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Editorial
Svein Engelstad

This publication is a reshaped Arlis/Norden Info. Arlis/Norden have for several years been discussing different channels for information and publication. The task of publishing a journal four times a year has become too burdensome for such a small organisation as Arlis/Norden. To facilitate an easy news flow within the organisation, we have set up a blog at: http://arlis-norden.blogspot.com/ This blog or news-letter is supposed to be an addition to our ordinary website at: http://www.arlisnorden.org/ Since we do not have the resources any more to publish Arlis/Norden Info three or four times a year, we have therefore decided to make Arlis/Norden Info into an annual publication. We hope this can stimulate our members and other authors to publish articles related to art librarianship in Arlis/Norden Info.

The content of this publication will mainly be the papers presented on this year’s annual conference of Arlis/Norden and minutes from the board meetings and annual meeting. The annual conference of ARLIS/Norden usually takes place in May or June, but was this year moved to Friday 12th and Saturday 13th of August, to coincide with the annual IFLA conference that was held in Oslo from the 14th to the 18th of August. Part of the ARLIS/Norden conference was a joint arrangement with IFLA Art Libraries Section (ALS).

The theme of this year’s conference was: Organizations in Change: Effects on Art Libraries. Mergers and re-organizations within the world of art institutions have a substantial impact on art libraries, their collections, services and the competence of the librarian. We see that the development has been from small units with in-depth knowledge within a limited subject field towards a broader, more general approach to knowledge, comprising a wider variety of subjects and tasks. Libraries become documentation centres serving a larger public. We aim to highlight what impact this development has on art libraries, their parent institutions, the users and the professional skills of the art librarian.

The theme of the conference seemed to have inspired many people to share their experiences; we thereby had many interesting and stimulating papers presented. These papers or slightly edited versions of them are being published in this edition. We hope they will be of interest both for the participants of the conference as well as a broader public.
There is much discussion these days of change, and it is much-stated but no less true, that the rate of change has speeded up and is continuing to accelerate.
I think we must accept that ‘change is permanent’. And let’s start on a positive note.

‘In this environment, opportunity exists in good measure for those who accept change, in greater measure for those who embrace it, and in greatest measure for agents of change…’

I suspect that I have been invited to give this paper because of my age, and the fact that, as a founder member of ARLIS/UK and Ireland, I have been around in art librarianship throughout a working generation. However, you must bear in mind that the speed of change on a general level increases in inverse proportion to the ability of an ageing person to keep up!

Despite this handicap, I will do my best not to sound too much like a grumpy old woman, and to bring some perspective to what has changed over the last few decades and what we can learn from this to carry forward into the future. I am not going to try and predict the shape of that future because what is clear, from the rummage around in the professional literature I undertook in the preparation of this paper, is the futility of such an exercise. The fact is, we just don’t know.

Twenty or thirty years ago, on the eve of the present technological/information revolution people seemed so much more certain about the future. Some predicted that the book was going to die and libraries would disappear. All documented knowledge could be miniaturised (that was onto microform first) or digitised and stored in an incredibly small space (I remember talk of the British Library in a 10 ft cube).

30 years ago, back in 1976 Clive Phillpot, who has always had a penchant for crystal-ball gazing, responded to an invitation to imagine the art library of the 21st century:

In his scenario his hero, ‘Jim’, wants ‘reproductions and anything written on him in English or Chinese’ about a lesser-known artist. He just happens to be passing a library and pops in. The ‘Library bloke’, as he is described, offers to see if there’s a book on the artist. He punches a few words into the keyboard, finds
nothing, punches some more keys and 'klunk' out pops a booklet comprising periodical articles and pictures from magazines which the computer has located for him.

Later John Kirby, another British librarian, pointed out that if a time-travelling reader from the 1840s had been transported to his own art school library in Sheffield, England in the 1970s, he would not have been particularly disconcerted. He or she would have found it full of books (some of them would have even been the same books – Stubbs' The anatomy of the horse, possibly). There would have been periodicals, other familiar types of material and comprehensible catalogues and loan systems. He then imagined trying to tell the 1970s librarian about a future where:

'a small box, which gives you all the information on the bookstock, tells you whether items are on loan, how many times books have been borrowed. It will search for books in the collection by a wide range of terms... The box will keep track of your expenditure and a host of statistical information. It will look after your correspondence and writings of all kinds, and send your text to colleagues at the press of a button ... on the other side of the world. The workings of the box will be incomprehensible to you but it will let you... look at the catalogue in the University of Cambridge, without even getting up. It will search thousands of journal articles for information on those elusive artists, track down current stories in newspapers... hold thousands of images from art galleries around the world...'

To which the fictitious 1970s librarian responded:

'This is science fiction... it might happen one day, but not in my lifetime... That's not to say that we don't use the latest technology... we have some pictures and catalogues on microfiche.... We're up-to-

date here; but what you describe is pure fantasy.'

So the first lesson is that we face a future of continuing and probably accelerating change and that we have to learn to live with uncertainty.

However, although we are aware that the rate of change has speeded up, and a quarter of a century later that that future proved to be neither fantasy nor science fiction, the striking thing about both the above scenarios is that they feature libraries and librarians. And books. And here we all are in the 21st century, librarians, still working in libraries and still dealing with books and lots of other stuff on paper. So how have art libraries, art librarians and the world in which we operate really been transformed by technology?

Not overnight for sure. If I take my own library as an example, the first computer applications were not introduced until the early 1990s, a couple of decades after those two examples of crystal-ball-gazing. And it took more than another decade to retrospectively convert the manual catalogues and to finally make them accessible on the internet in 2005. Out of a total collection of some 200,000 library publications and more than a million documents in our Archive, we have digitised about 4,000. So, yes, in my working lifetime, but only just, and only partially. But I do work in a museum and, in the UK, museum libraries have not been in the vanguard of library automation.

So, we still seem to have a few books around, and I imagine you do too. Books are still being published in quantity. There are over 50,000 active publishers in the UK still publishing up to 130,000 new titles per annum (some 4% of which are on art related subjects). We may all be aware of the pros and cons of the e-journal but most of us are still receiving shelf-loads of
paper copies and binding them. I suspect that we talk more about digitisation than we digitise and, although there is no doubt that digital images will replace slides, some art historians are reluctant to abandon slides and librarians falter in the face of copyright.

Consequently, and if the pages of the Art libraries journal are any indication, it seems that many of the issues that have pre-occupied us over the years are still the live issues of our daily professional life. We still spend our time:

• attempting to identify the relevant information (in whatever form it comes)
• acquiring or capturing it
• organising and documenting it for ease of access
• providing navigation tools to our own collections and the wider information world
• still battling to catch up with the cataloguing of what we already hold, never mind the unimaginable vastness of new ‘stuff’ gathering out there in cyberspace
• negotiating for enough space to store our physical collections
• protecting our collections from deterioration (or, in the case of the new media, total disappearance).

So, although by 2005 things have undoubtedly changed, and we do have one foot in that envisaged future, it doesn’t mean that other things have stopped or disappeared. Some things do change, but other things just continue so we find ourselves running hybrid libraries, keeping more balls in the air, diversifying, learning new skills to add to the old ones, and planning for a certain future of continuing change, but of uncertain shape. And that’s the challenge.

Knowing how much librarians love acronyms, I thought adding another acronym might be just the thing to help to deal with this challenge. Here’s one which I was given recently. PESTLE. A pestle in English is a tool for pounding things into a pulp, which may be a little how we feel about change and what it does to us. It stands for Political, Economic, Social, Technological, Legal and Environmental and refers to factors you might take into account when making decisions about the future, as a means to identifying the opportunities as well as the threats and obstacles which may impact on our work.

Of course I am insufficiently familiar with the political, economic, social and legal environments of countries other than my own to apply this management tool in general. You are best able to judge the impact those factors may have in your own circumstances. I can only offer this as a template which, if applied locally, may help to put the changes which have occurred into context and may assist with decisions about the future, and illustrate it from a UK perspective. Inevitably the PESTLE factors do not exist in isolation and impact on one another, as you will see.

Political: The trickle-down from political agendas can affect us all directly or indirectly. In the UK, the present government’s perfectly worthy social agenda focusing on health, education, access and social inclusion has had the unforeseen and unfortunate side effect of potentially marginalising the arts and research as elitist luxuries. The focus on access means that the pressure is on us to find new audiences for what we do, to bring in new users and to demonstrate that we are making our collections truly accessible to all, to justify funding. Our art library societies perhaps need to forge stronger alliances with other arts organisations and lobby groups to raise the profile and champion the importance of the arts (and the case for the documentation of the arts) on economic grounds (such as the vitality of the creative industries and their contribution to the economy) and on social grounds (as society gains more leisure time...
and the demographics of an ageing population may result in increased interest in the arts and new consumers and audiences). And, we need to learn how to operate more effectively in a world increasingly influenced by sophisticated public relations, branding and media spin, in order to increase our visibility.

The second lesson is that we should not assume that the value of what we do is recognized and accepted; we need to promote and publicise it.

However, the agenda for access has brought opportunity too, as funding was pumped into the technological infrastructure to provide greater access to the internet for more people through what was known as ‘the people’s network’, and also into digitisation projects, to provide more and better content. So those institutions which were in a position to benefit from these initiatives needed to be ready and able to seize the opportunities on offer: the public libraries to get networked; libraries with special collections to pursue digitisation projects. All this happened quite quickly and, to a certain extent, caught librarians unawares, without the necessary technological knowledge and skills and the expertise in making funding applications and managing projects.

So, the third lesson is to be prepared: keep informed of what is going on in the wider world, spot the opportunities and acquire the necessary skills.

Economics: Now art librarians may not be economists, but we ignore economics at our peril in a world increasingly dominated by market forces, even within what we still may fondly think of as the public sector.

In the UK, where the academic library is the main type of art library, the political emphasis on education had a major impact, driving up student numbers and creating greater pressure on facilities including libraries. This in turn affected the economics of higher education (HE) institutions which introduced student fees. This increased the expectations of students and their demands on services provided, and ratcheted up the pressure on facilities another notch, creating a vicious circle of supply, cost and demand.

The massive investment in higher education libraries in the 1970s and 1980s, during which many art libraries developed rapidly and were well-staffed with subject specialists, was followed by retrenchment, even though the HE sector continued to expand in terms of student numbers through the 1990s. Pressure on facilities also led to mergers, rationalisation and staff reductions. Political and economic factors had already driven most of the independent art schools into mergers with other local HE institutions to form polytechnics, and the London art schools to band together to form the London Institute. Then in order to survive in the increasingly competitive HE world, the polytechnics and the Institute ‘upgraded’ and became ‘universities’. What opportunities did this bring for the art libraries and their users?

• potential access to much larger funding pots (but often in competition with more demanding or politically acceptable subject areas)
• increased cross-disciplinary access to broader collections for users
• access to many of the expensive electronic services which the small independent art schools would never have afforded
• general investment across the board in digital networks and content through generously funded programmes which have provided the UK HE sector with an impressive range of services and resources.

However, the hike in academic status to ‘universities’ also pushed art education into the ‘research’ environment, where an institution’s funding became dependent on
the quality of their research activity and, while this was an opportunity for libraries in this sector to gain increased resources to support research, some disciplines struggled to meet research targets measured in traditional academic terms and were losers in this survival-of-the-fittest competition. There were other drawbacks to these mergers. For many former art school libraries it did mean a loss of the intimate relationship they had developed with faculty and students as some art students found the large, general libraries into which the art collection had been subsumed impersonal or intimidating and stayed away. Quirky practices (such as using art materials in the library) had to be abandoned and general policies overrode user need (for example by moving all back runs of periodicals to closed or offsite storage where art students could no longer browse for illustrations or inspiration). Larger organisations can also mean the opportunity to rationalise for greater economic efficiency when times get harder, and so it was that some art librarians found that they were no longer art librarians at all, but humanities librarians, or even ‘head of reader services’ as these large general libraries re-organised on a functional rather than subject basis. Personal promotion for an individual perhaps - but one subject specialist fewer. The public library sector in the UK moved from a situation in the 1960s where many of the major authorities had excellent art collections and art subject specialist posts, to a point now where most of these posts have disappeared and several of these fine, historically rich collections have been sold or dispersed. Public library funding has have been under fire, and limited resources have been redirected to meet the considerable demands of technology and new initiatives such as community outreach. Here we see technological and social factors influencing economics again.

So, in the UK, in both academic and public library sectors, the subject librarian has become a bit of an endangered species.

Museum libraries in the UK may be the last bastion of the subject specialist. However, it is a relatively small sector, most libraries of any size being concentrated in the capitol cities in the UK, and is also feeling the general economic squeeze. Encouraged by successive governments to raise income themselves, those museums which have obediently and successfully done so, now find themselves vulnerable to factors outside their control as corporate sponsors react to any downturn in the economy, or tourist numbers fall following 9/11. Conflicting trends make it difficult to generalise. While the necessity for libraries in some of the national museums in London is being questioned, and museum libraries in New York and Australia have closed or been moved to less accessible locations, new museum libraries have opened recently or are being planned in France, Scandinavia, the Netherlands and the UK.

