minor crisis. We acted quickly and established a pattern of coordinated effort and shared responsibility that served us well throughout the entire conference planning process.

### Conference Planning Advisory Committee Meeting

At the CPAC meeting held in Houston on June 17-18, 2004, Evans and Pompelia addressed a range of issues related to Local Arrangements. These included venues for larger events, potential speakers for Plenary Sessions, Convocation, and the Membership Luncheon, budgetary concerns, hosts for the Society Circle function, publicity, as well as possible local vendors and/or underwriters for consideration by the Exhibits and Development Chairs. Rice University's Stude Concert Hall and the MFAH had already been established as the likely venues for the Convocation and Reception, pending CPAC approval. Additionally, we had determined that reinstatement of the Membership Luncheon and Internet Room was desirable. A new event was proposed, which was a combined Membership Exhibit and Silent Auction. Several venues for the Society Circle function were proposed and a priority list was confirmed. Each of the Committee Chairs in attendance made presentations about the status of their respective areas [Appendix B for meeting agenda]. Specifically, Allen Townsend, Janine Henri, Margaret Culbertson, and Bonnie Reed made presentations and asked questions. Sam Duncan, Margaret Ford, Beverly Carver, and John Hagood were absent. Following the meeting, the Programs and Local Arrangements Co-chairs collaborated to create a master list of potential speakers for a variety of events, based upon personal knowledge of local speakers, membership feedback, and CPAC member proposals.

### Special Events Venues

Following the approval by CPAC of proposed venues for special events (Convocation, Society Circle Reception, conference fundraiser, etc.) the Local Arrangements Co-chairs responded immediately to secure the desired dates. This was an important factor at each site due to the impact of performance calendars (in the case of Stude Concert Hall) and special events calendars (in the case of MFAH) on the venues' availability. Some cities, even a large city such as Houston, do not offer many venues to accommodate up to 600 people, and fewer still that will waive space rental charges and other fees.

### Conference Co-chairs Meetings

Following CPAC, the four Conference Co-chairs held a series of meetings in both Houston and Austin roughly every 6–8 weeks. This allowed for more in-depth consultation regarding issues that affected both areas of the conference. Concurrently, the Local Arrangements Co-chairs conducted less formal but equally effective meetings every 2–3 weeks, if only to serve as a reminder of exactly where events should be according to the various calendars of authority (master calendar, publicity calendar, publications, etc.).

### Special Events Final Arrangements

Approximately one month before the beginning of the conference, the Local Arrangements Co-chairs began making the final arrangements for all the special events that took place at and away from the conference hotel. This largely involved menu selection, but also table dressings, live music, and computer set-up. By March 2005 some costs had changed from the preliminary budget estimates of June 2004. Some costs had increased, while others had decreased. Also, event planners were able to work around our budget limitations when necessary. Lastly, because early registration closed one month before the conference, the Co-chairs were able to work with the Society's management company to arrive at transportation estimates.

### Notes and Advice

- Attempt to gauge the size and potential financial success of your conference, not necessarily on the most recent conferences, but on previous ones of similar size, scale, and geography.
- A key to your success will be the matching of appropriate individuals to head committees for which they are well suited by temperament, experience, and interest.
- Try to delegate as much as you can early on, as you will likely underestimate the seemingly endless number of details that require coordination late in the planning process.
- Enlist a "Member-at-Large," if possible, to fill any necessary gaps, which will likely occur along the way.

- Plan for a sufficient amount of time (at least a period of two weeks) to review final program edits.
- Call upon Sue Rawlyk and the predecessor for your function frequently, as often they have struggled with the same issue in the past.
- Treat this like a wedding. Lock in your larger venues as early as possible - the rest will fall into place.
- Don't try too hard to replicate the success of a previous event. It may simply be unfeasible or impractical for your location.
- Provide appropriate personnel at the Society's management company with a list of checks that need to be cut on site, so that payment can be made to service providers after their work is completed.
- At CPAC, attempt to come away with firm dates and timelines for printed or Web-based publications as determined by the Society's management company.
- Work closely with local institutions, as they will often provide the space, funding, and support necessary for a successful conference. Some degree of internal/local promotion will prove beneficial down the road.
- Be prepared to make exceptions to registration fees for "dignitaries" and members of institutions that have provided significant support.
- Establish a list of potential speakers for key events as early as possible, including substitutes or back-ups should one or more become unavailable.
- Face to face meetings with the Program Chair/s will likely prove very fruitful and are worth the time and effort, if at all possible.
- Be sure to enlist at least one member to take minutes at all conference planning meetings.
- Be prepared to enjoy the conference once it has arrived!

## **Report: Programs**

*Submitted by Elizabeth Schaub and Laura Schwartz, Program Co-chairs*

### Conference Theme and Request for Proposals

We began our tenure by formulating the theme for the conference. This process included brainstorming and seeking feedback from the president. Once our theme, *Beyond Borders: Collaborative and Explorative Ventures in Arts Information*, was settled upon we sent out our call for program proposals. We were careful to note that while the theme was a way in which we could begin to focus program content we welcomed proposals that did not fit into the framework the theme provided. Despite this effort we found that most of the proposals we received did in some way fit under the thematic umbrella. We allowed a two-month window between the call for program proposals and the deadline for their receipt.

### Program Proposal Review Process and Enhancing the Program

Reviewing the program proposals was enjoyable but time consuming. We budgeted two weeks for reviewing proposals and creating the necessary spreadsheets that would be reviewed by the Conference Planning Advisory Committee (CPAC) in Houston. This included creating a draft program with a day-in-view component. It was at this time that we identified areas in the program that we felt needed enhancement so that the program was well rounded and consequently organized workshops to address the need.

### Conference Planning Advisory Committee Meeting

CPAC met in Houston June 17-18, 2004. Our job was to present our proposed conference program, explain why proposals were rejected and review the proposed program schedule. This is a lengthy review process and it is important to be able to discuss the proposed program succinctly. We found it helpful to have the original proposals on hand in case you should need to refer back to them during the meeting. Copies of the spreadsheet outlining the sessions with ancillary information should be made and distributed to every CPAC member for easy reference.

### Notifying the Proposers

After a productive CPAC meeting we returned to Austin and began the process of notifying the session proposers as to whether their program would be included in the upcoming conference. This required that every proposer receive a personalized e-mail message. We were able to formulate a somewhat standard reply but every message had to be customized so it became quite time consuming. The date the message was sent was tracked on the program spreadsheet and dates of subsequent contacts were added when necessary. In addition session moderators were approached and discussions regarding special event speakers such as whom to invite to speak at the opening and closing plenary sessions were undertaken.

### Program Abstracts

Program proposers were given the opportunity to submit a revised version of their proposals that would serve as descriptions for the conference Web site and printed program. We edited each description into a one hundred word abstract and forwarded it back to the proposer(s) for approval. In retrospect, we should have requested that the revised abstract be limited to one hundred words so that we would not have had to do this additional level of editing ourselves.

### Web site

The conference Web site, developed by Sam Duncan, was the first dynamic conference site in the Society's history. We forwarded program content for the initial upload to Sam; thereafter we divided the task of updating the site using a database back-end. Sam continued to be available for specialized editing. Please see Sam's report for a more detailed description.

### Notes and Advice

The following items are for your review and we hope will be helpful during the planning process and in some cases in the days leading up to the conference (in no particular order).

- This year we abolished the preliminary printed program, as this content was available via the Web.
- The Web-based meeting room self-scheduling option was a great way to schedule those who needed a place to meet the opportunity to do so without a huge investment of time. Sam received the request once it was submitted via the Web and he input the information into the database so that it was viewable on the Web site. Be sure to announce this option several times via the ARLIS/NA Listserv.
- Establish budgets for workshops including costs for transportation, meals, etc.
- The day-in-view in the printed program should be orientated in such a way so that it can be read easily.
- A call to Chapter chairs and DSRT moderators should go out requesting that they inform you if they need meeting space so this information can appear in the program and on the Web.
- Proposers should submit their honoraria requests so that they can be reviewed alongside the conference budget.
- You may use money from the speakers fund to compensate special speakers in lieu of a cash honorarium. For example, one might choose to purchase a gift instead of giving cash.
- A call for A/V requests should go to all session moderators well in advance. Let moderators know that last minute A/V requests most likely will not be accommodated.
- Once sessions have been assigned time slots personnel at the Society's management company should map the session to the appropriate room in the hotel.
- Once room assignments have been made Program Co-chairs are responsible for confirming that the room can accommodate the number of projected attendees, that it will be set up in an appropriate manner depending on the type of meeting/session and that any changes that are required are communicated to the hotel personnel as well as personnel at the Society's management company.
- Request timelines for final program production from personnel at the Society's management company as soon as possible.
- Request that the final program arrive in an electronic form that can be easily edited online.
- A list of individuals whom will receive special ribbons to affix to their name badges should be provided to personnel at the Society's management company prior to the conference as per their timetable.
- Be flexible about the early bird registration deadline; we found that the longer you feel you can offer early registration the better.
- Beware that you will receive last minute questions and requests in the days leading up to the conference. Don't feel that you can accommodate every request, because in many cases these requests come with a price tag. It's your prerogative to respond with a diplomatic "no."
- Some workshops should be free. For example, conference leaders should be able to take a leadership workshop without having to pay the fee.

### Timeline for Program Co-chairs

1/30/04:	First conference planning meeting Houston, Texas
3/5/04:	Conference Co-chair meeting Houston, Texas
3/31/04:	Call for program proposals sent out on ARLIS-L
4/23/04:	New York Conference evaluation form goes up on the Web; print version distributed at New York Conference
5/17/04:	Call to Moderators of DSRTs and Chapter Chairs to schedule meeting time at annual conference
5/21/04:	Conference Co-chair meeting Austin, Texas
5/31/04:	Deadline for program proposals
6/1-10/04:	Review proposals and draft program including day-in-view or glance

- 6/17-18/04: Conference Planning Advisory Committee Meeting in Houston, Texas; program solidified
- 6/21-7/2/04: Notified proposers of proposal status; approached individuals about moderating sessions, special speakers, and workshop possibilities
- 10/19/04: Preliminary program is available in PDF format on the Web (no preliminary program mail out this year)
- 10/22/04: Planning meeting at ARLIS/Texas-Mexico Chapter meeting, Houston, Texas
- 1/6/05: Dynamic program and Web site and online registration announced on ARLIS-L
- 1/14/05: Conference Co-chair meeting Austin, Texas
- 1/25/05: Mentor program announced on ARLIS-L and sign up ready
- 1/31/05: Self-scheduling feature announced on ARLIS-L
- 2/8/05: Programming information deadline (session paper titles, abstracts, etc.); deadline for Chapter chairs to request meeting space at conference
- 2/11/05: Final program text to Clarke
- 2/14/05: Deadline for audiovisual needs from moderators and coordinators of special events
- 2/16/05: Call for volunteers at the Registration and Hospitality desk
- 2/21/05: Deadline for early bird registration (moved back from 2/12/05)
- 2/24/05: Announcement to moderators regarding session recorders
- 2/25/05: Four workshops and one tour with low attendance cancelled
- 2/28/05: Deadline for contact information for honoraria recipients including names addresses and phone numbers
- 3/7-18/05: Final program revisions
- 3/9/05: My schedule Web site feature announced on ARLIS-L
- 3/15/05: Meeting and session room assignments available
- 3/15-16/05: Final meeting of conference Co-chairs, Houston, Texas
- 3/21/05: Approve Final Program Blueline
- 3/28/05: Deadline for online registration
- 3/22-24/05: Final Program Printing
- 4/1-6/05: 33<sup>rd</sup> Annual ARLIS/NA Conference, Houston, Texas

## **Report: Conference Proceedings**

*Submitted by John J. Taormina, Conference Proceedings Editor*

An ARLIS-L message with conference proceedings submission information was posted on March 29, 2005 with follow up reminders on April 13 and May 2. The submission deadline was May 7, 2005.

The submission guidelines were issued as follows:

### Submission guidelines:

1. Submit text files in Microsoft Word (Mac or PC), as an e-mail attachment and as hard copy (see above).
2. Text should be submitted double-spaced, in 10-point size, in sans serif typeface (Verdana or Geneva).
3. Text should be submitted flush left, unjustified right margin.
4. Body copy should be in proper cap/lower case text, in proper prose, with minimal bold-faced or italicized words.
5. Header text should be cap/lower case, bold-faced.
6. Avoid all outline formatting.