A major economic impact of another kind has of course been the creation of an information rich/information poor divide, with only some of the world able to share the benefits of the digital future that are unfolding before the rest of us. If only half the world has membership of the electronic global village, we are all the poorer, and that is something professional organisations at all levels should be aware of and seeking ways to overcome.

Even in the developed world, commercial exploitation of technology is itself becoming an economic threat. Although a little slow to catch on, and remember the great thing about the internet was originally that was it was wild and free, business eventually realised the potential for profit and, to make their investment pay, some businesses that have staked a claim in electronic information have gained control of huge sectors (periodical literature, images and bibliographic and
reference tools come to mind) and have packaged it in such a way that they are pricing many smaller libraries out of the market. And, of course, many art libraries are small with modest budgets. Education libraries in the UK have managed to obtain better deals by banding together to form procurement consortia with sufficient clout and negotiating power to obtain reasonable terms. We need to explore the opportunities for further and different types of consortia for the currently excluded, and this is perhaps an area where the national art library societies could do more or, given the global reach of some of these resources, is this a task for the IFLA Art Libraries Section? Beyond the commercial services, can realistic levels of funding be found for the on-going operation of services in our field, which the market cannot wholly support? Not if a former chairman of UK’s Library and Information Council is to be believed when he famously once wrote to ARLIS/UK & Ireland in the context of library co-operation, ‘if the market wants something, the market will pay’.

But initiatives in the not-for-profit sector such as ArtSTOR⁴ and JSTOR are to be encouraged and there are many examples of successful resources being produced through the energy and dedication of art librarians themselves, within the national art library societies, within their own libraries or even as individuals. 

**So the fourth lesson might be that there is strength in numbers, whether it is in negotiating in the market place, or getting on with the job ourselves.**

Which brings me onto **Social**. Perhaps one of most notable things to have changed over the last 35 years is within the society of art librarians itself, from the foundation of ARLIS/UK & Ireland in 1969, ARLIS/NA in 1972 and in Scandinavia, ARLIS/Norge in 1984 and ARLIS/Norden in 1986, to the other national art library organisations in Australia and New Zealand, Canada, Denmark, Flanders, France, Germany and Italy, Japan, the Netherlands and Russia. Coming together under the umbrella of IFLA in the Art Libraries Section from an early decision to do so in 1976, has given art librarians a global umbrella of communication and a forum for the discussion of issues of common concern, and has given IFLA one of its liveliest and best-attended sections. We certainly have the social network. We know so much more about each other than we did 30 years ago, and our conferences, visits, study tours and publications foster those links. This is not to underestimate the difficulties: the language barrier and
funding for travel are still obstacles for the majority of art librarians (it is still a small minority of individuals who actively participate) and I think the Section would acknowledge the difficulties of maintaining the impetus of international co-operative projects. Nevertheless, there is no doubt that without this global society of art librarians our profession would be a poorer and lonelier place. A quarter century after the Art Libraries Section was established seems an appropriate time to take stock and, with the improved technological network now available to us, to review where we could and should head next.

In terms of society and our users, I have already mentioned the social and demographic changes which may increase interest in the arts and create new audiences from amongst those with more leisure time and longer active lives. However, will the grey panthers use the library or the keyboard? Some you win and some you lose, and this may be the place to mention the mysterious case of the disappearing user. In those two examples of 1970s crystal-ball gazing I gave earlier, it was clear that the users were visiting a library for their information. And the INHA in Paris appears to believe in such a future, as they carry forward their plans to create space for up to 1,200 users a day and, despite the closures in some places, new libraries are continuing to be built in all sectors: public, academic and museum. But, if you ask an average under-25-year-old where they go to do their research, how many would say the library first and how many the internet? How far might that be reflected up the age and scholarly spectrum of art library users? Given the reluctance of many of the curatorial staff of my own institution to make it across the car park to their library, my guess is that there are plenty of users of more advanced years and status, who would welcome the opportunity to become remote users and have the library go to them, if they can get it to. Although some individual libraries buck the trend, there is a perception of a global down-turn in library use, as the googlisation of mainstream publications advances, stay-at-home users expect that they can get all the information they require through the internet and libraries in the academic sector gear up to meet this demand by developing Virtual Library Environments (VLEs).

The internet can certainly provide a huge amount of information (although not necessarily for free), and it can certainly allow the users to examine remotely and compare the contents of a vast number of libraries. These are concrete benefits to remote users, some of whom would not actually have come to libraries anyway due to cost, distance, convenience, eligibility or mobility. However the questions we need to add to our agenda of planning for uncertainty are:

- Will more remote use really reduce the need for capital investment in reading rooms?
- Or will access to the contents of libraries through on-line catalogues attract more and new types of users to actually visit?
- Are seats for readers consulting material from the library collection being replaced by seats at terminals for users of resources from outside its walls? Does this matter?
- Should libraries respond directly to this trend towards remote use, by following up access to on-line catalogues with document delivery and other services?
- How important is the original document, and when can a surrogate (electronic or other) suffice?
- Which are those items which users will still have to visit the library to consult (and why?)
- How can libraries draw attention to resources they hold which may be overlooked in the electronic environment because they cannot be
digitised

• And how is the reliance on digital information going to change the very nature of research in future.

And this leads on to another fundamental question of who our users are, or will be in the future. In the old days when the library was a place and people came to it, it was easy to establish who the users were and even, if so inclined, to decide whom to admit and whom to turn away. When times became economically tougher, and pressure on libraries increased, it was even easy to decide whom to charge for certain types of access or service. In the global information environment this has become a much more complex equation and, while there may be strong political pressures on us for greater access to information and our collections, and they may chime very well with the librarian’s traditional mission, the economics are harder to square, and require new funding and income models if the underlying infrastructure is to be supported. Why should your parent institution underwrite this financially? Yes, it’s back to economics again. What can you charge for, what should you charge for, and how do you collect the money from a world-wide user constituency to support your service?

Finally to consider the changing roles of players within the information world: there is another way in which the user is changing and gaining significance in our world, and that is by becoming one of us. I am reminded of the opening ceremony the 1998 IFLA conference in Amsterdam, when the audience was induced to play throw and catch with a huge number of unravelling balls of wool across and up and down the auditorium. The result was a few thousand librarians firmly enmeshed in a giant multi-coloured cobweb symbolising the way that libraries were becoming all part of one large interconnected web: the world-wide-web. An effective illustration, and fun too. But the fact is the spider in that web isn’t just trapping librarians. Out there on the net now are thousands of non-librarians, harvesting information, storing it, documenting it and disseminating it. In contrast to the hard-nosed information businesses I mentioned earlier, they’re doing it for free. For love and the fun of it. Weblogging or blogging is big at the moment, and the technologies are being developed to take advantage of their activities. And so might we, recognising that there is more than enough information out there for us all to manage, welcome their activities as a useful addition to the challenge of managing internet information, and add the resources they create to your map. Blogging might just become the last refuge of the subject specialist.

I can cite another example from the parallel universe of computer games. At the Berlin IFLA conference in 2003, I sneaked away to visit a museum of computer games, following a lead about some interesting work on digital preservation. There I found a bringing together of a very interesting cross-section of information professionals and computer specialists with the end users, computer games hobbyists: a fascinating example of cross-sectoral co-operation. 

So the fifth lesson might be if you can’t beat them, join them.

But if anyone can become a librarian, a librarian can take on other roles too. The advance of technology into all aspects of modern life did see a broadening role for some art librarians in some organisations, in recognition of their management experience, their information skills and their computer literacy. Some became responsible for information technology and information management across their organisation. In some museums there was an attempt to bring all information management, including documentation of the works in the museum collection together under the single management of the librarian or to use the same computer
application for library, archive and museum objects. That not all of these succeeded is perhaps not surprising, but we can learn from the failures as well as the successes, about what we as information and subject specialists have to offer.

Finally, we mustn’t overlook the changes that have occurred in the social life of art itself, particularly for those of us who document contemporary art and design. We have to deal with the fact that the output of artists and designers has changed. They too have been using the new media and technologies so that the work they produce and the documentation that is generated around it has changed. The desire of some fine artists to by-pass the art business world of galleries and dealers has been given fresh impetus by the existence of the internet, and artists have seized on the possibilities of the new electronic media to create work. There are new types of art activity and new types of artist. Artists and designers showcase and promote their work directly on the internet and use the methodologies and tools they find in the electronic environment. The work itself often exists in the same electronic environment and format as the documentation about it. The development of time-based, fugitive art which has no permanent presence relies on documentation in some form for its existence which gives us, the documentalist, a new and particularly important role in the life-cycle of works of art. The old separation of ‘art’ from ‘stuff about art’ is no longer so clear.

The technological changes, of course, underlie everything we currently do and are myriad and huge in impact. There is no doubt about the benefits to libraries and users, but the technological advances also bring false starts, merely transitional technologies that disappear, limitations and new hazards. It is vital to identify and avoid these while making use of the opportunities and the true and useful innovations. So what are the significant changes?

Although it seems as though as much is being published on paper as ever, in our field at least, and other disciplines have experienced a more rapid transformation, there is an ever-increasing volume of electronic information, of course, and a steady stream of technological innovation in the means of storing and playing or viewing audio and visual material which requires regular renewing of hardware, upgrading of software and sometimes the replacement or migration of material. Art librarians should have had a head start here as they have always had to deal with very mixed collections containing a variety of media, but now they have to deal with the implications for costs and staff training and development which the increasing turnover of formats brings.

The volume of information to which people in the developed world has access has obviously increased exponentially as hard-copy publishing has not diminished but ‘e-publishing’ has undergone a virtual explosion, with no checks (economic or qualitative) on its growth. However as librarians struggle with information overload a sideways glance into the related field of archives might help. For the last 15 years my responsibilities have included both an archive and a library, and I have been struck by one fundamental difference between the two disciplines. Archivists are really good at throwing things away; librarians less so. It is part of an archivist’s training and practice to appraise material and decide what is worth keeping and let the rest go. Part of the reason is the sheer volume of material; part of it is surely related to the casual way in which much of the material is produced, without the intention of it being preserved for posterity. And this is not so dissimilar from the situation on the internet.
Lesson six might therefore be: we can’t collect everything (or keep it, or document it, or find it, even!). Resources are finite.

The volume might not be quite such a problem if there was effective control of quality or information management. The internet has been described as being like an endless convoy of 10 ton trucks dumping full loads of un-catalogued books on the library doormat every minute. And of course, most of them aren’t books. We have to be selective. In the print-on-paper environment, this was to a certain extent done for us. The processes of publishing (e.g. commissioning and editing) and the economics governing that, provided a certain level of qualitative filtering. This doesn’t exist in an environment where anyone can place their thoughts before the world. Without that filter of conventional publishing to rely on, librarians may become more like archivists in exercising greater judgement in what to select, a heavier responsibility which in turn will demand greater depth of subject knowledge. Another good reason why we will continue to need subject specialists, and more, not fewer of them. And the digitisation of vast amounts of material, plus the increasing creation of born-digital resources will have very limited value indeed without good metadata and retrieval systems, a task which again calls for subject and information specialists.

The stability of material has also changed, so another reason why we can’t keep everything is that it just may not be possible to keep it anyway. Concerns about preservation are not exactly new, as those of us with modern paper-based library collections know very well, but electronic media have brought new anxieties. That time-travelling student from the 19th century in Sheffield might well have found his favourite volume of Stubbs’ still on the shelves in the 1970s (and today too), but can the same be said for our future researcher looking for a copy of Clement Greenberg’s ‘Art and culture’ or Kenneth Clark’s ‘Civilisation’ in the year 2105? Or will Google have digitised it all (as they have started to do)?

Thoughts about digital preservation can induce nightmares in the sensitive librarian concerned to acquire and hold onto the ‘stuff’ they believe their current and future users may need. Already the history of the last 30 years is littered with examples of electronic documents we can no longer read, cutting-edge technologies that turned out to be blind alleys, heroic (and often abandoned) attempts to find some means of capturing and archiving relevant material off the internet and continuing uncertainty about the longevity of the constant stream of new media. How new is this situation? And, again, the perspective of the archivist may be helpful. What is preserved of historic record has, since the invention of written language, been the result of words (or images) being consigned to a physical medium that did not deteriorate too rapidly and that was not destroyed by some act of man or nature. In an archive, correspondence has been a major document type, providing a record of lives, decisions, events and thoughts. However, the existence of a letter in an archive is an historic accident in many cases (the writer usually didn’t intend it to be preserved indefinitely), although many recipients did keep letters and some found their way into archives. But not all of them. And then, of course, along came Alexander Graham Bell and, by the second half of the 20th century much of this communication took place by telephone. A whole slice of potentially recorded history missing! A huge black documentation hole.

Already there is panic about the lost documentation of the late 1990s and early noughties. But, even if someone solves the question of digital preservation, who is going to pay for it? Will the economics
have stacked up in favour of preserving our intellectual heritage, or will market forces have sifted out and consigned to the digital dustbin anything that the public is unwilling to pay for? And is the public purse really likely to be willing to invest the huge sums needed to preserve everything available for a ‘just-in-case’ future, rather than more immediate and definable needs? Another case of ‘if the market wants something, the market will pay’?

What technology has clearly enabled us to do is make massive leaps forward in resource discovery and providing remote access to material and knowledge of the contents of library and archive collections globally. In the earlier stages of the technological revolution there was enormous optimism and ambition to create huge union catalogues. In general that proved over-ambitious and the level of standardisation and co-operation required at a local level unrealistic. Instead, the power of search engines and the ingenuity of software designers has advanced and enabled us to come up with imperfect and incomplete maps of the contents of libraries, but maps nevertheless, to territory that was unknown or inaccessible before. We now have a variety of overlapping and complementary pieces to this jigsaw, from individual libraries on-line (from the national to the very specialised) to major consortia of general academic and research libraries (CURL in the UK, RLIN in the US) and more specialised consortia and gateways (such as VKK in Germany) 7. In this environment there is room for the union catalogue where it is appropriate, but the technology also facilitates distributed models which link quite separate resources. And the power of keyword searching, although not as comprehensive or precise as indexing with controlled language, can provide short-cuts to information that would never be made accessible at all if we had to wait for the funding to index or re-catalogue.

So the seventh lesson might be: If a thing is worth doing, it’s worth doing partially and possibly not perfectly. One can start modestly and build on and improve it.

Briefly to complete the PESTLE exercise we come to Legal and the development of legislation which, in the perfectly justifiable name of protecting intellectual property and human rights, has impacted on the flow of information by reducing radically what can be offered legally to users without excessive amounts of bureaucracy, delay or cost, and has caused decades of uncertainty and concern to slide librarians which is still not resolved. I can’t help feeling we missed a trick here. We perhaps need to ensure that we are more aware of legislation when still in draft so that views about the implications for research and for information sharing can be heard, and for working with other relevant bodies outside our immediate field who have the necessary expertise, contacts and clout. There is no guarantee that this would carry any weight against the other powerful lobbies involved. However, this is an area where size matters and the big guns at national professional level, within the EU and, internationally within IFLA, are active, and the channels for consultation on future legislation are there to be used.

And finally to Environmental, where international concerns about depleted energy resources and global warming have an impact on our efforts to preserve increasingly fragile and fugitive materials. This undoubtedly will make it more important to build for passive
environmental control rather than relying on mechanical systems. It might also dissuade us from locating our storage on flood plains or close to rivers or sea. Though it is not always easy to be influential on such matters, the increased profile these issues currently receive and some recent disasters, provide persuasive arguments for us to use. And, at the very least, it should prompt us all to keep those disaster plans up-dated.

But I mustn’t end on such a damp and gloomy note. Let’s return to Jim and his quest for information on an obscure artist on whom there were no books. When we left him the ‘library bloke’ had made him up a ‘book’ of various bits of more ephemeral material - an example of the librarian taking on a more pro-active role, tracking, selecting and packaging information. Jim flicks through the compilation and, as he reaches the final pages, turns to the librarian puzzled by some pages which don’t relate to his enquiry. ‘Well’, says the librarian, ‘Since most people get instant satisfaction of their enquiries…, we don’t get so many people browsing now. So I always punch in some random numbers at the end… You might even find something you didn’t know you were looking for’.

**So the eighth and final lesson is: that we mustn’t, with our desire to map and capture and control information, forget the importance of serendipity.**

Actually, I think we’ve been given the internet to ensure that we don’t!

In an IFLA handbook from the 1980s, produced about the time the Art Libraries Section was established, a diagram was provided to show how IFLA fitted into the network of international organisations. The caption read ‘IFLA as the spider in the intricate web of international relationships: always awake and attentive, and ready to bounce…’ A wonderful ‘typo’ which shows how the serendipity of imperfection provides us art librarians with an image to keep us bouncing onward and upwards…

So I would like to conclude with that image (with apologies to Philip Pacey from whom I stole the title for this paper). But Philip pinched it from the IFLA handbook: a healthy demonstration of information-sharing. From the middle of our information web, we just have to remember what business we’re in, keep abreast and afloat, stay in touch, identify the essential issues, spot the opportunities, circumvent the obstacles and pounce (or bounce)!

Whichever you prefer.

**References:**


CURL  http://www.curl.ac.uk
RLIN  http://www.rlg.org/
VKK  http://www.ubka.uni-karlsruhe.de/kvk/vkk/
Joint Libraries – Finnish Models
Eila Rämö, University of Art and Design Library, Helsinki & Virpi Huhtala, Arts Faculty Library of the University of Helsinki:

Summary
This paper presents two joint library solutions put into practice, and through these examples investigates their advantages and disadvantages from the point of view of an art library. The first model combines libraries from different administrative sectors under the same roof - Aralis Library and Information Centre. The second model merges several university departmental libraries to form one faculty library - Arts Faculty Library, University of Helsinki. The outcome and effects of combining different libraries are considered from the point of view of library users, the staff, the parent organization, the wider library network and society.

Eila Rämö

Introduction
During the past ten years a continuing trend in Finland has been the establishment of joint libraries. This trend has been steered for instance by the Ministry of Education. Also, the attempts for closer cooperation between different library sectors have had an effect on the development. On the other hand, universities have sought cost-efficiency in tightening financial circumstances by merging smaller departmental libraries that serve only one discipline, to form larger campus libraries. Joint libraries have also been established, where libraries from different administrative sectors are integrated into single library centres, for instance as combinations of university and public libraries. The Aralis Library and Information Centre is a combination of a university, polytechnic, and public library. At a later stage collections of a private foundation were also added to the collection (The Collection of Finnish Comics Society). This is, to my knowledge, the broadest combination of different kinds of libraries under one roof.

Examples of joint libraries in Finland:

Viikki Info Centre Korona, founded 1999 http://helix.helsinki.fi/infokeskus
Info Centre Korona combines The Helsinki University Science Library and Viikki Library (Helsinki City Library). Helsinki University’s Viikki Science Library itself is a joint library. The Library’s fields include the biosciences and biotechnics, ecology and the environment; food sciences, pharmacy, domestic science, consumer affairs, agriculture, the forest and timber industry, and general natural sciences.

Tritonia is a shared library of the University of Vaasa, Åbo Akademi University, Vasa and The Swedish School of Economics and Business Administration, Vasa. The library offers services to the students and faculty of these multidisciplinary universities, but it is also open to all other information seekers.


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1 Aralis originates from a report published in 1998 that was named Arabianranta Library and Information Services in the 2000’s. Author: Antti Soini.

University of Art and Design and its library

In this paper I aim to highlight what impact this development from single library to library centre with four libraries has had on University of Art and Design Library, our users and our staff.

The University of Art and Design Library is the largest partner in the Aralis Library and Information Centre. I shall start with a brief presentation of the University of Art and Design http://www.uiah.fi in order to give an idea of the needs of the library users.

The figures are based on the statistics of the year 2004.

Read more: Huovio, Ilkka, Invitation from the future: treatise on the roots of the School of Arts  

Eila Rämö

The University educates and conducts research in the fields of design, motion picture, audiovisual communication, art education and arts. There are five schools and seventeen fields of education and research. The study fields are: Industrial and Strategic Design, Space and Furniture Design, Textile and Fashion Design, Applied Art and Design, Ceramics and Glass Design, New Media, Directing, Screenwriting, Editing, Producing, Cinematography, Sound and Sound Design, Scenography, Photography, Graphic Design, Fine Arts and Art Education.

At the University there are 1792 students, 14% of which come from abroad, and staffing is 443. Furthermore, 1612 students attended continuing education courses and 613 students studied at the open university in 2004. 3034 persons applied to University of Art and Design in 2004, of which 3-10 % were admitted as students depending on the degree programme. Bachelor of Arts degree takes three years and Master of Arts degree takes additional two years to complete. It is also possible to defend a doctoral dissertation: so far 44 postgraduate students have been awarded a doctoral degree (1991-2005).

Art and design education in Finland has a long history. University of Art and Design’s predecessor, The School of Sculpture, was founded in 1871. The University has functioned in its present location in former Arabia’s ceramic factory since 1986. The largest project in the University’s history, Lume, the Finnish Centre for Media Research and Development was completed in summer 1999.
The library opened in 1875 as the library of the Finnish Society of Crafts and Design and its Central School. Since then it has operated as the library of the Institute for Industrial Arts and from 1973 as the library of the University of Art and Design. The library supports teaching, research and artistic activities in the university, and specialises in the subject areas of art and design, art education and audiovisual communication.

Towards Aralis
The district of Arabianranta, where the University of Art and Design is located, became under intensive development in the 1990’s. A new residential area was planned for the district, where approx. 7000 people will move by 2010. Further art and design related educational institutions and business developments were also planned for the area. The city of Helsinki, University of Art and Design, Pop & Jazz Conservatory, Ministry of Trade and Industry, and Hackman Ltd. (kitchenware manufacturer) agreed in 1995 on an intention to develop Arabianranta into a hub of education, research, design, culture and tourism. This endeavour was also joined by Helsinki Polytechnic Stadia (Drama & Theatre, and Media). This cooperation laid the foundation for the establishment of a joint library and information centre for the district.

Simultaneously, the premises held by the University of Art and Design Library were becoming too small, and also the department of Design next door to the library was in need of extra space, which meant that the library had to be relocated elsewhere within the building. Also, the Helsinki City Library’s Toukola Library was looking for new premises as its tenancy agreement was due to expire. Close by the Helsinki Polytechnic Stadia (Drama & Theatre, and Media) and The Helsinki Pop & Jazz Conservatory were looking for solutions for securing quality library services for their organisations. There seemed to be a clear call for a library centre. The solution of combining all these resources in the same premises meant that savings could be achieved in the costs of construction, furnishing, and equipments. It was also evident that the Ministry of Education’s and the Helsinki City Council’s financial support would be more generous towards a joint endeavour than towards a single organisation.

The planning of the Aralis Library and Information Centre began in 1997. The aim was to establish how the current and future library and information services for Toukola, Vanhakaupunki and Kumpula, and for those studying or working locally. As a member of the network of public libraries in the metropolitan area, city libraries also serve the residents of Helsinki's neighbours, the cities of Espoo, Kauniainen and Vantaa.

The facilities of Helsinki Polytechnic Stadia's degree programmes in Drama & Theatre and Media were situated a few hundred meters from the University of Art and Design in 1998. There are ca. 470 students and staffing is ca. 70. Since 1999 library services for the Drama & Theatre and Media students, teachers and other staff members are produced in cooperation with the University of Art and Design Library. The collection's subject areas encompass drama, cultural production management, and communication with specific emphasis on audiovisual media. There is a reference library at the Drama & Theatre and Media facilities, but other collections are located at University of Art and Design Library.

The Helsinki Pop & Jazz Conservatory and its library were founded in 1992 as the library of Oulunkylä Pop/Jazz Conservatory. Its primary function is to support the Conservatory's and Helsinki Polytechnic Stadia's teaching of rhythm music and promote research in this field.
educational institutions, businesses and residents of the Arabianranta area could be arranged effectively while taking into consideration future needs and possibilities. The possibilities and advantages of rationalisation and synergy through cooperation were also actively sought. The goal was the establishment of a wide disciplined information centre specializing in the arts, media and culture.

The pre-agreement for Aralis Library and Information Centre was signed in 2001, and its construction began in summer 2002. The library centre opened in 2004. The University of Art and Design, Stadia Resource Library for Arts and Culture, and Helsinki Pop & Jazz Conservatory Library were situated in the same premises. These premises were renovated from the Arabia factory’s old space, and so the library of University of Art and Design moved to a different floor within the same building. New premises were constructed for The Helsinki City Library’s Arabianranta Library, one floor below on courtyard in the middle of the Arabia building. Naturally, there is access between the two library premises. At a later stage, the collections of the Finnish Comics Society were added to the University of Art and Design Library’s premises.

University of Art and Design Library and Aralis

The Aralis Library and Information Centre has now been in full operation for a year and a half. What kind of effects does a joint library centre have for the University of Art and Design, its library, and its users and the library staff?

Library users

Advantages

The students, researchers and staff of the University of Art and Design now have much wider collections at their disposal. All the different collections, electronic materials and databases of the library centre’s libraries are available to them. The library’s premises are more spacious and pleasant, and offer special facilities (such as a computer room, quiet reading room and a so-called library theatre), much more computer workstations, meeting rooms and extended opening hours. The library has also opened its own exhibition space, the Aralis Gallery, where students and staff may arrange their own exhibitions. No fees are charged for using these facilities. The library also offers eight research rooms that are available for up to six months pending on application.

Disadvantages

The students, researchers and staff of the University of Art and Design may not borrow music items (recordings and scores) in the Pop & Jazz Conservatory Library’s collections as they are restricted for the use of their own students and staff. A major part of the library’s workstations are now being used by public library users, especially by youngsters, who take over computers for long periods of time. The computers are now nearly always reserved, and general peace and quiet has been disturbed.

The library users have to use two separate library systems and borrow from two different issue desks, as academic and public libraries have different library systems. Also access to the library from other parts of the University has turned out to be problematic. However, access routes become familiar over time and additional signage and guides have been put up to clarify the routes.