### Please include the following information in your submission, in this order:

1. Conference Title: Art Libraries Society of North America, 33<sup>rd</sup> Annual Conference, Hilton Americas, Houston, Texas, April 1-6, 2005.
2. Title and Program Number (if given) of the Session/Panel, Workshop, Division, Section, Roundtable, Committee/Task Force, Discussion/User Group, OR.
3. The Plenary Session, Convocation, or Annual Business Meeting.
4. Day, Date, and Time of Event.
5. Name and Institution of Moderator, Instructor, Chair, or Leader.
6. Names and Institutions of Speakers (Session/Panel), or Names of Attendees (Division, Section, Roundtable, Committee/Task Force, Discussion/User Group) if appropriate.
7. Name and Institution of Recorder.
8. Name of Sponsor, if there is one.
9. Text Summary or Minutes of event.
10. Please keep summaries and minutes to the point, of appropriate length for the event, and for public posting.

ARLIS/NA Web site Editor Nedda Ahmed also developed a submissions template based upon the above criteria.

As of this writing some late conference proceedings are still trickling in. Editing of the materials began mid-May. Edited materials will be sent to the ARLIS/NA Web site Editor for posting to the conference Web site in June.



## **Report: Convocation**

*Submitted by Jon Evans and Mark Pompelia, Local Arrangements Co-chairs*

### Venue Selection

Shortly after our proposal to host the conference was approved we began to consider venues for various larger events; Convocation and the Reception were at the top of this list. We looked at other options in town, but it soon became obvious that these were the ideal venues based upon their size, availability, accessibility, proximity, and institutional support.

### Convocation at Rice University: Stude Concert Hall

Because Convocation is a program of awards presentations that requires a printed program, a small volunteer force, a photographer, and featured speakers, there is much to prepare. By definition and tradition, the Convocation agenda should be created and overseen by the Society President, working in close coordination with the Awards Committee Chair and the Local Arrangements Co-chair. This year, however, the Local Arrangements Co-chair volunteered to produce the physical program and thus unknowingly assumed coordination of the night itself, with the Awards Committee Chair being largely uninvolved with the event and even out of complete contact. The flurry of e-mails between Awards Subcommittee Chairs, the Society President, and the Local Arrangements Co-chair proved to be a frustrating manner in which to arrange the most important night of the conference. This also meant the Local Arrangements Co-chair planned the Convocation down to the minute. While this was burdensome, it became more difficult during the shepherding of presenters and recipients to the stage, as the Co-chair was simply unacquainted with nearly all of these individuals (this would have been a primary responsibility of the Awards Committee Chair). Once the event began, the Society President acted very effectively as emcee, welcoming the membership and thanking the appropriate persons and institutions and moving the program along from one award to the next.

The program was designed and printed locally at Kinko's, thus avoiding any design or shipping fees. Because Convocation takes place during the middle of the conference, the program could be dropped off for printing after all the earlier items (packet inserts, business meeting agenda, etc.) were assembled. The four Co-chairs arrived one hour before the event and planned the route of traffic, determining where to station volunteers and where to place the stage furniture (table, podium, and screen). The special presentation by The Art Guys was rehearsed forty-five minutes before the start of the event. There were some technical difficulties but they were overcome. Five volunteers were enlisted and arrived one half hour before the start of Convocation and stayed until approximately fifteen minutes into the program. The photographer was late in arriving but this was without negative impact as the buses were later. The efficiency of the program not only compensated for this late start, but allowed the event to end slightly early. Buses were able to park in a remote section of the Rice University stadium parking lot, which allowed for a smooth and speedy transfer to the nearby Museum of Fine Arts for the Reception.

### Reception at the Museum of Fine Arts, Houston: Cullinan Hall

Due to the timeliness of the Convocation program, the buses departed the concert hall earlier than anticipated. As a result, guests arrived at the MFAH fifteen minutes sooner than expected. Thankfully, the caterers finished their preparations prior to our arrival and guests were not inconvenienced in any way.

The reception turned out to be one of the highlights of the conference for a variety of reasons. The spaciousness of Cullinan Hall easily accommodated our crowd of just over 300 without being overwhelming. Ample, well-distributed tables and chairs allowed for comfortable seating throughout the evening. However, it was apparent that many enjoyed the opportunity to roam the galleries and view the broad range of exhibitions on display in both the older and newer wings of the Museum. Many took advantage of access to the Hirsch Library, which was open for tours throughout the evening. The food received rave reviews. We should also note that an open, top shelf bar never hurts a party! The real hit was the musical accompaniment for the evening. Moodafaruka provided the perfect blend of background

music that incorporated style and a distinctive international flavor that was well suited to our “beyond borders” theme. Their placement one level above the main party allowed them to be seen and heard, though not competing with the conversations of attendees. A small cadre of dancers carved out a swath of terrazzo as a dance floor, which was beautiful to watch at an ARLIS event.

Other benefits were the opening of the Museum’s main bookstore and gift shop, which realized high sales for a non-Museum event according to the retail director. Guests were equally pleased to have the opportunity to shop. We could have done a better job of informing guests about the timing of buses returning to the hotel, though this was virtually a non-issue as a large contingent of guests (to our delight) stuck around until 10:30 p.m., and would have danced the night away given the opportunity.

This event could not have been hosted on this grand a scale without the Museum’s support. They provided not only the venue, but also the Security staff at no cost to the Society. ARLIS/NA was only responsible for covering the catering costs, which were quite reasonable for the quality of the food and service. The MFAH’s Special Events staff worked closely with us in planning this event, which was quite beneficial. They also provided discounted pricing when possible, which significantly helped our budget.

### Notes and Advice

#### General:

- Make venue selection an early priority for both the Convocation and Reception.
- Ideally, choose a venue at which an ARLIS member has some connection, which may allow for free or discounted costs. Then ask for as much as you think you can get.

#### Convocation:

- Establish very early on the roles and responsibilities of the Society President and Awards Committee Chair (who will gather all award information? who will act as emcee?). It should never fall to a local person to do this.
- Review all technical requirements with the host site. Added expenses may arise, but they should be minimal and not totally unexpected.
- Arrive one hour before the event to scope out the space from everything to moving a chair that may be placed in an odd location, to dressing the table onstage, to figuring out the flow of foot traffic as people enter and leave the venue, to testing all technology such as laptop connections, digital projector, etc.
- Be flexible. There may be some unforeseen developments in the program, but hopefully nobody will be able to discern these if you can roll with the event as it unfolds, such as late arrival, finishing early, finding volunteer photographers, etc.

#### Reception:

- Be sure to closely check the budgets provided by the caterers each time you make adjustments or additions to the reception event, that way you will not have any surprises when the bill arrives.
- Make sure that there are sufficient seats to accommodate guests after a full day of conference-going. About a third to half the number of those expected should suffice.
- Sample the catered food in advance or take the advice of someone who is very familiar with their offerings.
- Cut costs by leaving out all non-essentials. Remember that guests will focus on mixing with other attendees, environment, food, drink, and music - and not in that order.
- Be sure to acknowledge the efforts of those who helped to make the event possible, as these things take a lot of cooperative planning.

## **Report: Development and Fund-Raising Report**

*Submitted by Allen K. Townsend, Development Coordinator*

As with many (if not all) Conferences in the Society's history, a great deal of the financial success of the Houston Conference was the result of in-kind donations from local institutions with ARLIS/NA member affiliations. Local Arrangements Co-chairs, Jon Evans and Mark Pompelia were responsible for securing spaces for both the Convocation and the Reception that followed. The in-kind donations of space rentals and the staff-time necessary for the Convocation Reception from the Museum of Fine Arts, Houston ranked as one of the largest donations to the Conference, surpassed only by the Getty Foundation's Latin American Travel Award grant, secured by Development Committee member and former ARLIS/NA President, Edward Goodman. Rice University's generous provision for the use of Stude Concert Hall for the Convocation also ranked among the leading donations to the Conference.

The very successful Society Circle reception held at the Devin Borden Hiram Butler Gallery was another highlight of the Conference, and again, the in-kind donations of space, as well as the food and beverages served at the reception were secured by Local Arrangements Co-chair Jon Evans.

Past President, Allen Townsend acted both as the President Jeanne Brown's Executive Board Conference Development Officer and the Local Arrangements Development Representative. In these dual capacities, he generated letters and follow-up e-mail correspondence to twenty-one prospects designated as "Board-contact-only," and six letters to local shops, galleries and companies recommended by Houston committee members. Letters were also sent to Texas Library Association GOLD sponsors because TLA's conference venue and dates were relatively near those of the ARLIS/NA Houston Conference. Unfortunately, none of the local contacts or TLA sponsors chose to support the ARLIS/NA Conference, and it is recommended that these companies and names NOT be added to the Development Committee's Prospectus for 2006.

Townsend also spear-headed a new donor-acknowledgement program which had been under consideration for several years, in which the largest monetary and in-kind Conference donors are assigned gold and silver designations in all related Conference literature, and given special advertising perks and options for future Conferences. This approach will be continued in Banff, although preliminary feedback from the sponsors may indicate that these types of programs aren't as appropriate for ARLIS/NA's support base as they may be in other markets.

In all, Conference fund-raising revenue from sponsorships and donations totaled \$17,850, with the Development Committee and the Local Arrangements Development officer achieving approximately 78% of the \$23,000 fund-raising goal set by the Executive Board for 2005.

## **Report: Exhibits**

*Submitted by Janine Henri, Exhibits Coordinator*

The ARLIS Exhibits were a success this year thanks to the hard work of the Houston Conference Committee, the Development Committee and, most especially, the expert administration of Sue Rawlyk our Conference Manager. We had 34 paying exhibitors occupying 46 tables and six booths, which—when HQ completes its accounting—should result in an income of about \$35,500. We also had several submissions of conference registration kit inserts.

The Exhibit Hall in the Hilton Americas Hotel was quite spacious. In fact the hall was so spacious that it created the impression of being sparsely populated. Fortunately this year the Lo Presti Award Committee was celebrating a special anniversary and had requested an exhibit table, as did the Wittenborn Award Committee. In addition, the Member's Exhibit occupied tables in between exhibitors. Nevertheless, there was a healthy mix of exhibitors, including several artist book distributors and image database vendors, in addition to the usual mix of publishers, in-print distributors and out-of-print dealers. Several of our regular exhibitors stayed away this year (due to medical emergencies or other conflicting commitments. I also heard rumors that some stayed away for political reasons: Texas being a 'Red State!'). One additional factor that might have kept some exhibitors away is the fact that we increased the exhibitor registration costs for the first time since Los Angeles. Indeed one potential reception sponsor pulled out after learning that sponsorship would not also grant them exhibitor privileges. The opening reception on Sunday, the coffee breaks on Sunday and Tuesday, and the Member's Exhibit and Silent Auction Reception on Monday were purposely scheduled so that they did not conflict with any other conference programming and to entice people into the Exhibit Hall. It was also hoped that the Member's Exhibit would create additional interest in the Exhibit Hall, and lure attendees. This did not generate the expected excitement however, thus it was not a particularly effective lure.

A minor headache this year was the fact that the hotel staff had not properly prepared the wiring for electricity and Internet access to specified tables or booths. Hotel staff claimed not to have received faxes sent by exhibitors. Sue worked with the hotel staff to remedy the situation, but since exhibitors trickled in (and neither Sue nor I knew which exhibitor had requested wiring) we kept having to track down the electrician. In addition, hotel staff was slow to transfer exhibitors' boxes from central receiving to the Exhibit Hall, creating undue anxiety for exhibitors. Fortunately everything was in place for the Exhibit Hall opening reception. Another snafu was the lack of wastebaskets, which had been expected at each exhibitor's table. The hotel claimed not to have that many wastebaskets! Instead, two large bins were provided at each end of the hall. Sue dealt professionally with the hotel staff and exhibitors throughout all of this. She is to be commended.