The library staff

Advantages

Working conditions and staff welfare were improved by additional office and working space. The library now has its own computer room which considerably improves the conditions in which the library provides training. The University of Art and Design Library’s staffing was increased by 6 new posts, which has
enabled the library to begin working on long-awaited projects (e.g. image database, research database).

Disadvantages
The work load of staff has grown in many ways.
In terms of information service, in addition to knowledge the wide area of art and design, the staff is now also expected to have knowledge in music. One also has to be aware of the different services of all the participating libraries, know their library rules and parent organisation’s working culture. More in-house training is needed for the staff of the library centre.
Meetings and the time spent in them have increased. Matters concerning the whole library centre require joint meetings (common principles, services, brochures, guides, events, and visits).
The increased amount of visits takes more time to organise, but at the same time the library’s familiarity in the wider world increases.
The extended opening hours increasingly tie the staff to issue desk duty. The opening hours of the library were harmonised with those of the public library, which from the University of Art and Design Library’s viewpoint meant an extra late night opening (4pm-8pm) per week, and opening the library on Saturdays. In addition the shape of the new library – a long narrow space – meant that more staff are now required to man the issue desk.
Especially those who have a longer working history at the University of Art and Design Library have felt that they may now not serve their own organisation’s library users as well as before due to time constraints.
There have been conflicts and protests against continuous changes. In general the added workload has caused stress and even burn-out amongst the staff.
In the case of the Library Chief administrative work has increased. At times it has been challenging to coordinate matters because of the differences the libraries and their parent organisations have in management culture, budgeting, and timetabling of proceedings. This work requires plenty of flexibility.

The parent organization
Advantages
The entirety of the University of Art and Design staff and students has much more varied library services and facilities at their disposal. While the University is struggling with lack of meeting and class room space, it can now use the library’s computer room, library theatre and other meeting room facilities. The usage of these facilities has increased as knowledge of their existence has spread within the University. The library centre also hosts presentations of doctoral theses and other publications. These events add to the cooperation between the library and the University departments, and promote library services within the University.
The Rector and professors of the University often bring their visitors to see the pleasant library environment. The departments have also used the library premises for interviews and even as film sets.

Disadvantages
Staff expenses have increased.

The wider library network and society
When the Aralis Library and Information Centre was completed it received a lot of publicity in different media. The Library centre employed graphic designers (students of the University) to design a logo and graphic guidelines for the library centre that are now used in all publications, brochures, and websites. This also brought visibility for the library centre.
Other libraries have also shown interest in Aralis. The library centre has been visited in 2004 by 1028 people, mainly from different Finnish libraries and libraries abroad. The visitors have been interested in the administrative model of the library centre, and its interior design such as its spatial solutions and furnishing. Through the exhibitions at Aralis Gallery the University of Art and Design Library also promotes the artistic work of the University.

The library’s PR-value has increased.

Before moving to the new library, a user survey was made at the University of Art and Design Library. The survey covered users' opinions concerning the library's services, the relocation and the future Aralis Library and Information Centre. A new survey will be undertaken in autumn 2005. This will give more indication of the users' experiences of the new library centre.

### Figures:

<table>
<thead>
<tr>
<th>Space</th>
<th>2002</th>
<th>2004</th>
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<tbody>
<tr>
<td>University of Art and Design Library</td>
<td>840 m²</td>
<td>1352 m²</td>
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<tr>
<td>Stadia Resource Library for Arts and Culture</td>
<td>20 m²</td>
<td>259 m²</td>
</tr>
<tr>
<td>Pop &amp; Jazz Conservatory Library</td>
<td>90 m²</td>
<td>29 m²</td>
</tr>
<tr>
<td>Arabianranta Library</td>
<td>200 m²</td>
<td>552 m²</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1150 m²</strong></td>
<td><strong>2192 m²</strong></td>
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* Stadia Library and Pop & Jazz Conservatory Library produce part of their library services in cooperation, therefore the space occupied by them should be considered together and the growth is therefore from 110 square metres to 288 square metres.

<table>
<thead>
<tr>
<th>Staff (permanent)</th>
<th>2002</th>
<th>2004</th>
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<tr>
<td>University of Art and Design Library</td>
<td>7.5</td>
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<td>Stadia Resource Library for Arts and Culture</td>
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<td>1.2</td>
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<tr>
<td>Pop &amp; Jazz Conservatory Library</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Arabianranta Library</td>
<td>1</td>
<td>6</td>
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<table>
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<tr>
<th>Opening hours</th>
<th>h/week</th>
<th>h/week</th>
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<tr>
<td>University of Art and Design Library &amp; Stadia Resource Library for Arts and Culture</td>
<td>42</td>
<td>51</td>
</tr>
<tr>
<td>Pop &amp; Jazz Conservatory Library</td>
<td>20</td>
<td>51</td>
</tr>
<tr>
<td>Arabianranta Library</td>
<td>34</td>
<td>51</td>
</tr>
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### Usage statistics:

<table>
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<tr>
<th>Library visits</th>
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<th>2004</th>
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<tr>
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<td>52.860</td>
<td>80.870#</td>
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<tr>
<td>Pop &amp; Jazz Conservatory Library</td>
<td>17.900</td>
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<tr>
<td>Arabianranta Library</td>
<td>24.309*</td>
<td>84.045</td>
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* Toukola Library

# University of Art and Design, Stadia and Pop & Jazz Conservatory Library

* Toukola Library
Centralization and decentralization of the activities at the University of Helsinki

The University of Helsinki is the oldest in Finland, established in 1640. It has the widest range of disciplines and eleven faculties. There are 38 000 degree students and 7 400 staff members. Each year 4 200 degrees are completed. The university is home for many traditions, which have been developed by more than one hundred extremely autonomous units. It must have an overall strategy and clear vision to improve its activities and duties. Much has changed over the years and especially since the 1990’s. The university has adopted the strategy of centralizing and decentralizing its activities. This has meant - dividing institutions between four separate campus areas - dividing administration between campuses - joining departments to bigger institutions - joining departmental libraries to faculty libraries - joining faculty libraries to campus libraries

Campuses and their libraries
Institutions are divided between four campuses according to their subject fields. The Faculty of Science (Astronomy, Chemistry, Mathematics, etc.) with its five institutions (7 000 students) has moved to the new Kumpula Campus, Health Sciences (1 450 students) are located at the Meilahti Campus, and several faculties from Biosciences to Agriculture and Forestry (6 200 students) have their home at the Viikki Campus. In Kumpula and Viikki campuses library services have been combined under a single roof and their new library buildings are well-equipped for modern services. Meilahti with its new library building is currently centralizing its services. Our campus area, the City Centre Campus, is home for five faculties (tot. 22 300 students): Arts (8 200), Behavioral Sciences (4 500), Law (2 400), Social Sciences (5 100) and Theology (2 100). Additionally the Undergraduate Library and the National Library are located in the City Centre Campus. Libraries of this campus reside in several buildings, most of which are the oldest of the city and preserved by law.

Evaluation of the university libraries
Here I am focusing only on the question of joining the libraries, although the panel has also discussed many other questions, like the role of National Library, the staff strategy or funding methods.

In the year 2000, the university invited an international assessment panel to look into the activities of its libraries. Recommendations of the panel were based on two superficially opposing premises: 1) “much of the basic work of information delivery can most efficiently be done by central coordination”, 2) “decentralization is essential for the effective use of information and for

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7 Evaluation reports are available: http://www.helsinki.fi/kirjastot/esittely/julkaisut/arvointiraportit/index.htm
responding best to user demand.” The
panel believed “that in the drive towards
decentralization the university has not yet
gone far enough in some areas but that
there are some activities which have been
devolved which might benefit from being
again more centrally managed.” The
recommendations attempted to achieve a
balance between these competing
premises.

In the City Centre Campus, the panel
believed that “the benefits of cross-
disciplinary access to material, a reduction
in duplication, a higher standard of service
(including longer hours of staffed service)
and the possibility of a significant
reduction in cost outweigh the undoubted,
but often overstated, arguments based upon
absolute closeness to material.” The panel
recommended a reduction in wasted space,
too. The library space takes up a 15-20%
proportion of total university space. This
compares to 7% in Edinburgh, which has
the 3rd largest provision of library space in
the United Kingdom. According to the
panel there was extra space in circulation
areas, entrance halls, service desks, etc.
The libraries would save considerably in
rent costs by getting rid of the extra space.
The panel recommended that libraries
should not fall below a staffing level of
three persons minimum to ensure basic
services9.

The panel stated “that advances in the
management of acquisitions, processing
and cataloguing have made it more cost
effective for these services to be handled
centrally without any consequent
diminution of service to local users”.
Although the panel believed that the
strength of existing system is the
decentralization of services, it also
proposed that “the balance of centralization
and decentralization of library services be
re-examined and that, where an overall
benefit to the community can be
established, services be centralized”.

A follow-up evaluation took place in
200410. An international review panel
reported that significant progress has been
made since the year 2000. “The library
system with the campus libraries seems to
be working well and good progress has
been made in all campus libraries. […] The
situation on the City Centre Campus is
completely different from that on the other
campuses because the City Centre Campus
still has a number of locations and with
various departmental libraries with their
own librarians, their own policies and
rules, and strong collections of printed
materials.” I don’t agree with the panel’s
assessment in every respect. Administratively, there are no more
departmental libraries on the City Centre
Campus. Much has been done on the
whole campus in establishing common
practices for borrowing-rights, loan
periods, reducing duplicates, releasing
information about opening hours etc.
Interlibrary teamwork on the campus has
been done with good results. The panel
emphasizes that more cooperation is
needed for instance in cataloguing and
acquisitions. Over ten years ago the
National Library made an offer of
cataloguing for other libraries, but it was
considered too expensive. Common
acquisitions have also been discussed, but

9 according to the Swedish recommendation.

10 Follow-up evaluation of library and information
services 2004 / Hans Geleijnse.- [Helsinki] :
so far it has been rejected due to its slowness. The researchers are used to getting the books they need very quickly.

The Sirenia Library of Art History
In the 1990’s joining of departments took place on a large scale. For the Department of Art History this meant, that in 1998 it was brought together with five other departments (Musicology, Finnish and World Literature, Aesthetics, Theatre Research with the branches of Film and Television). This entirety was named Institution for Art Research. Three years later all the departmental libraries of the Faculty of Arts were fused together into a faculty library.

The Library of Art History was gradually born with the teaching of art history which began in the 1880’s. The oldest section of the library is based on the collection of Professor J.J. Tikkanen. Other donations made during the first decades were of utmost importance in adding to the collections of the library. An important addition to the library came when Professor Osvald Sirén (University of Stockholm) donated a part of his private library. One of the most decisive donations was made in 1985 by Margherita Sirén, the daughter of Professor Sirén, in the form of a bequest to be used solely for the benefit of the library. With the aid of the bequest the library has grown into one of the most remarkable libraries of art research in Finland. The collections include ca. 40 000 volumes and in recent years have increased with approximately a thousand items per year. The main task of the library is to support the research, teaching and study of art history, and so the acquisitions are focused on the needs of these groups.

Access to collections is free but borrowing is restricted.

Arts Faculty Library
The Arts Faculty Library was founded in 2001. It has to manage for collections of over 60 branches of study. Administratively the collections and the staff are a common entity, but physically they are located in nine places. The branches of study extend from linguistics to the research of cultures, history, arts and philosophy. The main task of the Arts Faculty Library is to support the research and teaching of the faculty. Much has been done since the foundation of the Arts Faculty Library in 2001. Plans have been made to reduce the number of locations. The library has invested in establishing a unified image and identity of the staff: several meetings for the whole staff have been organized to discuss problems of the library management, and we have also had common field days. Names of the departmental libraries have been changed - the branch libraries are now named according to their locations.

The Arts Faculty library receives its resources both from the faculty and the institutions. The funding for materials comes directly from the institutions, which causes many problems. On one hand some of the institutions are actively seeking to update their collections, on the other hand there are institutions which are not so interested in the library collections of their field as they spend their funds mostly on international cooperation or on other projects. It seems that institutions prefer smaller libraries near them over bigger ones, which means better funding. In 2004 all the library units in Helsinki University changed over to computer based lending
system. At this time the borrowing rights and lending periods were defined. According to the strategy of the university the goal of the libraries was open access to collections and wider borrowing rights. Nevertheless, many institutions did not accept that books which were bought with their money could be borrowed from outside the university. People in institutions feared that unique copies of important research literature could disappear. So, despite the harmonizing goals only students and staff of the University of Helsinki were given borrowing rights in most of the library units and loan periods were left quite variable.

**Advantages of the joining of libraries**
The most remarkable advantage the joining of libraries brought is the contacts with colleges in other library units of the campus. It is possible to be helped in problems which need special skills. For example, a lot of books in Chinese language were catalogued for us by a college in another library unit, because nobody has skills of this language in our unit. Moreover, the possibilities for schooling have increased. The faculty library gave support when changing the lending system. It also pressed the institutions to accept wider borrowing rights and loan period. Now the Sirenia Library has many new satisfied customers, earlier only students and researchers of art history were allowed to borrow. The joining of the libraries has not brought any changes in the practice for the researchers and teacher of art history. Their fear that most of our books will disappear, didn’t come true.

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**Disadvantages of the joining of libraries**
The most remarkable disadvantage the joining of libraries has caused for the library of Art History is that it has lost a lot of its identity as an important art library in Finland. As an obvious sign of this its former name Library of the Department of Art History has been replaced by the name of the location of the library unit “Main building 4th floor”. Moreover, I think the visibility of the library of Art History has decreased. Before the joining of libraries institutions were asked to give a new name to their libraries. The library of Art History was given the name Sirenia Library of Art History, according to its donators Professor Sirén and his daughter. The new name did not receive an official status. In national and international cooperation we call our library with that unofficial name.
This paper presents a case study of a paradigmatic change in the fundamental concepts and raisons d’être of Danmarks Designskoles Bibliotek. The change responds to the emergence of a new design field and it is based on an analysis of contemporary concepts of science and knowledge. The theoretical framework is outlined by the systemic approaches of Niklas Luhmann and Lars Qvortrup.

I: First part traces the change in concepts of knowledge and science in the knowledge society and argues that art represents a special and specific kind of knowledge. Design is suspended between the discourse of art and recent political, economical and social change. These changes have opened a new field of growth for design. However, the foundations of design knowledge are challenged by the emergence of a new knowledge paradigm. Within design practice, research and education huge effort goes into the development of concepts and competences that will allow design to grasp its new potential.

II: Second part presents the case of Danmarks Designskoles Bibliotek. Traditional design education used library resources mainly as a pool of inspiration. Today, research and research based education creates new demands. Acting as early adopters of a new understanding of design and acting on a theoretical investigation of contemporary concepts of knowledge and science, we have come to question the role of librarians. At the same time, increasing use of electronic resources and 24/7-access to information questions the need for a physical library. Instead of insisting on conservative library politics, we embrace change and act as information specialists in a field, where “Everything is design”. This affects daily routines, acquisitions, collections, classification and our relations with other libraries and institutions. Most of all, it changes our relations to Danmarks Designskole. Taking the lead in a period of transition propels Danmarks Designskoles Bibliotek to a new level of responsibility in the shaping the future of the institution and, by consequence, of Danish design education.

III: The case demonstrates future possibilities for proactive agents in the knowledge society. Transgressing the traditional role as locus or agents of information mediation, libraries and librarians can become active information catalysts.
Changing Roles, Changing Realities: Australian Art Librarians in a Brave New World

Joye Volker, The National Gallery of Australia, Canberra

Introduction

As we all cope with an e-everything world, libraries are moving to accommodate WOW (words on the web) as well as POP (print on paper) in their collections. This has led to a realignment in organisational structures, particularly in university contexts. My perspectives on the Australian Visual Arts Information scene have developed over many years of working in art libraries in Australia. There are two major issues to address: the first describes the challenges that major institutional reorganisations have placed on universities and in particular, on art schools; the second provides a detailed snapshot of visual art libraries in Australia through an extensive survey by the National Library of Australia in cooperation with ARLIS/ANZ. It presents actions and solutions to improve access to Australian visual arts information resources through partnerships and networking with their parent institution and other libraries and cultural institutions on a national level.

Art Libraries in Australian Universities

My own experience has taken me from a large university library, where I developed the art history collection as Reader Services Librarian at the Australian National University, to an independent art school library within the Australian Department of Education as Art Librarian, to an amalgamation with a School of Music and the Australian Centre for Arts and Technology as the National Institute of the Arts Librarian, to a politically driven alignment with the Australian National University, to an integration with the ANU Faculty of Arts, and finally to be part of a large university structure in the Division of Information, ANU as the Manager of the Creative Arts Precinct. I have recently moved on to the National Gallery of Australia Research Library, which presents a whole different range of issues.

In 1989 the reform of the Australian university system led to a number of amalgamations between traditional university arts departments, most obviously visual arts and music where a strong humanities-style research practice was expected, and a range of specialist arts training schools where pedagogical practice by the academics took a different mode, reflecting their backgrounds as artists. (Seares, 2004) The systems employed by universities and by the Federal Department of Education Science and Training to evaluate and reward the outputs of academics took a long time to reflect the changes on the ground in the newly amalgamated arts schools and faculties. With existing infrastructure, human resources and educational products firmly in place, how could we repurpose them to contribute to the changes in external circumstances with new technologies, administration and information flows, and the shift from the one-way ‘read-only’ communication practices of the broadcast era to the ‘read-write’ capabilities of the interactive age? (Hartley, 2004)
**Challenges, Drivers, Goals**

Australian universities are realigning their organisational structures and services to improve learning and research outcomes within a competing global environment. In a setting where education is over-regulated and under-funded, this reorganisation includes both our use of physical library space and the integration of specialist services art libraries provide. Current economic, social and political interests in Australia in higher education contributed to many of these changes. A perspective from Australia includes a real decade of decline in overall library resources in the 1990’s. Many libraries cancelled serials and cut staffing with government reductions in funding. In addition there is a lack of philanthropy both corporate and private in Australia to provide further funding. Since 2000, electronic networking developments have put Australia square in the middle of global developments with Google becoming ubiquitous, the major player in search technologies, and often a substitute for a visit to the library reference desk. The web has become the most significant engine driving changes that impact both professional and personal life.

Key drivers of change in universities include heavier teaching loads, more diverse student bodies, technological development, flexible delivery, information literacy and graduate attributes, more independent and problem-based learning for students, and new methods of research dissemination. (Bundy 2004) Very quickly, we have moved from an information scarcity on which most of our library policies and procedures were based, to information overload, in which the key is how to navigate effectively through the labyrinth – with or without assistance. There is also the increase in speed with which people can scan a large number of digital objects to assess their relevance to the task in hand. This combination of access range and speed put in the hands of any first-year student with the requisite skills, is a far greater “library” than an academic had available a generation ago. As Professor Susan Greenfield said recently on ABC radio that, as a result of search engines such as Google, young people today are ‘Question-poor’ and answer-rich and that they are ‘sleepwalking with technology’ that is, lacking the structural frameworks that reading books used to provide. The underlying challenges and opportunities share common threads, including the obvious themes of rapid technological change and how such changes influence the needs and expectation of researchers and users. Perhaps the deeper themes, however, involve the social and institutional changes necessary to effect the transition from traditional resources, tools and services for support of scholarship to the digital, distributed, seamless environments that will be necessary in the future.

**University Reorganisations**

The Universities responses to the changes have been varied. Most Australian university libraries have moved very swiftly, both individually and in consortia, from an all-print serials collection ten years ago, to a situation in which around 85% of serials acquired are electronic. This has certainly improved the breadth and speed of staff and student access to the journal literature in the visual arts.

The University of Queensland’s planning of its ‘Cybrary’ was particularly thorough in delineating the types of services and study spaces needed, and how these might best be spatially and electronically related. (Schmidt, 1999) The University of Sydney is planning on a wider service integration approach with a collaborative facility with co-location of a range of information, learning support and other student services as well as retail space.

One example as a template for university reorganisation maintains that library managers and their staff have to adapt significantly, extending the boundaries of the concept of the library and work in more effective collaboration with a wider range of other university staff and organisational units. (Wainwright, 2004). He recommends:
- A single Division with organisational responsibilities covering IT, Library and information services, teaching development, learning support, careers support, counselling, and student administration;
- Co-locate the library, IT user support, student learning support, academic staff development, and student administration in one building;
- Increase workstations, wireless access and ‘plug and play’ areas for mobile computing;
- Remove a high proportion of the existing print collection to storage or discard;
- Continue the addition and substitution of electronic access for collected print current journals;
- Move to collaborative ‘help’ services across the whole range of information, IT and student support enquiries.

The Challenge for Art Librarians

The challenge for art librarians is to lead, or be a change agent for, their institutions in collaborative efforts in the management of priorities for Australian visual arts information resources. The opportunities are many, but they require vision and collaboration as well as active development of new skills.

Are our current responses merely defensive moves to protect traditional ways of working for library staff, rather than real attempts to provide added value to research and learning outcomes? Are the libraries being perceived as a minor, and possibly irrelevant, university service? One could argue that it is certainly not to the art academics, but very possibly on a wider scale within our larger universities.

To quote from the 2003 OCLC Environmental Scan: Pattern Recognition, Ranganathan’s rule” For every reader, his or her book,” might be now redefined as “for every reader, huge amounts of free-floating content, anywhere, anytime”. The introduction of ‘information commons’ or ‘infolab’ as we called ours in the art library provides computers for all students to have open and equal access to electronic resources. As a collaborative facility it includes functions that were once seen as separate, such as organisational units such as libraries, scholarly technology support, multimedia production, IT support, distance education and e-learning support. This underlines the need for art libraries to mesh with a whole range of related services.

One of the consequences of amalgamation is that the Art and Music libraries at the ANU now have a richness of resources including wireless coverage, access to all art and music full text e-resources, access to interdisciplinary electronic journals for study and research, various computer hardware for the creation of art and music, high-speed network connections and bandwidth, IT assistance that is ‘on call’, information literacy opportunities, and now access to ARTstor one of the visual arts image aggregators.. The Art Library has taken the lead to put its digital images (were slides) on Dspace our institutional repository in partnership with Scholarly Technology Services.

For art students, a key will be how well the interfaces from each course present a layered framework of links to required readings, to works recommended by teachers for further exploration, and to gateways/search engines most useful to the study of the visual arts. As the need for contextual help increases with the proliferation of resources, collaborative efforts such as those with ARLIS/ANZ, to simplify the paths through the current maze is of major assistance.

The Effect of Reorganisation on Staff

Many of the university reorganisations have generally ignored the key role that people play in providing contextual information guides, particularly in the visual arts. Local subject portals, for example, are invaluable.

In the past five years, many Australian universities have restructured their library organizations in response to larger university frameworks that place a high value on information technology and scholarly technology services. Art librarians have
been realigned and their budget delegations removed and centralised. In some cases, art librarians have to take on the role of generalists, where their specialist knowledge is underutilised in collection development and information literacy. While reorganisations have worked to support access to visual arts electronic information, many art librarians have undergone revolutionary change. Four examples from across Australia provide a rich insight into the impact on Art Librarians.

In South Australia, an ex-art librarian at a university has commented on her experience of change management. Her position now is called an Academic Librarian as a team of 3 (previously 8) who are responsible for providing a service for a Division that has 8 schools. She is not allowed to have anything to do with the Art School who have protested long and hard (bless them). The team has little contact with students, none with undergraduates – all queries are done at the “ask” desk, which is staffed by Library assistants. There is a large element of deskilling and a high level of stress. Her main job involves manufacturing online ‘help with your assignment’ modules.

In Queensland, a visual resources librarian (who is highly IT literate) in a university described the negatives of realignment in academic institutions. They include:
- Loss of art library manager who understood local art school issues and could manage budget priorities;
- New fund-raising roles required;
- Trend to homogenise and remove funding from special services;
- Loss of autonomy / loss of delegation and trust;
- Less consultation; no consultation;
- Shift of power to IT; Loss of support for research level collecting in the visual arts;
- Lack of respect for specialised knowledge and skills.

The process and outcome were described as sheer trauma. In reorganising to get rid of silos, they built more powerful silos in their place. It was a change to ‘realign the budget priorities’ and reduce funding.

In West Australia, the library in the Art Gallery of Western Australia closed. ARLIS/ANZ is waiting to hear about the funding issues following our contact with them.

In the ACT, the amalgamation with the Australian National University signalled the end of an era where independence and a quality service tailored to practicing artists had thrived. Policy, which had been implemented for a specific clientele, will now be determined in very general terms by distant managers.

**ARLIS/ANZ INITIATIVES**

There is strength and support in numbers and partnerships. How can art librarians provide the ‘glue’ for the new learning and research management systems to become rich resources for art staff and students? With the downsizing of Australian institutions and in particular, libraries, and a concomitant lack of resources, many projects to improve access to Australian visual arts information resources have foundered. While there is no lack of enthusiasm and commitment from the few art librarians remaining, there is a need to promote partnerships and networking with both the parent institution and other art libraries and cultural institutions on a national level. While the web environment and the e-everything world we live in present exciting opportunities, the efforts of art librarians must be strategically focussed to both identify the issues and resolve the problems with sustainable solutions.

**The Leadership Role of the National Library of Australia with ARLIS/ANZ**

The National Library of Australia proposed a Forum for key stakeholders in the area of visual arts research with the aim of developing a plan of action to deal with issues, which can be addressed at a national level. This offered a marvellous opportunity to bring together a wide range of both information users and providers in a cooperative approach to meet the needs of
Australian visual arts research. The National Library offered to conduct a survey to identify issues, needs, constraints, barriers and stakeholders, which would then provide a basis for the Forum discussions. Through this process of discovery, it would inform the nature of the proposed Forum and assist implementation of recommended actions. Much of the work on this was done by Jill More from the University of New South Wales and Margaret Shaw from the National Gallery of Australia.