The "Exhibits Coordinator" section of the *Conference Planning Manual* provides a fairly accurate outline of the duties and responsibilities of this position as I experienced them. Appendix C with my comments on the manual. In the months leading up to the conference exhibitors routinely contacted me--rather than Sue--whenever they had a question or request. I was frequently only able to acknowledge their concern before referring them on to Sue. I never received a printed *Exhibitors Prospectus* or Exhibitor's kit, thus was never quite clear as to what was sent out to exhibitors once they registered. I recommend that a printed prospectus and exhibitors kit be sent to the next Exhibit Coordinator. As in the past, each exhibitor was given a Conference Registration packet by the Registration Desk staff.

During the conference I found that exhibitors appreciated my presence in the Exhibit Hall. Most often, when an issue arose, all that was needed was for me to contact Sue who knew how to resolve the situation! Exhibitors also appreciated the opportunity to talk with Christine Sammon, the Banff Exhibit Coordinator, as many had specific questions or concerns about transporting books to Canada.

Alternatives available to institutions not wanting to rent a table or booth:

1) "Registration Kit insertion" (\$200)

These were not to exceed three single 8.5"X11" sheets. For large displays or inserts Sue Rawlyk was to be contacted. After a query about a book-sized insert, we settled on the following fee structure:

# of Pages (8.5" X 11")	Price
1 – 3	\$200.00
4 – 20	\$250.00
21 – 50	\$375.00
51 - 100	\$450.00
101 +	\$600.00

2) "Literature Table Display" (\$100: non-profits; \$200: for profit companies)

(Companies could arrange to exhibit material, to be given away, at an un-staffed table.)

Exhibit Hall monitors:

I prepared a schedule for Exhibit Hall volunteers, which Sam Duncan posted on the conference Web site. This was an interactive form and it worked well. A call for volunteers and a reminder to volunteer was posted on ARLIS-L. Volunteers monitored the entrance to the Exhibit Hall; they acted as greeters and checked to see that only authorized people (with badges) went in to the exhibits. In Houston this would really only have been necessary during receptions (when food was a draw).

Setup and Breakdown:

The Exhibits Coordinator should be available on the first morning to greet exhibitors, direct them to their table/booth, and to give them their company identification sign. The tables were draped and Sue had already posted the signs by the time I arrived in the Exhibit Hall at 8:00 am Sunday morning. Sue also will make certain that the hotel's IT person is available during the hours of set-up.

Sue prepared a shipping instruction form that I handed out to exhibitors at the end of the exhibits prior to breakdown. The exhibitors should be reminded, in advance, that pre-prepared shipping labels for the 'return' of material will expedite things on the final day and will assure correct handling of any boxes being shipped.

Exhibitor Evaluation Form

I neglected to prepare an evaluation form before the conference. This was unfortunate, as we probably would have had a better response rate had I done so. After the conference, I revised the 2004 evaluation form, which I e-mailed to exhibitors with instructions to return the form to Christine Sammon. (Appendix D)

Actual Timetable for Exhibits Coordinator for 2005 conference:

June 18, 2004	Attended a portion of the CPAC meeting; toured Exhibit Hall
Late July	Reviewed NYC "Save the Date" Postcard and drafted Houston version ~ began to field questions from exhibitors
Aug. 2	Submitted final postcard text to HQ
Aug. 3	Began reviewing Exhibitors Mailing List and researching local vendors (Sue Rawlyk needs added local names for postcard mailing and final updated list prior to mailing prospectus)
Aug. 20	Postcard design approved and submitted to conference Web site (Appendix E)
Aug. 26	Postcards mailed by HQ
Sept.	Worked on "greetings to exhibitors" letter for <i>Exhibitors' Prospectus</i>
Sept. 16	Reviewed <i>Sponsorship Opportunities</i> booklet for references to Exhibits
Sept. 18	Submitted final "greetings to exhibitors" text for <i>Exhibitors' Prospectus</i> (Appendix F)
Oct. 21-23	Attended conference planning meetings during ARLIS/TX-MX conference
Oct-Nov	Edited <i>Exhibitors' Prospectus/Preliminary Program</i> with Conference Co-chairs
Nov.	Updated mailing list (verified addresses, added local vendors)
Nov. 16	Sent revised Exhibitors' Mailing List to Sue Rawlyk
Nov 29	Submitted <i>Exhibitors' Prospectus</i> information to conference webmaster

Dec 1	<i>Exhibitors' Prospectus</i> distributed by HQ ~ continued to field questions from exhibitors
Dec. 7	Edited content of Exhibitors section of conference Web site
Jan. 18, 2005	Submitted Exhibit Hall volunteer schedule to conference webmaster
Jan. 19	Prepared descriptions of Exhibit Hall events for <i>Conference Program</i>
Jan. 20	Sue began sending regular enrollment statistic reports to CPAC members ~ Submitted <i>List of Exhibitors</i> to conference webmaster, updating the list as needed after each enrollment report
Feb. 7	Submitted <i>Houston Preview # 7: Exhibits</i> to ARLIS-L (Appendix G)
Feb. 8	Sent deadline reminders to eight regular exhibitors that had not yet registered
Feb 12	Deadline for conference pre-Registration
Feb 17	Prepared a reminder notice for exhibitors that Vicky sent to Exhibitor's Mailing list addressees that had not yet registered
Feb 28	Deadline for sending exhibitor descriptions to Sue to be included in onsite exhibitor directory (for registration packets)
Mar 8	Submitted a call for Exhibit Hall volunteers to ARLIS-L
Mar 8-9	Sent reminders to eight additional regular exhibitors that had not yet registered
March 24	Submitted a reminder call for Exhibit Hall volunteers on ARLIS-L Reviewed and edited exhibitor product listing prepared by HQ for registration packets
March 28	Final enrollment statistics report sent by Sue
March 29	Promoted exhibits on ARLIS-L; giving list of exhibitors, hours, etc (Appendix H) Submitted final <i>List of Exhibitors</i> to conference webmaster for Web site
Apr 3	Exhibits set up, 8:00-noon Exhibits Opening Reception, noon-1:30 Exhibit Hall open noon-5:00 ~ greeted each volunteer monitor at the beginning of their shift Exhibit Hall coffee break 3:00-3:30
Apr 4	Exhibit Hall open 8:00-11:30, 2:30-6:30 Member's Exhibit and Silent Auction Reception in Exhibit Hall 5:00-6:30
Apr 5	Exhibit Hall open 9:00-2:00 Exhibit Hall coffee break 11:00-11:30 Exhibit removal 2:00-5:00 ~ distributed shipping instruction forms (from Sue)
April 28	Routed exhibitor contact list to Sue to confirm addresses prior to sending thanks Prepared an evaluation form
May 3	Sent a thank you letter to each exhibitor; included an evaluation form (the Development committee sent thank yous to sponsors, including Exhibit Hall reception and coffee break sponsors)
May 18	Evaluation forms due to Christine Sammon, 2006 Exhibits Coordinator
May 27	Final report submitted to the 2005 Conference Co-chair

Suggestions and comments--overheard in the 2005 Exhibit Hall, received via e-mail, or previously reported by other Exhibit Hall Coordinators:

- Do not open the Exhibit Hall as early as we did on Monday morning (8:00am), especially after a late evening reception and/or on the first day of daylight savings time!
- Several exhibitors, disappointed by long periods of light traffic in the Exhibit Hall, suggested that there be one afternoon when no sessions or meetings are planned opposite the exhibits. If that were the case, then exhibit hours can be shortened (no need to have exhibit hours when no one can attend).
- Consider providing a reasonably priced rate for artists (non-profits) to be able to display and sell their book works, perhaps at a joint table. See [www.oakknoll.com/fest/home.html](http://www.oakknoll.com/fest/home.html) as a model (\$200/table for book artists).
- Several exhibitors complained about the online registration form not working properly (with Macs) and several responded to reminders by saying that they thought they'd registered when in

fact HQ had not received their registration. We should make every effort to correct technical limitations that might create difficulties for our exhibitors.

- One ARLIS/NA member complained about an exhibitor making sales pitches at every possible opportunity, including at business meetings and on ARLIS-L. No action was taken except forwarding this complaint to the Banff Exhibit Hall Coordinator. In my opinion, when vendors exhibit at ARLIS/NA, part of what they have paid for is the opportunity to network with ARLIS/NA members and try out their sales pitches on us.
- Send copies of ARLIS-L announcements promoting visits to the Exhibit Hall to all the exhibitors so they will know about the efforts we make to generate traffic in the Exhibit Hall.
- Moderators of 'sponsored' sessions should be encouraged to stop by the sponsoring exhibitor's table/booth in order to say 'thank you' and, if appropriate, to invite them to attend the session.
- Once the session is over, the session poster (with the statement "Sponsored by XYZ") can be offered to the sponsoring exhibitor.
- Consider promoting the exhibits to other local librarians by utilizing local library Listservs-- making sure to mention the *per diem* entrance fee. (ARLIS-L exhibits PR announcements could be forwarded to local library schools, libraries, and librarian Listservs.)

## **Report: Members' Exhibition and Silent Auction**

*Submitted by Bonnie Reed, Member-at-Large*

While recent ARLIS/NA Conferences have included member exhibitions or silent auctions of Chapter baskets, the 2005 Houston Conference Planning Committee initiated the first combined Members' Exhibition and Silent Auction. The Planning Committee assigned the responsibility of organizing the project to the Member-at-Large during the Planning Committee meeting in Houston on June 18, 2004. In August a request was submitted on ARLIS-L surveying member artists and authors regarding their willingness to participate in this event, which was positively received. A preliminary announcement of the Members' Exhibition and Silent Auction was posted on ARLIS-L on September 30<sup>th</sup>. During the Planning Committee Meeting in October, the members agreed to revise the scope of the auction to include artists' works and not publications.

A Website for the event was created in January 2005 (Appendix J). Member Exhibition and Silent Auction guidelines (Appendix K), procedures, and donor form (Appendix L) were developed, approved, and submitted to Sam Duncan, Conference Webmaster in January 2005. A formal announcement of the Members' Exhibition and Silent Auction was posted on ARLIS-L on January 10, 2005. Artists submitted their works and donor forms to Mark Pompelia, Local Arrangements Co-chair, who organized an online exhibition two weeks prior to the Conference.

A total of 26 outstanding artworks were donated to ARLIS/NA by 18 generous artists (Appendix M). The works included paintings, photographs, prints, jewelry, textiles, and a handmade journal. In addition, four swatches of fabric from *The Gates* project in Central Park by Christo and Jeanne-Claude were donated. The Exhibition opened at noon on Sunday, April 3<sup>rd</sup>. Ann Jones assisted in the presentation and documentation of the event. Bidding for the Silent Auction began on Monday morning, April 4<sup>th</sup> and continued until 4:45 p.m. The reception for the Silent Auction began at 4:30 p.m. and winning bids (Appendix N) were announced at 5:30 p.m., with Edward (Ted) Goodman serving as emcee. The Exhibition and Silent Auction of the 2005 ARLIS/NA Conference in Houston raised \$1925 for the Society.

### Recommendation:

- Future silent auctions should schedule the bidding period to continue a minimum of one hour after all sessions have adjourned, thus allowing all members to participate in the bidding process, as well as attend the reception and announcements of winning bids.



## Report: Publicity

Submitted by John Hagood, Publicity Coordinator

The purpose of publicity was to generate interest and excitement among the membership about the conference, its sessions and programs, along with the hotel, and for visiting Houston. We broadcasted tips on transportation, dining, and entertainment, as well as conference events and logistics. The Local Arrangements Co-chairs conceived of a series of personalized “Houston Reflections” from key members, along with “Previews” of tours, special functions, and the city.

Jon Evans laid out the planning calendar. This revised version shows the planned dates, and notes when things actually were accomplished. We have added a few of the spontaneous Listserv postings that came up, like links to newspapers articles on the host city, or “Mysteries set in Houston” by Jill Cogen. Just before the conference, one sees a plethora of postings from members for meeting announcements, agendas, calls for recorders, roommates, and taxi-sharing. Reminders about deadlines on hotel and conference registration rounded out the campaign.

Audiences for publicity included the Society membership, sister organizations, the library press, and the art, art history, and visual resources communications networks were utilized to disseminate announcements. The means for distribution were e-mail Listservs, the Chapter Web site, press releases, and letters. To audiences outside ARLIS, we sent general announcements about the conference, with details tailored to the interests and missions of the respective audiences that were targeted.