**The Visual Arts Library Survey**

Data collected included characteristics of users, collections held, methods of access and databases used. The survey was circulated widely with ARLIS/ANZ Chapters in each state recommending libraries for inclusion. Thirty-seven organisations responded. Disappointingly, not all of the state libraries approached responded to the survey, and not all state galleries sent in a response. A good range of academic visual arts libraries responded, and a number of smaller galleries, both public and private. (For a full analysis of the survey see More (2004) in the References)

**Users of visual arts libraries**

<table>
<thead>
<tr>
<th>User group identified by responding library</th>
<th>Number of libraries out of 37 identifying this as a user group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff</td>
<td>27</td>
</tr>
<tr>
<td>Students</td>
<td>25</td>
</tr>
<tr>
<td>Volunteer guides</td>
<td>5</td>
</tr>
<tr>
<td>Members of the public</td>
<td>17</td>
</tr>
<tr>
<td>Researchers</td>
<td>10</td>
</tr>
</tbody>
</table>

Most respondents indicated that their major user groups were their own staff and students, however large public institutions such as the State Library of New South Wales and the National Library have a very large potential user base made up of members of the public and researchers. Libraries serving whole communities counted the total population as potential users. Actual user numbers ranged up to 2,000 regular users at one educational institution, while some libraries of small galleries serve only a small number of onsite staff. Many thousands of people visit the research libraries of some larger public institutions each year.

**Collections**

The major collections identified in the survey are those of state galleries and other cultural institutions. In some cases collection statistics and detailed collection information are available on the institution's website.

**Monographs**

Some regional gallery libraries report monograph holdings of only a few hundred volumes. The largest monograph collection in an arts-specific institution was that at the National Gallery of Australia (125,000 volumes). A further 9 institutions identified visual arts collections of 30,000 or more monographs.

**Journal Subscriptions**

<table>
<thead>
<tr>
<th>No. of journal titles</th>
<th>No. of libraries reporting holdings</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 or no response</td>
<td>5</td>
</tr>
<tr>
<td>1-50</td>
<td>6</td>
</tr>
<tr>
<td>51-100</td>
<td>6</td>
</tr>
<tr>
<td>101-500</td>
<td>7</td>
</tr>
<tr>
<td>501+</td>
<td>12</td>
</tr>
</tbody>
</table>

Most libraries reported no holdings of electronic journals, apart from those that are part of major library systems such as universities or state libraries, where large numbers of electronic titles are subscribed to on an institution-wide basis. Print journal holdings were quite extensive in some cases, with 12 libraries reporting over 500 titles (although some of these are general, not subject-specific, collections), and a further seven holding 101-500 journals. Art libraries within universities or major galleries reported the largest journal holdings of art-related titles.

**Photographs, Slides, Digital Images, Film, DVD**

Five collections of over 100,000 photographs were reported. These include the collections of the National Library, the State Library of New South Wales, and the Australian War Memorial. A number of libraries have extensive slide collections. Six institutions reported slide collections of over 50,000 items. Only 11 libraries have any digital
image collections, and of these only the Australian War Memorial, the State Library of New South Wales and the National Library had over 10,000 images. All but five respondents had some film and/or video in their collections, although the majority of the collections are quite small.

**Other collections, including ephemera and guerrilla resources**

Original art works or prints are held in a number of institutions. Manuscript collections in institutions such as major libraries include some collections of relevance to the visual arts, and the National Gallery of Australia has a very significant archive collection (150 shelf metres). Some libraries hold very extensive collections of guerrilla resources, including sales and exhibition catalogues (14 libraries), biography files (nine libraries) and press clippings (11 libraries). Some libraries estimate their ephemera collections contain over a million items. While many libraries have public catalogue access to their monograph and serial collections, access to more ephemeral material is problematic. In many cases guerrilla or grey resources are accessible only by physical access to the collections. This usually means they are organised alphabetically by artist or other subject with no indexing. (More, 2004)

Just over half the respondents would like to increase the levels of use of their guerrilla collections. Libraries which do not want to encourage access are those which operate for the use of staff only, or are not ‘public’ libraries. There are a variety of reasons why libraries are reluctant to encourage more use of materials, apart from general access policies. These include security concerns, a lack of space for visitors, a lack of staff resources, damage to items in the past and copyright. Several libraries commented that the collections in state gallery libraries should all be listed in the National Bibliographic Database, because these are valuable public collections which are often not well known nor easily accessible.

### The Australian Libraries Gateway (ALG)

<table>
<thead>
<tr>
<th>Entry in ALG</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>25</td>
</tr>
<tr>
<td>No</td>
<td>7</td>
</tr>
<tr>
<td>No response</td>
<td>4</td>
</tr>
</tbody>
</table>

The most useful aspects of ALG were identified as the digitisation pages, contact details for libraries, and the links to web catalogues.

### Bibliographic control of collections

A number of the libraries reported a high level of bibliographic control of their collections but qualified their response with a note that ephemera is uncatalogued.

### Automated library systems

<table>
<thead>
<tr>
<th>System</th>
<th>Number of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance</td>
<td>1</td>
</tr>
<tr>
<td>Alice</td>
<td>1</td>
</tr>
<tr>
<td>DB/Textworks</td>
<td>2</td>
</tr>
<tr>
<td>Dynix</td>
<td>3</td>
</tr>
<tr>
<td>ExLibris</td>
<td>2</td>
</tr>
<tr>
<td>First</td>
<td>2</td>
</tr>
<tr>
<td>Horizon</td>
<td>3</td>
</tr>
<tr>
<td>In-house</td>
<td>1</td>
</tr>
<tr>
<td>Innopac</td>
<td>3</td>
</tr>
<tr>
<td>MetaMARC</td>
<td>1</td>
</tr>
<tr>
<td>Spydus</td>
<td>1</td>
</tr>
<tr>
<td>UNICORN</td>
<td>1</td>
</tr>
<tr>
<td>Virtua</td>
<td>1</td>
</tr>
</tbody>
</table>

All but 12 libraries responding to the survey have an automated library system. Those libraries without library systems were all smaller local or regional galleries.

### Cataloguing standards

The use of MARC and AACR2 is common, and 21 libraries mentioned these standards. A small number of respondents mentioned DDC, Dublin Core or specialised subject headings. Six libraries reported that they make some use of the Australian Pictorial Thesaurus, although only two of these use it for subject headings in their catalogue.

### Online catalogue availability

21 libraries make their catalogue available over the Internet, while five reported that it is available online only within their
institutions. The remaining libraries do not have an online catalogue.

**Use of databases**

**Australian databases**

<table>
<thead>
<tr>
<th>Database</th>
<th>Number of responses reporting use</th>
</tr>
</thead>
<tbody>
<tr>
<td>APAIS</td>
<td>15</td>
</tr>
<tr>
<td>AustArt</td>
<td>12</td>
</tr>
<tr>
<td>AVAD</td>
<td>7</td>
</tr>
<tr>
<td>AUSTROM</td>
<td>2</td>
</tr>
<tr>
<td>AMOL</td>
<td>3</td>
</tr>
<tr>
<td>APAFT</td>
<td>4</td>
</tr>
<tr>
<td>HERA</td>
<td>2</td>
</tr>
<tr>
<td>NATSIVAD</td>
<td>2</td>
</tr>
<tr>
<td>RAAM</td>
<td>1</td>
</tr>
<tr>
<td>ARCH</td>
<td>1</td>
</tr>
<tr>
<td>Australian Education Index</td>
<td>1</td>
</tr>
</tbody>
</table>

Eleven libraries did not answer this question on the use of databases, and three said they do not use online databases. In several cases cost was mentioned as the reason for not accessing online databases, apart from those available at no charge.

**PictureAustralia**

<table>
<thead>
<tr>
<th>Are you interested in participating in PictureAustralia as a contributor in the future</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>12</td>
</tr>
<tr>
<td>No</td>
<td>11</td>
</tr>
<tr>
<td>Existing contributor</td>
<td>5</td>
</tr>
<tr>
<td>No response</td>
<td>8</td>
</tr>
</tbody>
</table>

Twenty respondents are current users of PictureAustralia. Twelve respondents have digitised at least some parts of their library collection.

**Availability of digitised resources**

Only six organisations make their digitised images available outside their institution. They include the Australian War Memorial, the National Gallery of Australia, the National Library and the State Library of New South Wales. Access is either via the website or the library catalogue, and the organisations above are also in PictureAustralia. Some organisations that do not make their images generally available will make images available upon request.

**Overseas databases**

<table>
<thead>
<tr>
<th>Database</th>
<th>Number of responses reporting use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Abstracts</td>
<td>6</td>
</tr>
<tr>
<td>Art Bibliographies Modern</td>
<td>9</td>
</tr>
<tr>
<td>Bibliography of the History of Art</td>
<td>6</td>
</tr>
<tr>
<td>Grove Dictionary of Art</td>
<td>5</td>
</tr>
<tr>
<td>AMICO</td>
<td>2</td>
</tr>
<tr>
<td>Design and Applied Arts Index</td>
<td>7</td>
</tr>
<tr>
<td>Art Full Text</td>
<td>2</td>
</tr>
</tbody>
</table>

Other overseas databases mentioned include specialist files such as auction house sites and a variety of art price and auction databases. Twelve libraries indicated that the cost of some overseas databases means they are unable to make use of such resources and the Grove Dictionary of Art and Art Full Text. Some libraries have no funds for overseas database access, and even libraries in large institutions report that cost limits their access to overseas databases. Fifteen libraries indicated an interest in joining a consortium to negotiate database access, although participation would depend on the cost.

**National Visual Arts Forum held in May 2004 at the National Library of Australia**

The purpose of the Forum was to develop a plan of action to deal with issues, which could be addressed at a national level. A list of invited attendees was prepared by ARLIS/ANZ and the Visual Arts Information Planning Group. Due to space limitations the numbers were limited to forty people, but these included representatives from national, state, gallery, museum, educational, arts, and cultural organisations and libraries Australia-wide.

The Forum provided an opportunity to bring together a wide range of information users and providers in a co-coordinated and co-operative approach to meeting the needs of Australian visual arts research. Dot point papers were prepared on the relevant issues as a basis for discussion. The Forum was
chaired by the Director General of the National Library, Jan Fullerton, and a list of Action Items arising was prepared by Andrew Wells, University Librarian of the University of New South Wales.

**Visual Arts Forum Actions and Outcomes**

Workshop on Cataloguing Collection Level Resources on the National Database

Kinetica and ARLIS/ANZ collaborated on designing a workshop on cataloguing prior to the ARLIS/ANZ Conference in September 2004 to address the following issues:

- Identifying and resolving barriers to contribution to the National Bibliographic Database from visual arts libraries;
- Identifying and resolving cataloguing workflow issues in visual arts libraries;
- Setting guidelines for the description of guerrilla resources, at both collection and item levels;
- Investigating arrangements for shared responsibilities among visual arts libraries for cataloguing of guerrilla resources;
- Testing the efficiency of harvester gathering methods for the National Bibliographic Database contribution through a pilot project with some small visual arts libraries.

An issues paper entitled *Kinetica: Issues paper for the development of guidelines for descriptive records of “Guerrilla literature”* was prepared and circulated to the Visual Arts Forum participants by the National Library. Following the Cataloguing Workflows Workshop, draft guidelines were published on the web by the NLA in December 2004.

**Art Auction Databases**

Kinetica was to investigate provision of the SCIPIO database from the Research Libraries Group as a core service to increase the amount of copy cataloguing data available to visual arts libraries. The National Gallery of Australia Research Library has received new initiative funding to contribute Australian Auction Sales records to SCIPIO 2005/2006.

**Digitisation Working Group**

ARLIS/ANZ and the National Library established a working group to address the issues outlined in the papers on digitisation presented at the Forum. Issues include metadata, technical standards, rights management, shared effort, and educational uses of digitised images. The Digitisation Working Group also investigated avenues for bringing together a place for Australian artists to make their works available via the web and the general support that could be provided to visual arts organizations to digitise and make their collections available online.

**Current Provision for Australian Visual Arts Images**

*PANDORA* – NLA archive of websites for permanent retention. Significant sites in the visual arts would be archived. (e.g. ARLIS/ANZ website)

*PictureAustralia* – target specific organizations for inclusion. (e.g. the images on Dspace at the ANU, which have the rights management agreement of the artists, could be represented.)

*NAVA* (National Association of Visual Artists)

**VisCopy**

*Individual artist’s websites.*

**Technical Guidelines**

The development of technical guidelines and implementation of standards was seen as an important area to progress for visual arts organisations that are digitising collections. Generally each institution has its own imperative for digitising and one standard cannot be applied overall e.g. some institutions are digitising from surrogates not originals, some institutions require small, JPEG files for easy delivery while others require high resolution digital masters for viewing of fine detail. There was also acknowledgement that a sliding scale of metadata requirements suitable for a range of institutions would be appropriate. It was agreed that managing digital content could be put on the ARLIS/ANZ website.
Indexes and Databases Working Group

ARLIS/ANZ and the National Library agreed to establish a working group to address the issues of sustainability, coverage, retrospective conversion, discovery, and availability. This working group also addressed the feasibility of creating a portal or gateway for Australian visual arts resources.