The publicity program has evolved from its basis on past years’ work, and we expect future planners will alter and expand their reach according to the needs of the host city and Society. In this case, most of the efforts were highly collaborative, calling on the expertise of the entire planning committee—especially those members of the committee in Houston.

### Calendar

- 06/15/04 *Art Doc* ad insertion request sent by Evans. [*Request sent to K. Zimon on 6/14/04; need to get copy to her by 7/1/04; Pompelia forwarded copy-ready text to Zimon.*]
- 07/01/04 Membership PowerPoint Presentation added to conference Web site by Pompelia. *Done*
- 08/10/04 Deadline for submission to October issue of *ARLIS Update*. Submissions, if necessary, sent by Hagood. *Not done.*
- 09/01/04 [Houston Preview #1](#): “The Hotel and Its Environs” by Hagood. *Posted 9/27/04*
- 09/10/04 Notice to Midwest Art History Newsletter. Paula Wisotski, editor [pwisots@luc.edu](mailto:pwisots@luc.edu) by Hagood. *Sent 9/14/2004; accepted.*
- 09/15/04 Member Exhibition/Auction event notice by Reed. *Posted 9/30/2005.*
- 10/01/04 [Houston Preview #2](#): “Downtown Houston” by Hagood. *Posted 10/8/2004.*
- 10/10/04 Deadline for submission to December issue of *ARLIS Update* by Hagood/Evans.
- 10/20/04 [Houston Preview #3](#): “Transportation to Houston and Around Town” by Hagood. *Hold until 1/19/2005.*
- 10/25/04 [Houston Reflection #1](#) from Culbertson. *Posted 1/13/2005*
- 11/01/04 [Houston Preview #4](#): “Dining in Houston” by Hagood, as seed of Web page. *Posted 12/20/2004*
- 11/01/04 Press Release to Pam Spiegel [pspiegel@ala.org](mailto:pspiegel@ala.org) for *ALA Datebook* by Hagood. *Sent 12/19/2004*
- 11/01/04 Conference Press Release emailed to selected ARLIS/NA members asking them to forward to Listservs that they subscribe to such as Canadian Librarian Assn, CARL, ARL, [but NOT to Listservs of affiliated societies—see 11/14/05 below] by Hagood.
- 11/01/04 Conference Press Release to [noder@reedbusiness.com](mailto:noder@reedbusiness.com) for *Library Journal Online*. *12/19/2004*
- 11/07/04 Deadline for submissions to the January 2005 issue of *CAA News*, as press release to: Emmanuel Lemakis, Affiliated Societies Programs Coordinator [lemakis@collegeart.org](mailto:lemakis@collegeart.org) and Christopher Howard, *CAA News* Managing Editor: [caanews@collegeart.org](mailto:caanews@collegeart.org).

- 12/19/2004. [Also ask Howard about doing an ad exchange, half page ad in *CAA News* for same in *Art Doc*] by Hagood.
- 11/14/04 Conference Press Release e-mailed to Vicky for printing on letterhead and mailing to list of U.S. and Canadian library schools that she maintains, by Hagood.
- 11/14/04 Conference Press Release emailed to all liaisons for forwarding to their lists by Hagood:  
AAM Listserv (via liaison Judy Connorton [jconnorton@ccny.cuny.edu](mailto:jconnorton@ccny.cuny.edu)) sent 12/19/2004  
AASL Listserv (via liaison Ruth Wallach [rwallach@usc.edu](mailto:rwallach@usc.edu)) sent 12/19/2004  
ACRL Arts Section Listserv (liaison Ed Teague [eheteague@oregon.uoregon.edu](mailto:eheteague@oregon.uoregon.edu)) 12/19  
[ALCTS (via liaison Daniel Starr DS says not necessary 10/14/2004)]  
CAA Listserv (via liaison Amanda Bowen [abowen@fas.harvard.edu](mailto:abowen@fas.harvard.edu)) sent 11/12/2004  
IFLA Listserv (via liaison Daniel Starr [daniel.starr@metmuseum.org](mailto:daniel.starr@metmuseum.org)) sent 12/19/2004  
SAA Listserv (via liaison Meg Klinkow [megklinkow@aol.com](mailto:megklinkow@aol.com)) sent 12/19/2004  
SLA Listserv (via liaison Harriet Sonne de Torres [hsonneto@syr.edu](mailto:hsonneto@syr.edu) CONFIRM)  
VRA Listserv (via liaison Corey Schultz) [coreys@stanford.edu](mailto:coreys@stanford.edu) sent 12/19  
ALA Office for Diversity list (Lucie Stylianopoulos [lws4n@virginia.edu](mailto:lws4n@virginia.edu)) sent 12/19  
Music libs list, via Ken Calkins [kcalkins@ucsd.edu](mailto:kcalkins@ucsd.edu). sent 12/19/2004
- 12/05/04 Conference Press release sent to foreign affiliates (ARLIS/UK, Norden, JADS, etc) via liaisons, for posting on their respective Listservs, by Hagood.  
Denise Harrison [denise.harrison@sheffield.ac.uk](mailto:denise.harrison@sheffield.ac.uk) for UK arch. librarians ARCLIB-L. 12/19  
Sonia French, Administrator ([sfrench@arlis.demon.co.uk](mailto:sfrench@arlis.demon.co.uk)) ARLIS/UK and Ireland list. *no go: I sent to "info" address listed on their Web site.*  
Christina Madsen, Chair ([CCM@kunstforeningen.dk](mailto:CCM@kunstforeningen.dk)) of ARLIS/Norden for their Listserv. 12/19  
Joye Volker, ANZ list mgr ([Joye.Volker@anu.edu.au](mailto:Joye.Volker@anu.edu.au)) for ARLIS/ANZ Listserv. 12/19  
Japan Art Doc'n Society, via [LDT02307@nifty.ne.jp](mailto:LDT02307@nifty.ne.jp) for posting to JADS.
- 12/19/04 Anita Vriend ([vriend@vangoghmuseum.nl](mailto:vriend@vangoghmuseum.nl)) for posting on ARLIS/Netherlands Listserv. 12/19.  
Sabine Winter ([winter@biblhertz.it](mailto:winter@biblhertz.it)) for posting on AKMB Listserv. Sent 12/19/2004.  
Michael Rogan ([michael.rogan@tufts.edu](mailto:michael.rogan@tufts.edu)) for Music Libraries Assn. (MLA) Listserv. *Supra.*  
[Librefed@kent.edu](mailto:Librefed@kent.edu) for posting to LIBREF-L, national reference librarians' list. NAME? 12/19
- 12/10/04 Deadline for submission to Feb 2005 *ARLIS Update*. Submissions, if necessary, by Hagood.
- 12/17/04 [Link to *New York Times* article on Houston by Evans.]
- 01/05/05 Conference Mentor reminder sent to ARLIS-L by Fernandez-Keys. *Posted 1/5/2005*
- 01/05/05 Special event reminder (Speakers/Internship Fundraiser) sent to ARLIS-L by Collins/Townsend.
- 1/12/05 Silent auction reminder to ARLIS Listserv by Reed. *Posted 1/12/2005*
- 1/15/05 Note to *Chronicle of Higher Education* for "Events in Academe" Supplement, due January 18<sup>th</sup> (write to [Gazette@chronicle.com](mailto:Gazette@chronicle.com)) Hagood sent 1/18/2005
- 01/18/05 **Special Event Preview #1:** Boot Scootin' to ARLIS-L by Evans. Sent 1/18/2005
- 01/19/05 **Special Event Preview #2:** Society Circle at DBHB Gallery on ARLIS-L by Evans. Sent 1/20/05
- 01/20/05 1<sup>st</sup> Registration Reminder sent to ARLIS-L by Schaub/Schwartz.
- 01/21/05 **Houston Reflection #2** by Most. *Posted 1/25/2005*
- 01/24/05 **Special Event Preview #3:** Convocation Speakers: The Art Guys to ARLIS-L by Evans, 1/25/2005
- 01/25/04 Exhibitor Preview noting support from Saskia for Opening Reception by Henri. *Posted 3/29/05*
- 01/26/05 Call for volunteers to Chapter Listserv and Texas library schools by Ford/Carver. *Posted 2/16/05*
- 01/28/05 **Houston Reflection #3** by Pompelia. *Posted 2/9/2005*
- 01/31/05 **Houston Preview #5:** Cultural Institutions, Libraries and Galleries in Houston by region by Evans/Pompelia/Culbertson. *Posted 2/3/2005*
- 01/31/05 Self-scheduling reminder sent to ARLIS-L by Schaub/Schwartz. *Posted 3/1/2005*

02/01/05 Undersubscribed workshop reminder sent to ARLIS-L by Schwartz/Schaub *Posted 2/2/05*

02/02/05 **Special Event Preview #4:** Convocation Reception at MFAH by Evans. *Posted 1/31/2005*

02/03/05 **Houston Preview #6:** “Off-the-Beaten-Path” by Hagood. *Posted 2/4/2005*

02/05/05 Member Exhibition and Silent Auction reminder by Reed.

02/05/05 Second conference Mentor reminder sent to ARLIS-L by Fernandez-Keys. *Posted 2/5/2005*

02/08/05 **Houston Preview #7:** “Collectors and Collecting in Houston” by Evans. *Posted 2/9/2005*

02/09/05 Last week of Early bird Registration reminder sent to ARLIS-L by Evans/Pompelia.

02/14/05 **Houston Reflection #4** by Hagood. *Ready 1/11/2005; posted 2/14/2005*

02/11/05 **Houston Reflection #5** by Hughston. *Posted 2/2005*

02/16/05 1<sup>st</sup> Program Preview by Schwartz/Schaub or by moderator of an undersubscribed session.

02/16/04 [Houston museums in the *New York Times* posted by Hagood]

02/23/05 2<sup>nd</sup> Program Preview by Schwartz/Schaub or by moderator of undersubscribed session.

02/24/05 “Mysteries set in Houston” to ARLIS-L by Jill Cogen. *Posted 2/24/2005*

02/25/05 Hotel reservation deadline reminder. *Posted by Evans 2/25/2005*

02/29/05 Announcement on Exhibits to ARLIS-L by Henri. *Posted 2/29/2005*

03/01/05 Hospitality Message issued to ARLIS-L by Carver/Ford

03/02/05 3<sup>rd</sup> Program Preview by Schwartz/Schaub or moderator of undersubscribed session.

03/04/05 Dining Guide by Pompelia/Evans. *Chuck sets and prints final version for packet.*

03/05/05 Reminder of Silent Auction to ARLIS-L by Reed. *Posted 3/5/2005*

03/05/05 Conference Mentor reminder sent to ARLIS-L by Fernandez-Keys. *Posted 3/5/2005*

03/09/05 4<sup>th</sup> Program Preview by Schwartz/Schaub or moderator of undersubscribed session.

03/16/05 5<sup>th</sup> Program Preview by Schwartz/Schaub or moderator of undersubscribed session.

03/21/05 Membership meeting agenda posted by Jeanne Brown.

03/22/05 Listservmessage on dining for vegetarians and vegans, posted by Melanie Emerson.

03/23/05 Final message before conference from Evans/Pompelia.

03/25/05 Daylight Central Time reminder by Amanda Gluibizzi.

03/28/05 Final message before conference from Schaub/Schwartz.

03/29/05 Houston weather forecast posted by Mark Pompelia.

03/30/05 Thread on transportation from airport by Hagood and others.

03/30/05 Conference evaluation form posted by Marilyn Nasserden.

4/2005 Post-conference thanks, calls for panels, evaluation follow-ups on Listserv.

## **Report: Registration/Hospitality Desk**

*Submitted by Beverly Carver and Margaret Ford, Coordinators*

### Advance arrangements:

The committee members contacted a number of organizations in the Houston area and arranged to get various brochures that we thought would be useful to the ARLIS/NA conference attendees. Most of these brochures were picked up by the committee. We were able to provide brochures with basic information about attractions in Houston, public transportation, museums, restaurants, and maps of Houston, including a guide to the downtown underground area and the Museum District. We obtained bags for the registration packets from three different Texas museums. The day before the conference began, the committee members, some local volunteers, and personnel from the Society's management company assembled the 450 packets.

### Contents of bags:

In addition to the program, we included copies of the various brochures about Houston that we had collected, as well as some promotional materials that vendors paid to have included in the packets. In order to reduce costs, it was decided to forgo including a list of attendees in each packet. Instead, the list was e-mailed to the registered members ahead of time, as well as being available on-line. A few copies were kept at the desk to hand out to those who asked, but there wasn't a lot of demand for them.

### Volunteers:

Thanks to the ingenuity of Sam Duncan, we provided on-line sign up for volunteers. This seemed to work very well, because it gave the volunteers the opportunity to see what times were available and sign up for specific time slots. The schedule was set up so that we had at least two people scheduled for each shift, with three or four people scheduled during the busiest times. We had volunteers to help staff the desk most of the hours we were open. There were very few instances that the committee members or personnel from the Society's management company were alone at the desk. Fortunately, only two volunteers didn't show up out of the 28 who signed up. Although the volunteer orientation was set for Friday morning, most volunteers could not attend because of flight schedules, or work or school obligations. The committee members scheduled orientations for small groups of people as needed. All the volunteers were helpful, friendly and able to answer most questions.

### Hospitality/Registration Desk:

The hotel conference area had a wonderful space for registration. There was a stand-up height counter with a lower desk area on the other side. Behind the service desk area, there was a closet, some counter space with cabinets below, an area off to one side that served as an office space, and an area behind the back wall where we could keep the extra boxes of packets to be distributed.

Brochures and other items for which we had only limited amounts were kept at the desk, and laid out on a table opposite the desk for people to pick up. Items that were donated, such as copies of *ArtLies* (a Texas-based art journal), posters from the Menil Collection, nicely bound books from the Museum of Printing History, publications from the Galveston Art Center, and other freebies were placed on the table, along with sample copies of the ARLIS/NA publications that were available for order.

Advice to future committees:

- The staff members from the Society's management company were wonderful! We don't know what we have done without them. They provided great support for us all along the way as we prepared for the conference, and guided us as to what types of materials we needed to obtain for the packets and gave us advice on the process of assembling the packets. One of them was available at the desk all the hours we were open to handle late registrations and help answer questions.
- We were a committee of two—one local person, and one who lived 300 miles away. It was a bit difficult to make arrangements for things in another city, but fortunately, having at least one local made that easier. It would probably be better if all members were in the same city, but having at least one committee member who lives in the area is very important.

## **Report: Tours**

*Submitted by Margaret Culbertson, Tours Coordinator*

Eleven tours were scheduled in Houston and the surrounding area. One tour sold out, and one was cancelled due to insufficient enrollment. Total registration for the tours was 206. Since we decided not to offer tours to sights that were easily accessible by public transit and open to the public, all of the tours utilized private bus transportation. I was able to arrange for several excellent, knowledgeable guides for the tours who really helped make the tours a success.

The Conference Planning Manual was very helpful in planning and arranging for the tours, and the Conference Manager, Sue Rawlyk, was a tremendous help in getting a good contract for transportation and in answering logistics questions about registration numbers and check-issuing procedures as the conference neared.

Enrollment was low on several of the tours during the early registration period. The all-day tours were among those with low enrollment, and I agree with Chris Sala's recommendation from the 2004 conference final report that smaller groups should be factored into the planning for all-day tours. Scheduling is also particularly important on the all-day tours. For example, I think the Painted Churches tour might have had more registrants if it had been scheduled for the Saturday before the conference rather than the Wednesday at the end of the conference. Due to airline schedules, most people would have ended up paying for another night at the hotel if they took the tour. In fact, tours scheduled for the last day of the conference should probably be half-day morning tours, unless the destination or situation is extremely unusual.

Announcements on ARLIS-L about selected tours are recommended for those tours with low enrollment. After posting additional information about the Orange Show tour on ARLIS-L, enrollment went beyond the break-even point, and it had one of the most enthusiastic groups after the tour was completed.

Regarding tour assistants, since local members to serve as assistants were in short supply, if the tour already had a local guide, I asked one of the registrants for the tour to help with counting heads after each stop and help the guide with the group if necessary.

The buses were late on one morning, due to mechanical problems, but we were able to re-arrange routes and schedules to make those tours work out fairly well.

Unfortunately, the scheduled time for the return trip to the hotel from the Turrell sky space in the Live Oak Friends Meeting House turned out to be too early. The twilight sky had not finished changing colors. Sunset charts are useful in planning tours ahead of time, but they have their limitations.

## **Report: Web Site**

*Submitted by Sam Duncan, Webmaster*

Conference URL: <http://www.arlis-txmx.org/arlisna2005/>

The 2005 conference site introduced a number of dynamic elements, most of which were associated with displaying and managing conference programming information. For the first time, Web users could find programs a number of different ways (by date, category, topic, group name, keyword, and by program ID). Another enhancement allowed members to log in to the site and create a personalized schedule by picking and choosing programs (this feature was called "My Schedule"). The site also provided a view of each member's schedule that was optimized for printing. In addition, users had the ability to dynamically view volunteer schedules and sign up for open time slots. Furthermore, the site offered attendees the ability to sign up for the mentor program using an online form. An online gallery (developed by Mark Pompelia) enhanced the Members' Exhibition and Silent Auction. Most of these dynamic elements were developed using the PHP scripting language and a MySQL relational database. Because much of the program information was maintained in a database, remote login allowed several members of the conference planning committee to login and edit/add information, thereby allowing changes to be made as needed without reliance on the webmaster.

Beyond these dynamic elements, this year's conference Web site was similar to previous conference Web sites in terms of offering basic information about the conference, including registration costs, hotel, local information, exhibitor/sponsor information, mentor information, etc. The color palette of the site was meant to capture the feeling of springtime in Houston. The central conference logo (the pinwheel) was meant to convey a number of ideas: rays of the sun, a flower; it also captured the idea of reaching out from a central point in keeping with the conference theme: "Beyond Borders: Collaborative and Explorative Ventures in Arts Information."

The site was developed with sensitivity to prevailing Web standards, including XHTML and CSS.

Suggestions for future conference Web sites:

- Need to establish a standard for formatting program information from the outset so that information may be easily imported into a database. Excel is probably the best solution.
- Offer a grid format for the "My Schedule" feature to facilitate legibility.
- Develop guidelines for archiving conference Web sites, in particular those that are dynamic in nature.

## **Appendix A: Houston 2005 Conference Presentation**

### Houston 2005 Conference Presentation

Presented at the Membership Meeting by Jon Evans and Mark Pompelia  
Monday, April 19, 2004, Roosevelt Hotel, New York City

On behalf of the Texas-Mexico Chapter we would like to express how truly honored and thrilled we are to host the ARLIS/NA 2005 conference in Houston, Texas. We invite you to join us there Mar. 31-Apr 6, where we look forward to showing you what Houston has to offer.

### Houston's Beginnings

We think there is no better place to launch a discussion about the city of Houston than right here in New York, where in 1833, two brothers from New York state, John and Augustus Allen, set out to buy, promote, and sell an unknown and as of yet unbuilt city in the Mexican state of Texas. One of the many obstacles that they faced was that this region had yet to secede from Mexico and would not do so for another three years. However, when it did in 1836, the Allen brothers were poised to make one of the truly astounding real estate deals of the last two centuries - convincing the government of the new republic of Texas that this low-lying, steamy, mosquito-infested region [sounds appealing, doesn't it?] deserved to be the capital of the new republic - and they did. Part of their pitch claimed that this city would some day become "the great interior commercial emporium of Texas" - and they could not have been more prophetic.

### Houston Today

Today, Houston is our nation's 4<sup>th</sup> largest city, though it is still not well understood. Various known as energy city, space city, the bayou city, or simply as the land where zoning was forgotten, Houston's diversity is truly one of its strengths.

Houston is home to the 8<sup>th</sup> wonder of the world - the Astrodome, the first domed stadium in the country, though its future is in question as three newer stadiums have made it obsolete. Houston's port is the 6<sup>th</sup> most active in the world. Another vital part of the city is its medical campus, which is the world's largest - renowned for its cancer and heart research. And as most of you know, The Johnson Space Center is home to NASA's manned flight training center and mission control.

Houston really came into its own and gained national recognition in the 1970's and 80's for its crop of sleek modern skyscrapers by architects such as Skidmore, Owens and Merrill, Philip Johnson, I.M. Pei, and Cesar Pelli.

Houston is also home to the world's largest livestock show and rodeo. The performing arts in Houston are thriving, as Houston is second only to New York in the number of seats provided for performances.

### Civic Pride and Philanthropy

Houston has always been a city with high aspirations and a deeply instilled sense of pride. This civic pride has long been expressed by its citizens through their generous philanthropy, which in the words of Ima Hogg, one of the city's great patrons, "This is simply what Houstonians do once they get a little money." And they have continued to do so for the last 170 years.

### Cultural Highlights

The Museum of Fine Arts of Houston ([www.mfah.org](http://www.mfah.org)) is Texas's oldest museum, founded in 1900. However, it didn't have a proper home until William Ward Watkin designed a neo-classical structure in 1924. As this encyclopedic collection grew, the need for not only one but two expansions by Mies van der Rohe occurred in 1958 and 1974. These additions brought a new modernist spirit to Houston. By 2000, the MFAH saw yet another expansion of its gallery space with the completion of the Audrey Jones Beck wing, designed by Pritzker Prize winning architect Rafael Moneo. Linking the old and the new buildings is the sublime tunnel by James Turrell. To round out the campus, Isamu Noguchi's design for a sculpture garden was completed in 1986.



In addition to this, the MFA also features two house museums that have been donated to the Museum. Bayou Bend, an elegant home in the upscale River Oaks community, was given by Ima Hogg in the 1960's. It houses one of the truly great collections of American decorative arts. [It has been said that one has officially become a Houstonite once the name Ima Hogg no longer seems odd.] Adjacent to Bayou Bend is the recently donated Rienzi, which was given by Houstonians Harris and Carroll Masterson and features European decorative arts.

A recent emphasis on Latin American art has taken root at the MFAH with the hiring of its first curator devoted to the region, as well as the founding of the International Center for the Arts of the Americas, which is charged with recovering critical documents related to the art of Latin America. One notable recent acquisition at the Museum is the Manfred Heiting Photography Collection, which contains examples from the earliest to latest manifestations of the medium.

The Contemporary Arts Museum ([www.camh.org](http://www.camh.org)), designed by Gunnar Birkets in 1972, has a long history of producing significant and often provocative exhibitions. They tend to feature exhibitions of mid-career artists, mixing local, national, and international individuals, while spotlighting new local talent. Past exhibitions have featured the work of: The Art Guys, Richard Long, Andres Serrano, Yoko Ono, Trenton Doyle Hancock, and Dario Robleto.

Just beyond the museum district lies Rice University ([www.rice.edu](http://www.rice.edu)), the city's most prestigious and oldest college. Since the first of its buildings were designed in 1910 by Ralph Adams Cram in a Mediterranean style, this lexicon has rarely been contradicted in successive structures. The other consistent element of the campus is the presence of live oak trees that dot the campus. This campus exists in a perpetual state of evolution with recent additions by Cesar Pelli, Ricardo Bofill, Stirling and Wolford, and Antoine Predock. The Rice University Art Gallery continues to put on challenging exhibitions - particularly those that are conceptually or installation based.

Other campuses that contain significant architecture include St. Thomas University ([www.stthom.edu](http://www.stthom.edu)) where Philip Johnson has made his mark for a period that extends more than forty years.

The University of Houston ([www.uh.edu](http://www.uh.edu)) is home to yet another Johnson design, this for the Gerald D. Hines College of Architecture building with its obvious reference to Ledoux's 18<sup>th</sup> century design for a House of Education.

Since its opening in 1987 The Menil Collection ([www.menil.org](http://www.menil.org)) has drawn international acclaim as a jewel among private art institutions. Its founder and guiding light, Dominique De Menil, was a dominating presence in the Houston art scene for more than forty years. The eclectic collection that she and her husband John developed ranges from Cycladic to Egyptian to Native American to Surrealist to Pop and beyond. Renzo Piano's design is rightly regarded as one of the most beautiful art institutions in the world. Like the MFAH and Rice University, the Menil has also been in an expansive mode in recent years, adding two new structures to house the Cy Twombly Galleries and Byzantine chapel frescoes. These, in conjunction with the spiritual presence of the Rothko Chapel form a nucleus of structures that make up the Menil campus. They are united by their extreme quality and sensitivity of display.