Feasibility of creating a gateway/portal on the ARLIS/ANZ website

The new ARLIS/ANZ website is already performing some ‘portlet’ functions:
- The Links page has links to Art Libraries, Art and Design Schools, Databases and Directories, Art galleries and museums, Library and Research organizations.
- The Databases and Directories page has links to many of the databases located on institutional web sites as well as links to information about commercial databases.
- The Art Libraries and Art Galleries and Museums page is the beginning of a directory page that can be expanded, although the ability to search by subject will still be a problem. Some examples of portals were discussed including the Culture and Recreation Portal. It was acknowledged that the ARLIS/ANZ website would be the obvious place to build up a strong visual arts resources presence. It was envisaged that links would be expanded and possibly renamed with headings grouped into artists, images, discipline, commercial galleries, and arts organisations. The potential audience would be researchers, students, curators, librarians, artists and teachers.

Sustainability for Databases

AustArt, and the Archibald (AGNSW), and the Australasian Obituaries (NGA) databases are key resources for Australian visual arts information with sustainability still a problem. Consortium

The Council of State Librarians Consortium was to investigate including the Art Gallery of South Australia in the negotiations for Grove Art Online as a test case for involving small institutions. This was done but in the end it was more effective, with a limited budget, to be a ‘walk-in’ user next door at Adelaide University. The National Gallery of Australia has now joined the Council of Australian University Librarians Electronic Information Resources Consortium.

Current New Initiatives

There are two current online initiatives which show great promise for access to information on Australian Artists and to digital visual arts images worldwide.

New ARTstor Initiative in Australia 2005 – 2006

ARTstor has invited a small selection of Australian institutions including the Australian National University and the National Gallery of Australia to be a pilot partner over the period of one year. Their outreach beyond the US has been cautious, partly because of the vagaries of international intellectual property laws from country to country, and partly because ARTstor has user support requirements that need to be understood better from an international perspective (i.e. Does ARTstor need to offer local support in Australia?) ARTstor will be exploring the type of support that might be required for researchers to use the software effectively and how institutions in Australia value the content that is available.

Dictionary of Australian Artists Online

The Dictionary of Australian Artists Online is an authoritative online biographical dictionary of Australian Artists based on a conceptual framework originated by Professor Joan Kerr. A project proposal for Australian Research Council funding for the DAAO was successful following a meeting of scholars around the country in February 2004. Associate Professor Vivien Johnson, the UNSW Library and the College of Fine Arts (UNSW) are leading the project. Partners in the project are the National Library of Australia, National Gallery of Australia, Art Gallery of New South Wales, State Library of NSW, Sydney University, Charles Darwin University and the University of New South Wales.

Conclusion

What does it take to successfully navigate our shifting landscape? In my view it takes finding the positive, being political, talking to colleagues, establishing partnerships, supporting your staff, going for funding, and always keeping the larger picture in mind, both the university’s strategic plan and the use of scholarly technology, to provide the best service to your specific art clientele.
References:

2. ARLIS/ANZ Homepage http://arlisanz.anu.edu.au/index.htm
3. ARTstor http://www.astor.org
17. National Library of Australia
The artist as user


Even though the terms "user" and "user friendly" are common to computers and other technical apparatus, they probably stems from the library. But in the hands of populist politicians with austere capitalist agendas, the user is a "client", a "customer"- a statistic in a service economy, where books are things that have to be balanced to justify survival. If small minded, short sighted politician with a basic economics degree or less, was given charge of the art library its future would be very unsure. In the public domain of the borough or the local authority, or the commune, the populist politician would insist that every cent of taxpayers money spent in art libraries, be matched by the libraries income generation. This form of user relationship is not central to my comments even though it lurks in the background.

The art library's importance as a place where one has access to information about art has greater value there. And an argument for their purpose is easily quantified. The users, (and there are many different kinds), are therefore grateful for the institutional "protection" the museum and art college provides.

In art colleges and schools art students are compelled through the study of art history, to use it. Lecturers needs the art library to gather the historical facts and images for their work. The historian uses it for historical comparison and research. And the curator needs it to develop a curatorial project. The art student, the lecturers in art, the historian and the historical curator seem to have a business - client relationship that resembles Windows users of Bill Gates' Microsoft software. One could claim that the art library has a monopoly status on the delivery of certain kinds of information about art to these client groups. Thinking about this I wondered if it was true? Are all of these users dependant upon the art library and why?
Each of these groups has a clear and primary relationship to the art library. It is a resource to locate facts from a history of art or a history of art being made. History is their common denominator. But the contemporary artist and the curator of contemporary exhibitions, have a slightly different relationship. History is not the point of departure for their work. It is to the contrary, the here and now - the present and the future - art and ideas in the making.

There are no libraries of the future. No collections of speculative art. No archive of truly visionary art. Those claiming to be such only play a semantic games where the past becomes the present.

What is the relationship of those who work with the present and the future, to the art library?

Is the art library an important site, resource or place for the artist? Without equivocation one would say "of course it is" and has been for a long time. Looking way back into this relationship, before the invention of photographic and colour reproduction in books, before the colour slide and mass tourism, artist faced a difficult problem when they wanted to see a famous work in the original. Three centuries ago access to works of art depended upon one's location, social status and free time. The information about a works qualities was a dubious matter of taste, qualified by the social class the one who described its attributes. Being visual people, seeing was the way to believing for the artist. Only after visual contact did they replace their scepticism of literal description and interpretation with trust. When it came to an image interpretation of the world, a library then was a limited resource. It held the information of a work's existence - author, size media and its date (usually a painting or sculpture). Image reproduction was a reworking (in B/W) via a second or third artist. When national and state museums began collecting works of art and public access to them improved, the need for qualified knowledge about art and its history made the profession of the art historian an important even powerful one.

In the early 19th century learning to read original art works was referred to as a "visual autopsy". Students of art and aspiring artists were expected to be good at visual autopsy if they wished to ascend to a professional status. It was a bizarre but interesting way to develop visual understanding of the art of one's time. Combining these words indicated certain shifts taking place in art. Art was being recognised as culturally valuable. It played a role in the communication of ideas and had a quasi scientific status. "Autopsy" underlines the scientific way of examining fact. It alludes to the way a doctor examines a corps and infers, rather morbidly, that thing being examined was dead. That it had once had a life and learning to read art was investigating what exactly gave it that life.

This practice also told one something about the manner art was understood at the time. All important to artistic creation,- to new imagery - was the retrospective gaze of history. Art was expected to be guided by the past, to be consequential and logical in its narration of reality. To re-tell known mythologies as if they were allegories of the present. Similar to language, art was meant to make sense, and to be 'readable myths'. A bit like a costume drama in which mythology provided the costume and content while the history of art provided style and cannon.
The Modernist, artists thankfully had different ideas and rather than follow the pathway of the writer and the historian, they sought inspiration from philosophy, psychoanalysis, and the pure sciences of optics and image production etc. Art began to move from narration to visual interrogation. Libraries at this early time were by and large general libraries, with little or no specialist division. As artists shifted from literal and art historical references and the art library split from the general library, a crack in the user relationship between artists and the special interest art library also began.

My suggestion here is not that artist gave up the library. It is rather that the special art library played a different role in the life of the artist. When art was no longer made for art's sake, and new art sought to reflect not arts' history but other issues in the world, the art library was no longer the source of inspiration. It was not where the work began. It became a location to test ideas, to measure quality and compare artistic strategies. It was a resource for facts about art that had already happened. This is how artists still use it today - as a facility that enables them to look back and assure themselves that the ways forward are not totally dislocated from the past. That in this floating post modern reality, they can un-tethers and ferry us to new locations where one can safely drop anchor and prepare for new landing.

This retrospective look is imbued with a great sense of power. It has the authority of the art historian and the serenity of time. It is a force that buttressed the citadel of high culture built by the classical art historian. And the art library provides the primary tools for maintenance of this edifice.

In the 1960's it was still difficult if not impossible to locate information about the history of contemporary art in the libraries of the so called "Third World" - about local practice and artistic achievement. (the low lands surrounding the Western European citadel). Artists coming from these regions to practice in Europe found to their astonishment that there was a similar lack of information about the contemporary art of the non-European world, in well financed and well run art libraries here. It took a tremendous effort, over twenty years, to change that and to day, there is Chelsea College library, inIVA, The Gate Foundation, Haus der Kulturen der Welt, and Musée de l'Institut du Monde Arabe, just to mention a few who can provide such information. And one could find similar myopia in library work to the contemporary art made by women.

When post modernist discourse proclaimed the end of history, the art library's importance as a resource came under scrutiny. If history was no longer referent for post modern art then the established relationship of the artist to the library had to change. With the artists finding inspiration in media, marketing and politics, their primary use of the library resembled more that of the historian.

More recently the case made in Documenta 10 for archival work and in Documenta 11 for art to be recognised as a form of knowledge production, hammers the thin edge of a wedge deeper into the split between artists and the art library that began with the shifts toward visual interrogation. And now comes the additional blow - another corrosion - the promise of immediate access to a very broad range of information through the world wide web and the internet. The touch of few buttons, makes textual and pictorial information about art immediately
available - in even the most remote locations, and at all times of the day. No need to leave the studio. No time is lost travelling. The citadel is a site with a dot com address. The borders of the past seem to evaporate. The artist seems to have found the perfect tool with which to negotiate and reference the whole world. And for the past decade more of them have been wooed into this new relationship.

The long love affair between the artist and the art library has become one of requited love. It is therefore not so strange that artists, whose works form the heart of the art library, have such an un-engaging relationship to it. And the library that exists for art and its makers has become almost a nostalgic peep show, frequented by artists when they want to take a trip down the memory lane of history.

On the other hand, the recent love of the artist/user to the www is not as enduring as proclaimed, neither is it as vast as software salesmen would have us believe. Relationships pivot on a sense of fulfilment, of finding and receiving everything. The manner information is packaged into a website often seems to be more important that the content of that information. Marshall McLuhan's old adage that, 'the medium is the massage', has become reality in contemporary television, and can now also be applied to the manner information is exchanged from provider to user on the web. "Reality TV" is no reality at all. The intelligent, interrogative mind of the artist quickly recognises it as packaged illusion - part truth - part fiction. Will they conclude the same with the virtual realities connected to the world of art? Time will tell.

How should the art library respond to this altered relationship? The answer is - I don't know!

I don't because I'm a member of the guilty party in this affair. I want libraries to support art and remain dedicated to the cause of art. I don’t mind if they cannot provide all the information a contemporary artist needs. I love the books and the detailed record of achievement contained in them. I don’t have to say that art libraries should have more computers with free access to the www. Most of you know this already and are ahead of the game. I will make one suggestion and its about seduction. How to woo the artists back into the heart of the library.

One way is to return the visual back into the library. Artists still trust what they see more than what they read. This is not about the artist's laziness to read, but the joy of visual interpretation - the challenge of translation and the creation of cognisance via the senses. This also not to turn the library into an exhibition space.

Some years ago when I worked in the UK, the Hospitals, medical archives and medical research institutions began to offer artists residencies and funding to make new work, related to their collections and research findings. Larger state museums and their libraries did like wise. Maybe an ARLIS artist commissioning project could be established for the creation of new works related directly to the art library - (even just for the Nordic region). Not to make artists books necessarily but to inspire artists to consider again the art library as a an enormous resource for ideas about visual art, its significance within culture and its ability to produce knowledge in our time.

As an artist my self I would be very keen to be offered such a commission.
Dear Friends and Colleague Art Librarians,

I have been looking forward to this IFLA Conference in Oslo, which in fact is two conferences: the Satellite Meeting, organized and hosted by ARLIS/Norden, and the 71st IFLA General Conference and Council, now known as the World Library and Information Congress, of which the Art Libraries Section is our special concern, and of which I have been the Chair the past four years.

To me personally this interaction between national/regional and global art library work is the very reason, the raison d’être, for making us, each one of us, better art librarians. Actually, several speakers earlier today voiced the same opinion.

ARLIS/Norden covers five countries – Denmark, Finland, Iceland, Norway and Sweden. This means that we, Scandinavian art librarians, optimize the interaction with the global art library community. Stockholm in 1990, Copenhagen in 1997, Oslo in 2005 – in living memory, meaning within my working experience as an art librarian, IFLA has come to Norden/Scandinavia, and three times ARLIS/Norden has taken the opportunity to arrange a Satellite Conference in connection with an IFLA Conference. It also means that we still have two more chances: Finland and Iceland! Luckily, ARLIS/Norden has been wise enough to put its Annual Meeting in conjunction with the Satellite/IFLA Conferences, and each time made possible the interaction between Scandinavian art librarians and the global art library community.

I have had the privilege to participate in, I think, 12 IFLA Conferences, each time in a different part of the world. It has given me a great deal of satisfaction to take part in keeping this interaction between individual/national/global art librarianship alive and well. I think it is right to speak of ‘alive and well’ since the recent election process of members to the Standing Committee, which is the Board of the Art Libraries Section, resulted in a full house of 20 members who represent 11 different nationalities, showing a wide and active interest in supporting, promoting and developing art librarianship. Section membership is at present 99 institutional and individual members, representing 30 different countries.

It is fair to say that we have a fine network. It is also true to say that we have a growing and expanding network. This became very obvious at last year’s conference in Buenos Aires, the first IFLA ever in South America, where we met an overwhelming interest and enthusiasm to take part. (Please see the latest issue of the Art Libraries Journal.)