#### Other Attractions

Houston is also home to its fair share of small non-profit art institutions that highlight the diverse nature of the city.

The Houston Center for Contemporary Craft ([www.crafthouston.org](http://www.crafthouston.org)) has just opened in the past three years and has added a truly new dimension to the decorative arts scene.

The Orange Show ([www.orangeshow.org](http://www.orangeshow.org)) pays homage to the creator within all of us.

Diverse Works ([www.diverseworks.org](http://www.diverseworks.org)) features the city's most avant-garde performances and exhibitions, often taking on challenging subject matter that other institutions avoid.

Project Row Houses ([www.projectrowhouses.org](http://www.projectrowhouses.org)) is a neighborhood art and revitalization program that celebrates African-American history and culture. It has become a model for such ventures in other cities.

Lawndale Art Center ([www.neosoft.com/~lawndale](http://www.neosoft.com/~lawndale)) has long been a Houston institution that exhibits the work of less established artists from Houston and abroad.

Blaffer Gallery ([www.hfac.uh.edu/blaffer](http://www.hfac.uh.edu/blaffer)) at the University of Houston has recently seen a transformation, not physically, but substantively with the addition of Terrie Sultan as its new director. Under her leadership, exhibitions such as the Chuck Close show that just closed at the Met were produced.

Live Oak Friends Meeting House ([www.friendshouston.org](http://www.friendshouston.org)) is the latest in a series of religious structures to incorporate art as an integral part of the spiritual experience in Houston. A skylight installation by James Turrell transforms this space into an otherworldly experience that should not be missed.

Houston Center for Photography ([www.hcponline.org](http://www.hcponline.org)) is the city's premier center for showcasing photography from Houston and abroad.

#### Hotel and Transportation

The hotel that the Clarke Management company wisely selected is the recently completed Hilton Americas ([www.hilton.com](http://www.hilton.com)). Opened this past November, the 24-story convention hotel has 1200 guest rooms, complemented by 91,000 sq. ft. of meeting space - not to mention two impressive ballrooms. The March issue of *Artnews* noted that the hotel is well appointed with work from more than 30 artists, including Texas artists Robert Rauschenberg, sculptor Jesus Bautista Moroles, and Houston painter Terrell James.

While the hotel is located on the southeast side of downtown, its close proximity to Houston's brand new light rail system will allow easy access to the Museum district and Rice University.

#### Programming

Our dynamic duo for programming, Laura Schwartz and Elizabeth Schaub, both of the University of Texas at Austin, have developed a conference theme that reflects the eclectic nature of Houston and the potential opportunities that face art information professionals. It's entitled Beyond Borders: Collaborative Ventures in Art Information. Ideally, program submissions (LINK) should be related to the theme. However, I should stress on their behalf that submissions will certainly not be restricted to just those that fit these parameters. Rather, they'll be looking for well-conceived programming ideas that are relevant and timely to the membership. The deadline for submissions is May 31<sup>st</sup> - just a mere six weeks away. Guidelines for submission can be found at the conference Web site.

#### Web site

Sam Duncan, our conference webmaster, has designed our site with his usual simple elegance. We certainly hope you like it as much as we do because we're stuck with it for the next year.

If you have not picked up a paper conference evaluation form, the Houston Web site will soon feature an online evaluation form for this New York conference. The Web address will be announced later this week via ARLIS-L.

#### Conclusion

In short, some have likened Houston to a chameleon. I like to think of it as a city open to opportunity. And we hope you will too in 2005. Thank you.

## Appendix B: CPAC Meeting Agenda

Conference Planning Committee Meeting  
Thursday June 17, Friday June 18, 2004  
Hilton Americas Houston Hotel

### Agenda

#### Thursday June 17

- 9:00 Overview of progress since New York [Evans/Pompelia, Schwartz/Schaub]
- 9:30 Overview of seminar proposals and workshop proposals [Schwartz/Schaub]
- 10:45 Break
- 11:00 Hotel facilities tour [Rawlyk, hotel staff]
- 12:00 Selection of sessions, seminars, and workshops [CPAC]
- 1:00 lunch on your own
- 2:00 Selection of sessions, seminars, and workshops continued [CPAC]
- 3:45 Break
- 4:00 Conference Meeting Schedule: sessions, workshops, business mtgs, etc. [CPAC]
- 5:30 AV and Equipment
  - \*availability and costs
  - \*special needs
- 6:00 Adjourn

#### Friday June 18

- 8:00 Hospitality and Registration [Ford]
- 8:30 Exhibits [Henri]
- 9:15 Special Events: \*Welcome Party; \*Convocation; \*Other
- 10:15 Break
- 10:45 Tours and Transportation [Culbertson]
  - \*Review and select sites [CPAC]
  - \*Determine pricing structure [CPAC]
  - \*Tour management services and transportation costs [Rawlyk]
  - \*Cancellation policy [Rawlyk]
- 12:00 Publications and publicity
  - \*Exhibitors Prospectus
  - \*Preliminary Program
  - \*Final program
  - \*Publicity [Evans]

[break for lunch on own at 1, return to the discussion at 2]

- 2:30 Budget
- 3:30 Development [Townsend]
- 4:00 Timetables and Action List Review [Brown]
- 4:30 Wrap-up
- 5:00 Adjourn

## **Appendix C: Exhibits Coordinator Annotated Job Description**

*Submitted by Janine Henri, Exhibits Coordinator*

The Conference Manager coordinates and handles all aspects of the conference exhibits so the role of the local Exhibits Coordinator has become less demanding.

The Exhibitor Prospectus is prepared by Headquarters and sent from HQ to all prospective exhibitors in October preceding the conference. It is also posted to the conference Web site. The mailing list is based on the “stable” of exhibitors who have exhibited at previous conferences, with new suggestions from the local conference committee added yearly. It is maintained electronically at ARLIS/NA Headquarters. It is important to update the mailing list annually, particularly in regard to a contact name for each firm solicited, so that the Prospectus reaches the appropriate person in the firm.

The Exhibitor Prospectus includes **information about the local drayage firm, electricity and phones** [*this was not in the Prospectus but was sent to registrants as part of the exhibitor’s kit*] as well as a map of the space with table indicated. It also gives all prospective exhibitors the deadlines for acceptance of reservations, and for inclusion of the firm’s name in the printed conference program and on the conference Web site.

The exhibits reservation forms and checks are returned to Headquarters, which sends an email confirmation to each registered exhibitor, confirming the amount received and the number of tables reserved and informing them that a packet will be forthcoming, including **the preliminary conference program** [*is this still the case?*], **instructions about registration** [*aren’t they already registered by then?*], and hotel reservations forms. Headquarters will also inform the confirmed exhibitors that final table assignments will be made approximately one week before the conference begins.

In recent years, we have attracted about **60-80** [*should we change this since we only had 34 exhibitors this time and I believe that Baltimore also had less than 40 exhibitors?*] exhibitors who are listed in an informal exhibitor’s directory with addresses, phone numbers, and a short abstract of their products and services. This is produced at Headquarters prior to the conference.

The CPAC and ARLIS/NA Executive Board set the exhibit fees. They are based on previous charges and on any space rental or service fees charged by the hotel. Since this is one area in which the conference makes money, it is important to examine the price structure annually.

The hotel staff/drayage firm under the direction of the Conference Manager should begin to place any shipped materials in front of the exhibitor’s assigned tables the **day before the exhibits open** [*or the morning before? This was certainly not done the day before in Houston*]. This helps ease the rush of setup.

The Conference Manager and the Exhibits Coordinator must be on hand at the hotel from the day the exhibitors set up their displays until the day they take them down.

All questions or problems with setup or breakdown should be referred to the Conference Manager who will be prepared to act as trouble-shooter throughout the conference.

The Exhibits Coordinator will be present **during all the hours** [*how about most rather than all: we too need lunch breaks!*] the exhibits are open, visiting the booths, chatting with each exhibitor, trying to determine if the exhibitors are satisfied with the arrangements, getting tips from them on how this or that could have been done better.

The exhibits opening should always be scheduled with no other conflicts, so that the exhibitors have the attendees’ undivided attention. It is also wise not to schedule the exhibits during times when a large portion of the membership cannot attend (such as the Membership Meeting). It is a tradition to have the exhibits open with a small reception. The Development Committee is responsible for having all (or at least

part) of the cost of the opening reception covered by the exhibitors in the form of sponsorships or donations, which must be publicly credited in the conference program, Web site, on signs and [after the conference \[was this done?\]](#).

[The exhibits reception is usually arranged with the hotel's catering department at least two months before the conference. Based on your pre-registration figures, you should inform the hotel \(probably about a week before the reception is time enough\) how many people you expect. \[Local arrangements chairs handled this in Houston\]](#) The hotel will charge not only for the food but also for the set-ups and serving personnel, so try to get estimates on this earlier. Food and beverages such as coffee breaks should be arranged at the back of the room so that attendees have to walk past some exhibits to get to the refreshments. [Donors who have agreed to sponsor coffee breaks should be thanked on signs, in the program, on the Web site and in thank-you letters following the conference. \[Development Committee members handled donor relations and acknowledgements\]](#)

An exhibitor's evaluation form should be prepared by the exhibits coordinator and distributed to all exhibitors. Responses should be tabulated and the results sent to the Executive Director, the President, and the future exhibits coordinator.

The Conference Manager is responsible for the following:

- Supervising arrangement of tables by hotel staff
- Checking that all requested phone and electrical hook-ups have been provided and are operating correctly
- Arranging for return shipping of materials after the conference
- Helping the exhibitors make arrangements with the drayage firm for return shipping. UPS will usually pick up directly from the Exhibit Hall if prior arrangements have been made. One way to avoid any potential problems is to have the exhibitors fill out a form [for the exhibits coordinator \[The form is for the hotel staff, not the exhibits coordinator\]](#) with post-exhibit shipping instructions
- Exhibits security is provided 24 hours per day- this is usually negotiated through the hotel. This service must be included in the conference budget as an expense against exhibits.
- Joint exhibits: Some firms and organizations which do not feel they can afford to mount an individual exhibit may prefer to exhibit jointly, at fees to be determined by the ARLIS/NA Executive Board (this is the one type of exhibit space for which different profit and non-profit rates are usually offered). A joint exhibitor sends his materials to the exhibits coordinator, who in turn arranges for setting up the joint exhibits table (using the volunteer labor of local ARLIS/NA members). The exhibitors who choose this route are informed that there is no return of their materials (which can be sold at discount) for the benefit of ARLIS/NA at the end of the conference), and that the joint exhibits booth is not staffed. Joint exhibit space is offered at the time of initial contact with potential exhibitors.

The Exhibits Coordinator is responsible for the following:

- [Affixing exhibitor name signs after tables are draped \[Conference Manager took care of this in Houston\]](#)
- Directing exhibitors to the correct tables (the drayage firm should have no trouble in delivering materials to the correct tables since either all boxes should have been marked with table numbers or the [exhibits coordinator \[Perhaps the Conference manager did this? I was available on site with the list of table assignments that was prepared by the Conference Manager, but did not provide the firm with a list\]](#) will have provided the firm with a list of exhibitors and table assignments)
- [Handing out conference registration packets to exhibitors' representatives \(one packet per exhibitor with each representative receiving a badge\) \[these were available at the registration Desk\]](#)
- Handing out exhibitor questionnaires if one is done

After the conference is over, the exhibits coordinator should write a letter to each exhibitor, including joint exhibitors, thanking each for participating in this year's conference and expressing the hope that they will return to exhibit in the following year's conference. The exhibits coordinator should also prepare a final report and accounting for the conference Co-chairs to incorporate into the final conference report.

## Appendix D: Exhibitor Evaluation Form

### Exhibitor Evaluation form ARLIS/NA Annual Conference April 3-5, 2005

In order to help our colleagues who will be coordinating the ARLIS/NA Exhibits at the 2006 Annual Conference in Banff (May 5-9) we invite your feedback on your experience this year.

#### **Before the conference:**

Advance information about the 2005 conference and exhibits arrived in a timely manner.

AGREE < > DISAGREE N/A

\_\_\_\_\_

The Preliminary Program contained all the information I needed about exhibiting.

AGREE < > DISAGREE N/A

\_\_\_\_\_

It was helpful to have the floor plan of the Exhibit Hall to refer to.

AGREE < > DISAGREE N/A

\_\_\_\_\_

The registration procedure was straightforward and the forms clearly presented.

AGREE < > DISAGREE N/A

\_\_\_\_\_

We registered online and found the information and process to be quick and efficient.

AGREE < > DISAGREE N/A

\_\_\_\_\_

Confirmation of our space and the Exhibitors' Service kit arrived just as we needed it.

AGREE < > DISAGREE N/A

\_\_\_\_\_

The Exhibitors Service Kit contained everything we needed to interact with the Hotel.

AGREE < > DISAGREE N/A

\_\_\_\_\_

Questions and problems were responded to quickly and resolved pleasantly.

AGREE < > DISAGREE N/A

\_\_\_\_\_

Financial transactions were handled professionally and expediently.

AGREE < > DISAGREE N/A

\_\_\_\_\_

We decided to exhibit this year *only* because the conference was in Texas.

AGREE < > DISAGREE N/A

\_\_\_\_\_

Comments and suggestions for improvement:

**Set-up**

Our 'adjacency' requests were accommodated.

AGREE < > DISAGREE N/A

-----

'Surprises' in the set-up were handled professionally and with dispatch

AGREE < > DISAGREE N/A

-----

Signage in the Exhibit Hall was clear and effective.

AGREE < > DISAGREE N/A

-----

Material shipped to the Hotel was stored safely and delivered promptly.

AGREE < > DISAGREE N/A

-----

Arrangements with the Hotel for Internet and electrical connections went smoothly.

AGREE < > DISAGREE N/A

-----

Hotel staff was responsive and helpful.

AGREE < > DISAGREE N/A

-----

Comments and suggestions for improvement:

During the conference

The opening reception was appropriately festive and brought delegates in the Hall.

AGREE < > DISAGREE N/A

-----

The sponsored coffee breaks increased traffic in the Hall between sessions.

AGREE < > DISAGREE N/A

-----

Our sponsorship was appropriately acknowledged.

AGREE < > DISAGREE N/A

-----

Traffic in the hall was steady throughout the exhibition hours.

AGREE < > DISAGREE N/A

-----

The food and water stations in the Exhibit Hall were effective 'lures.'

AGREE < > DISAGREE N/A

-----



The member's exhibition and silent auction in the Exhibit Hall were effective 'lures.'  
AGREE < > DISAGREE N/A

-----

The vendor mix provided for a lively, interesting Exhibit Hall.  
AGREE < > DISAGREE N/A

-----

Security in the Exhibit Hall was adequate.  
AGREE < > DISAGREE N/A

-----

ARLIS staff and Exhibit Hall volunteers were responsive and helpful.  
AGREE < > DISAGREE N/A

-----

ARLIS's exhibits schedule is about right: 16.5 hours over 3 days.  
AGREE < > DISAGREE N/A

-----

Registration packets were supplied to all registered booth personnel.  
AGREE < > DISAGREE N/A

-----

The packets contained the correct tickets, etc. for other conference events in which we participated.  
AGREE < > DISAGREE N/A

-----

I am planning to exhibit again ARLIS next year.  
AGREE < > DISAGREE N/A

-----

Comments and suggestions for improvement:

Your name/Company name (optional)

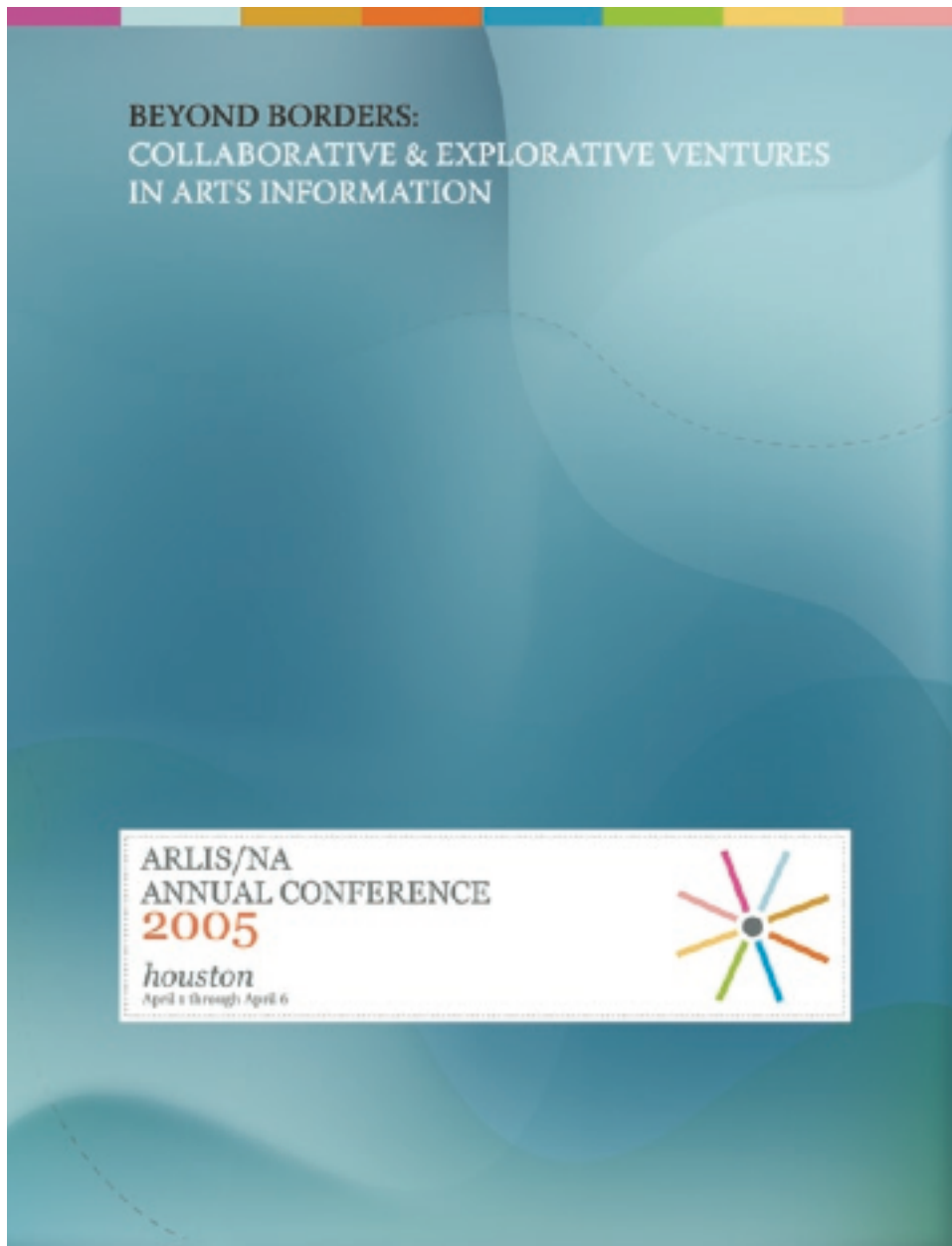
Thank you for supporting ARLIS/NA by being an exhibitor at this year's conference.  
We look forward to seeing you in 2006.

Please return completed form by May 18, 2005 to:

Christine E. Sammon  
Director, Library  
Alberta College of Art + Design  
1407 14th Ave. N.W.  
Calgary, AB T2N 4R3  
403-284-7630  
FAX 403-289-6682  
e-mail: [christine.sammon@acad.ca](mailto:christine.sammon@acad.ca)

**Appendix E: Exhibitor Postcard**

*Submitted by Janine Henri, Exhibits Coordinator*



## **Appendix F: Greeting from Exhibits Coordinator for Exhibitors' Prospectus**

*Submitted by Janine Henri, Exhibits Coordinator*

I look forward to welcoming you to the Art Libraries Society of North America conference being held in Houston in April 2005. Arts information professionals are continually adapting to technological changes, but the importance of the exhibitors to the vitality and character of our annual conference has remained constant.

ARLIS/NA last met in Texas in 1997, but this will be the very first Houston meeting. Houston and the stellar conference program will attract a large and diverse group of art librarians and visual resource curators from North America and abroad. The state-of-the-art Exhibit Hall, in the recently built Hilton-Americas Hotel in downtown Houston, offers an invaluable opportunity for you to meet and talk with these decision makers. The conference planners have reserved blocks of time when program sessions do not conflict with the exhibits. In addition, an exhibition and silent auction of works by members will be scheduled in the Exhibit Hall, as an added draw into the exhibitor area.

I hope that you will join us in Houston next April and take advantage of this opportunity. The goods and services you provide are integral to our profession and ARLIS/NA is committed to providing you with the best possible environment in which to showcase them. In addition, we expect that the fortuitous scheduling of the Texas Library Association's meeting in Austin (April 5-8) will present added opportunities for exhibitors.

Additional information about the conference is located at: [www.arlis-txmx.org/arlisna2005/](http://www.arlis-txmx.org/arlisna2005/). If you have questions about the exhibits please contact Susan Rawlyk ([srawlyk@shaw.ca](mailto:srawlyk@shaw.ca)) or me ([jhenri@mail.utexas.edu](mailto:jhenri@mail.utexas.edu)). We are eager to welcome you to Houston and to ARLIS/NA's 33rd annual conference.

Janine Henri  
Exhibits Coordinator

## **Appendix G: Exhibit Hall Preview E-mail**

*Submitted by Janine Henri, Exhibits Coordinator*

Subject: [ARLIS-L] Houston Preview #7: Exhibits

No ARLIS/NA conference would be complete without our exhibits. If you are like me, you look forward to seeing what our vendors, publishers, and dealers will be bringing to the conference each year. There's really nothing quite like seeing the real thing before buying where visual materials are concerned!

The Houston conference will feature many of our regular exhibitors as well as some first timers, so make sure to plan enough time in your schedules to stop by the Exhibit Hall. Saskia (<http://www.saskia.com/>) is sponsoring our Exhibit Opening reception on Sunday April 3 from noon-1:30 pm. Coffee and tea will be served in the Exhibit Hall during breaks between sessions on Sunday April 3 from 3:00-3:30 and Tuesday April 5 from 11:00-11:30. In addition, a Member's Exhibition and Silent Auction will be held in the Exhibit Hall, with a reception and ceremony on April 4 from 5:00-6:30.

Did we already tell you that the Houston Americas Houston Hotel is equipped with all the latest technology and is well apportioned? This extends to the Exhibit Hall of course!

I look forward to seeing you all during the exhibits!

Janine Henri  
2005 ARLIS/NA Exhibits Coordinator.

Exhibit Hall Hours:  
Sunday April 3, noon-5:00 pm  
Monday April 4, 8:00 am-11:30 am, 2:30 pm-6:30 pm  
Tuesday April 5, 9:00 am-2:00 pm

## **Appendix H: Demonstration Suite E-mail**

*Submitted by Janine Henri, Exhibits Coordinator*

“Demonstration Suite” publicity. In response to a query from ArtStor we proposed the following:

“We have been offered a rate of \$545.00 per night for a suite (30% off published rates). This is a double bay suite with a connecting bedroom. Unfortunately, because these suites represent only 1% of the hotel room inventory, the Hilton cannot confirm what suite number you would be assigned until check in. We would be pleased to make arrangements for the suite on your behalf but again, we cannot confirm the room number prior to your arrival.

One option would be to have an insert/invitation prepared for the registration kits (\$200.00), mentioning that the suite number will be posted on the notice board. These inserts would be delivered to Houston prior to the Conference and a copy would be inserted in each registration kit.

Another option would be once you have confirmed your room number (after check in) we could print off your invitations at the registration desk and distribute them to delegates as they pick up their registration kits. This would be most effective if you were to check in prior to 01 April, 2005. If you check in after that date, we'd likely hit about half of the registrants and have to depend on word of mouth.

Yet another possibility, for \$350.00, we can offer to put invitations to the demo suite in targeted registration envelopes (as directed by ArtStor) or, depending the number listed, have the Hotel deliver the invitations to the respective hotel rooms.

Max, as you are aware, as a Conference Sponsor, ArtStor is entitled to be listed as a sponsor in the Final Program and also to have signage recognizing your contribution to the Internet Room. To date, and in response to your previous conversations with Kim Collins, ArtStor has been indicated as an anonymous contributor and we have not prepared signage. Our understanding is presently, the only form of recognition preferred, is to have the ArtStor homepage on all computers in the Internet room.”

## **Appendix I: Exhibit Hall Invitation E-mail**

*Submitted by Janine Henri, Exhibits Coordinator*

Exhibits at the ARLIS/NA Conference, April 3-5, 2005

It is my great pleasure to invite you to the 2005 ARLIS/NA Exhibits next Sunday, Monday, and Tuesday. Be sure to make your way around the Grand Ballroom (A-F) so as not to miss any of our 34 exhibitors!

The Exhibits Opening Reception is on Sunday from noon to 1:30 and is being generously sponsored by Saskia, Ltd. Cultural Documentation. Take this opportunity to familiarize yourself with the diversity of vendors in the Exhibit Hall; however, don't imagine that you will have 'done justice' to the exhibits after such a cursory walk-through. You will certainly want to set aside at least one block of time--just as you schedule attendance at specific sessions and meetings--to return to the Exhibit Hall to spend additional time perusing the books, resources and services on display.

To help you plan your time effectively I have included below the Exhibit Hall hours and the final list of exhibitors.

Please note that on Sunday there will be a free coffee break from 3:00 to 3:30 hosted by ars libri ltd., and on Tuesday there will be a coffee break from 11:00-11:30 hosted by Erasmus Boekhandel BV. In addition, the Member's exhibition and silent auction will also be held in the Grand Ballroom, with the silent auction reception on Monday from 5:00-6:30.

All the exhibitors have made a significant financial commitment to participate in this conference because they consider the ARLIS/NA membership to be one of their prime audiences. Please take the time to discover what each exhibitor has to offer to you and your institution.

Thank you,  
Janine Henri  
2005 ARLIS/NA Exhibits Coordinator  
jhenri@mail.utexas.edu

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### EXHIBIT HALL HOURS:

SUN. APRIL 3 12:00 - 5:00  
MON. APRIL 4 8:00 - 11:30, 2:30 - 6:30  
TUE. APRIL 5 9:00 - 2:00

### Exhibitors

- Antique Collectors Club
- Art Consulting Scandinavia
- ARTbibliographies
- Ashgate
- Ars Libri
- Aux Amateurs de Livres
- Books on Design
- Bridgeman Art Library
- Bronze Horseman
- Casalini Libri
- Davis Art Images
- Duncan Systems
- Erasmus
- FA Bernett
- Getty Publications

- Gordon's Art and ArtInfo
- H.W. Wilson
- Harrassowitz
- John Benjamins
- Karno
- Luna Imaging
- Memory Press
- Nahanni Productions
- Oxford University Press
- Paba Gallery
- Puvill Libros
- R.A.M. Publications
- RLG
- Saskia
- Scholars' Choice
- Thomas Heneage
- Vamp and Tramp
- Worldwide Books
- YPB Library Services

## Appendix J: Members' Exhibition and Silent Auction Web Site

Submitted by Bonnie Reed, Member-at-Large

# EXHIBITION AND SILENT AUCTION



The Art Libraries Society of North America's Conference Planning Committee is very pleased to announce that a members' exhibition and silent auction benefiting the Society will be held during the 2005 annual conference in Houston.

Members who are artists are encouraged to contribute their works of art, including crafts, to the silent auction. Works will be exhibited during the conference prior to the auction. We request that a digital image of the artwork accompany the donation form so that we have a visual representation of the item. Please review the guidelines for details.

An online exhibition showcasing the contributions will go live a week prior to the conference.

We look forward to collaborating with you to make this a successful Society event.

Bonnie Reed  
Member at Large  
Conference Planning Committee



Guidelines

Location

Dates

Donor  
Form

Digital  
Images

Contact

Shipping

ARLIS/NA



## **Appendix K: Members' Exhibition and Silent Auction Guidelines**

*Submitted by Bonnie Reed, Member-at-Large*

# EXHIBITION AND SILENT AUCTION

## **GUIDELINES**

### **General Guidelines**

- Proceeds of the silent auction will benefit the Art Libraries Society of North America.
- All sales will be by written/silent bid only on an item bidding sheet; there will be no quick sales.
- Bidding closes 30 minutes before the reception begins.
- Items will be sold to the highest bidder.
- Members with winning bids are responsible for their items, which must be picked up no later than Tuesday, April 5, 12:00 pm. Items not claimed will be sold to the member with the next highest bid.
- Payment for artworks must be made at the Registration Desk prior to claiming them.
- Payment may be made by cash, check, traveler's check, and credit card; credit cards accepted are VISA and Mastercard (no American Express).
- The new owners are responsible for preparing the items for shipment; a shipping service will be available at the hotel).
- Original shipping cartons will be kept for shipping.
- ARLIS/NA reserves the right to refuse donated items on the basis of quality, size restrictions, and space limitations.
- Unsold items will be returned to the donor after the auction.

### **Submission Guidelines**

- Artists must complete and submit a signed donor form by February 1, 2005.
- Digital images of artworks must be saved with documentation at the FTP website listed below by February 1, 2005. Documentation should include artist, title medium, and size. An artist statement may also be included. (See below for specification of digital images).
- Maximum size: 3' x 3' (Keep in mind that purchasers must transport or ship item home).
- Artworks should be ready for display; 2 dimensional works must be matted and ramed or wrapped with acetate.
- Artists are responsible for transporting or shipping their artwork to the Conference; all items should be sent with the appropriate documentation (artist, title, dimensions, media).
- Shipped artworks must be received no later than March 21, 2005.
- All members wishing to hand carry artworks should submit a signed donor form and digital image by February 1, 2005; hand carried artworks should be delivered to the
- Registration Desk.
- We recommend that all artworks be insured prior to shipping.

*ARLIS/NA is a non-profit organization with IRS 501(c)(3) status. Artists may use the ARLIS/NA letter of acknowledgement as documentation to the IRS for their donation. The actual amount raised during the auction of an artwork may not be the actual value used on the tax form. We strongly suggest that you consult your tax professional for guidance regarding tax deductions for donations to ARLIS/NA. We make no claims written or implied as to the status of tax deductibility.*

## **LOCATION**

Exhibition: Hilton Americas Hotel Ballroom, Fourth Floor

Silent Auction Reception: Same

Payment: Registration Desk

## **DATES**

Signed Donor Form Submitted by	February 1, 2005
Digital Image of Artwork made available by	February 1, 2005
Shipped artwork received by	March 21, 2005
Hand carried artwork received at Registration Desk by	April 1, 2005 5:00 pm
Members' Exhibition begins	April 3, 2005 12:00 pm
Silent Auction bidding begins	April 3, 2005 12:00 pm
Silent Auction bidding ends (1/2 hour before Silent Auction reception)	April 4, 2005 4:30 pm
Members' Exhibition ends	April 4, 2005 5:00 pm
Silent Auction/Reception Ceremony	April 4, 2005 5:00 pm-6:30 pm
Payment and pickup of artworks starts	April 4, 2005 5:00 pm-7:30 pm
Payment and pickup of artworks ends	April 5, 2005 12:00 pm

## **DIGITAL IMAGES**

- Digital Image Specification: JPEG format (high quality, low compression); 800 x 600 pixels.
- Digital images should be saved at the following address:

## **CONTACT**

Bonnie Reed  
ARLIS/NA Conference Planning  
Committee Member at Large  
Architecture Library  
Texas Tech University  
Box 42091  
18th & Flint  
Lubbock, TX 79409-2091  
Email: [bonnie.reed@ttu.edu](mailto:bonnie.reed@ttu.edu)  
Phone: 806-742-8058

## **SHIPPING TO CONFERENCE**

Artworks should be received by March 21, 2005. Please ship artworks to:

Mark Pompelia  
ARLIS/NA Conference Planning Committee  
Local Arrangements Co-chair / Silent Auction  
Department of Art History  
Rice University  
103 Herring Hall, 6100 Main Street  
Houston, TX 77005-1892  
[Pompelia@rice.edu](mailto:Pompelia@rice.edu)  
713-348-4836

## **SHIPPING AT CONFERENCE**

The Hilton Americas has a Business Center where artworks may be shipped. Items must be ready for shipment. ARLIS/NA will supply shipping labels and tape.

## Appendix L: Members' Exhibition and Silent Auction Donor Form

Submitted by Bonnie Reed, Member-at-Large

### DONOR INFORMATION

Name (Print) \_\_\_\_\_

Street \_\_\_\_\_

City/State/Zip \_\_\_\_\_ Day Telephone \_\_\_\_\_

Email: \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Proceeds from the sale of artwork will benefit ARLIS/NA.

Signature of Donor \_\_\_\_\_

\*\*\*\*\*

### ARTWORK

A digital image for identification and online exhibition must be saved at the following FTP site by February 1, 2005:  
[www.arlis-txmx.org/arlisna2005/silentAucExh.php](http://www.arlis-txmx.org/arlisna2005/silentAucExh.php) )

Artist \_\_\_\_\_

Title \_\_\_\_\_

Medium \_\_\_\_\_ Dimensions \_\_\_\_\_ Suggested Starting Bid \_\_\_\_\_

Shipping Company \_\_\_\_\_ Date of Shipment \_\_\_\_\_

Insured shipping is advised as the Society cannot be held responsible for damaged or lost artworks. Unsold items cannot be returned at the Society's expense. Shipments must be received by Mark Pompelia by March 21, 2005.

**MAKE TWO COPIES OF THIS FORM, ONE FOR YOUR RECEIPT AND ONE TO ACCOMPANY THE GIFT.**

**The Art Libraries Society of North America gratefully acknowledges your generous donation.**

ARLIS/NA is a non-profit organization and has IRS 501 (c)(3) status. We suggest that you consult your tax professional for guidance regarding tax deductions for donations.

#### Contact:

Bonnie Reed  
ARLIS/NA Conference Planning  
Committee Member at Large  
Architecture Library  
Texas Tech University  
Box 42091, 18<sup>th</sup> & Flint  
Lubbock, TX 79409-2091  
Email: [bonnie.reed@ttu.edu](mailto:bonnie.reed@ttu.edu)  
Phone: 806-742-8058

#### Shipping:

Mark Pompelia  
Local Arrangements Co-Chair/Silent Auction  
ARLIS/NA Conference Planning Committee  
Department of Art History  
Rice University  
1003 Herring Hall, 6100 Main Street  
Houston, Tx 77005-1892  
Email: [Pompelia@rice.edu](mailto:Pompelia@rice.edu)  
Phone: 713-348-4836

**Appendix M: Members' Exhibition and Silent Auction Record Sheet**  
*Submitted by Bonnie Reed, Member-at-Large*

Item #	Rec'd	Artist/Donor	Item Type	Title/Description	Est. Value	Minimum Bid	Final Sale Price	Paid By	Purchaser	Rec'd	Letter Ack.
1											
2											
3											
4											
5											
6											
7											
8											
9											
10											
11											
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**Appendix N: Receipt for Members' Exhibition and Silent Auction**  
*Submitted by Bonnie Reed, Member-at-Large*

**ART LIBRARIES SOCIETY OF NORTH AMERICA  
2005 Conference, Houston Texas April 4, 2005  
SILENT AUCTION**

Item no. 1 Recommended Minimum Bid: \$ \_\_\_\_\_

Artist Lobe, Robert

Title Windows of Honfleur

Medium: Color Photograph Winning Bid \_\_\_\_\_

Purchaser \_\_\_\_\_

**ART LIBRARIES SOCIETY OF NORTH AMERICA  
2005 Conference, Houston Texas April 4, 2005  
SILENT AUCTION**

Item no. 2 Recommended Minimum Bid: \$ \_\_\_\_\_

Artist Lobe, Robert

Title Rooftop in Seville, Spain

Medium: Color Photograph Winning Bid \_\_\_\_\_

Purchaser \_\_\_\_\_

**ART LIBRARIES SOCIETY OF NORTH AMERICA  
2005 Conference, Houston Texas April 4, 2005  
SILENT AUCTION**

Item no. 3 Recommended Minimum Bid: \$ \_\_\_\_\_

Artist Walker, William Bond Donor: Balkema, John

Title Abstraction with Flame

Medium: Acrylic/crayon/paper Winning Bid \_\_\_\_\_

Purchaser \_\_\_\_\_