Another way to participate in the networking, the interaction, is to add your name to iflaart, the Section’s electronic discussion list (ARLIS/Norden members can find out how in Eila Rämö’s report in the material sent out to the Annual Meeting).

The challenge facing us is to put energy, professionalism and fun into our network, to let ourselves get engaged in the web of art librarianship.

Please join me in a toast to ARLIS/Norden and the IFLA Art Library Section!
One of the most powerful tools at the art historian's disposal, *The Bibliography of the History of Art* (BHA) is the world's most extensive abstracting and indexing service for current literature on the history of western art. It provides references to writings on the visual arts in Europe and the Americas from late antiquity to the present, enabling researchers to access more than 2,500 periodicals published in 45 languages, as well as books, exhibition and dealer's catalogs, conference proceedings, and bibliographies. In total, the BHA contains more than 250,000 bibliographic records, and adds approximately 24,000 records annually.

The BHA is one of a number of important research databases offered by the Research Library of the Getty Research Institute, along with the Provenance Index Databases, the Avery Index to Architectural Periodicals, and other reference tools. These resources are available to users directly via the Internet. Print editions of BHA issues from 1991 to 1999 are also available. BHA ceased its printed editions in 2000.

**History of the BHA**

The BHA's origins date from 1972 when the Clark Art Institute became the headquarters of the *International Repertory of the Literature of Art* (RILA). RILA was founded with the aid of grants from the National Endowment for the Humanities, the Kress Foundation, and the Robert Sterling Clark Foundation. With additional support from the College Art Association, the National Endowment for the Humanities, and The Andrew W. Mellon Foundation, RILA soon achieved widespread international recognition. In 1981, the J. Paul Getty Trust assumed support of RILA.

In 1985, the Getty and the Centre National de la Recherche Scientifique (CNRS) agreed to merge RILA with the CNRS abstracting and indexing service, *Répertoire d'Art et d'Archéologie* (RAA), combining the two into a single, comprehensive art historical index that would eliminate duplication and double the coverage of existing resources. Responsibility for the new bibliography was given to a managing committee and the directors of the two predecessor bibliographies.

From this joint venture between the Getty and the CNRS, the first volume of the BHA was published in 1991. A typical BHA record consists of a bibliographic description conforming to international standards and national cataloguing codes; an abstract, which may be in French or English depending on the source of the record; and authority-controlled subject indexing in French and English. These records reflect the activity of published art historical scholarship on post-classical western art in all media and document types over the last decade.
The Getty Vocabularies

Murtha Baca from J.P. GettyTrust gave an extensive introduction to The Getty Vocabularies. The following text is an abstract of information from www.getty.edu

The Getty vocabulary databases are produced and maintained by the Getty Vocabulary Program. They contain terms, names, and other information about people, places, things, and concepts relating to art, architecture, and material culture. They can be accessed online free of charge at: http://www.getty.edu/research/conducting_research/vocabularies/

The Getty vocabularies can be used in three ways: at the data entry stage, by cataloguers or indexers who are describing works of art, architecture, material culture, archival materials, visual surrogates, or bibliographic materials; as knowledge bases, providing information for researchers; and as search assistants to enhance end-user access to online resources.

**Cataloguing:** The Getty vocabularies may be used as data value standards at the point of documentation or cataloguing. In this context, they may be used as a controlled vocabulary or authority by the cataloguer or indexer; they provide preferred names/terms and synonyms for people, places, and things. They also provide structure and classification schemes that can aid in documentation.

**Research tools:** The Getty vocabularies may be utilized as research tools, valuable because of the rich information and contextual knowledge that they contain.

**Retrieval:** The Getty vocabularies may be used as search assistants in database retrieval systems. They are knowledge bases that include semantic networks that show links and paths between concepts; these relationships can make retrieval more successful.

**The Art & Architecture Thesaurus (AAT)®**
The AAT is a structured vocabulary of more than 133,000 terms, descriptions, bibliographic citations, and other information relating to fine art, architecture, decorative arts, archival materials, and material culture.

**The Union List of Artist Names (ULAN)®**
The ULAN is a structured vocabulary containing more than 225,000 names and biographical and bibliographic information about artists and architects, including a wealth of variant names, pseudonyms, and language variants.

**The Getty Thesaurus of Geographic Names (TGN)®**
The TGN is a structured, world-coverage vocabulary of 1.3 million names, including vernacular and historical names, coordinates, and place types, and descriptive notes, focusing on places important for the study of art and architecture.

**Target audience:**
The primary users of the Getty vocabularies include museums, art libraries, archives, visual resource collection cataloguers, bibliographic projects concerned with art, researchers in art and art history, and the information specialists who are dealing with the needs of these users. In addition, a significant number of users of the Getty vocabularies are students or members of the general public.

**Accessing the Getty vocabularies:**
Cataloguers and indexers who use the Getty vocabularies typically access them in two ways: By using them as implemented in a collection management system (either purchased off-the-shelf through a vendor or custom-built for their local requirements), or by using the online databases on the Getty Web site. The databases made available on the Web site are intended to support limited research and cataloguing efforts. Companies and institutions interested in regular or extensive use of the Getty vocabularies should explore licensing options by contacting the Getty Vocabulary Program at vocab@getty.edu. Implementers who wish to provide vocabularies to end-users or use them in search engines may license the vocabularies in any of three formats: XML, relational tables, or MARC. The licensed files include no user interface. Implementers who wish to acquire the vocabularies already integrated into Web-based tools may consult Web Choir at http://www.webchoir.com/.
Pictures from Arlis/Nordens & IFLA-ALS’ Conference in Oslo 2005

The University of Oslo: The lecture room

The Ekeberg Resturant

Outside the Ekeberg Resturant

Annual meeting

The Library of The Oslo School of Architecture and Design

From Aker Brygge

© All photos are taken by: Ann-Katrin Perselli. (More photos can be found on our website)
Indtryk fra Oslo
Henriette Jakobsen, Danmarks Designskoles Bibliotek

Oslo viste sig fra sin smukkeste side - solen var høj, luften klar og lufthavnskaffen var stærk. Det var på en måde også helt på sin plads, før vækkeuret havde ringet kl. 5.20, og træthed blandet med nervøsitet kan kun holdes i skak med kaffe. Oplægget skal jo holdes og helst være både tankevækkende og en smule underholdende. Om det lykkedes, lader jeg andre om at bedømme, men sikkert er det, at min koncentration som lytter steg betydeligt efter frokost; Tina og jeg havde sagt det, vi ville sige, teknikken virkede og vi forsøgte at forholde os til de mange reaktioner der kom. Derefter indtjek på hotellet – lige ved siden af det smukke Koneslot med den omgivende have. Jeg tilbragte en uge i Oslo i sommeren 2003, hvor jeg deltog i NordInfolits sommerskole om informationskompetence. Dengang boede jeg på Cochs Pensjonat www.cochspensjonat.no (efter sigende det samme pensionat hvor Barnums far boede jævnligt i Lars Saabye Christensens fantastiske krønike "Halvbroderen"), og jeg var nu tilbage i det samme "hood". Allerede dengang forelskede jeg mig i byen på sådan en underspillet måde – hvilket egentlig kom bag på mig. Oslo er både smuk og ren og nordmændene er omsorgsfulde, interesserede og er villige til at betale lidt mere for en cafe latte end københavnerne.

Den første dag sluttede smukt lidt udenfor byen på den hotte restaurant Ekebergsrestuaranten, hvor der var reserveret bord til os. Champagne på terrassen, aftenlys over fjorden og bare ben. Og masser af glade bibliotekarer! Maden var skøn, og i det hele taget var det svært at skjule sin begejstring, hvilket ellers ind imellem er danskernes nationalsport. Det var tydeligt at mærke at konferencearrangørerne (ingen nævnt ingen glemt) ville give os en uforglemmelig aften i Oslo. Det hele kulminerede, da der blev affyret fyrværkeri kl. 00.00 – et kronprinsebryllup værdigt.
Der var vist en stor fest på restaurantens 1. sal, men det føltes nu fuldstændig som om, det var til ære for os! Dejligt at have sådan et sted i sin hukommelse, som man ved, man vil tilbage til. Flere fortsatte i byen – rygterne lyder, at Herluf blev ved til kl. 6, men det gjorde jeg ikke. Jeg kollapsede på hotellet og var derfor klar til næste dags program, selve årsmødet, som blev afholdt på Oslo Arkitekthøgskole.

Arkitekthøgskolen blev indviet i 2001, og inden vi tog på museumsbesøg, blev vi vist rundt i det dejlige, lyse og misundelsesværdige bibliotek. Sådan et vil jeg også have. I hvert fald er Arkitekthøgskolen et oplagt sted at søge inspiration, hvis planerne om at flytte Danmarks Designskole til nye og mere tidssvarende lokaler bliver realiseret i løbet af 2007.


De næste dage gik med Ifla-program. En spektakulær åbning i Spektrum satte det hele i gang, og der var nok at både se og høre undervejs. Det faglige program levnede plads til et besøg på udstillingen ”Kys frøen”, som på en virkelig god måde inddrog byens rum og viste moderne kunst sammen med mere klassiske værker. Og plads til udendørsmiddag på Akkerbrygge, hvor der var lunt og lyst til langt ud på aftenen.

Tirsdag var det slut for mit vedkommende – tilbage til København, arbejde og hverdag. Og den sædvanlige overvejelse af hvad jeg, og dermed min arbejdsplads, nu har fået ud af at sende mig af sted i flere dage. Det kan være svært at formulere præcist, hvad de mange oplæg, og de gode både faglige og mere personlige snakke, konkret resulterer i. Hvordan sikrer vi, at vi omsætter de mange idéer og planer, der opstår undervejs? Det vil tiden vise, men jeg er sikker på, at det fremover er nemmere at ringe eller maile til nordiske kolleger og sparre omkring problemer og idéer.

PS.
Danmarks Designskoles personaleudflugt går i efteråret til Oslo med DFDS. Jo, vi vil gerne vise vores kolleger, hvor skønt der er!
“Libraries have a great potential for the future: One foot in the cultural tradition and one foot in the digital technology. The library is the knowledge bank for modern society – taking care of the society’s collected memory” said key note speaker Francis Sejersted at the Opening Ceremony of IFLA.

The main theme “Libraries - A voyage of discovery" was viewed in many different ways at section workshops and in open and poster sessions. Freedom and equity of access to information and freedom of expression were pervasive sub-themes throughout the Congress, reflected dramatically in an account of the destruction caused by the tsunami by Upali Amarasiri (Director General, National Library and Documentations Services Board of Sri Lanka). Lively debates also took place on the impact of the anti-terrorism legislation being introduced around the world, which often impedes free access to information.

The IFLA Council meetings were marked by a number of important changes in IFLA’s governing bodies. The era of Kay Raseroka (Botswana) as an IFLA president came to an end and Alex Byrne (Australia) took over the position of president (2005-2007). Claudia Lux (Germany) is the new President-Elect (2007-2009) and Gunnar Sahlin (Sweden) the new treasurer. The other members of the Governing Board represent Brazil, Canada, China, Egypt, Estonia, Kenya, Mexico, Norway, Republic of Korea, Spain, United Kingdom and United States.

**Art Libraries Section**

The Art Libraries Section offered a programme consisting of three parts: a Satellite Meeting organized by ARLIS/Norden, Open Session lectures and Standing committee meetings. And of course there were many other interesting lectures organized by other sections and the exhibition to visit.

**The Standing Committee Meetings**

As usual there were two Standing Committee Meetings open to anyone interested in attending. The Committee Meetings took place on Saturday August 13, and Friday August 19.

At the ALS Standing Committee there are 10 new members starting a first term 2005-2009, 5 members continuing for a second term 2005-2009, and 5 members elected for the period 2003-2007. Altogether 20 members which is the maximum number of seats.
Elected for a First Term 2005-2009:
Douglas Dodds, UK  
Martin Flynn, UK  
Alicia Garcia Medina, Spain  
Anastasiya Gay, Russian Federation  
Véronique Goncyrut Estebe, Switzerland  
María Conception Huidobro Salas, Spain  
Ana Cristina Martins Barata, Portugal  
Isabelle le Masne de Chermont, France  
Olga Sinitsyna, Russian Federation  
Inna Vaganova, Russian Federation

Elected for a Second Term 2005-2009:
Kerstin Assarsson-Rizzi, Sweden  
Jo Beglo, Canada  
Jeanette M. Clough, USA  
Rüdiger Hoyer, Germany  
Eila Rämö, Finland

Elected 2003-2007:
John Meriton, UK  
Martha McPhail, USA  
Véronique Meunier, France  
Ken Soehner, USA  
Margaret Young, UK

Promotional brochure
The section leaflet is published on the section website in English, French, German, Spanish, Portuguese and Russian.

Newsletter
Two issues of the ALS Newsletter have been published and distributed during the year. The Newsletter is published also on the ALS homepage http://www.ifla.org/VII/s30/sal.htm#3b.

Multilingual glossary
The Multilingual Glossary for Art Librarians has English glossary with indexes in Dutch, French, German, Italian, Spanish, and Swedish. It has been published in print (2nd revised and enlarged edition 1996) and on the ALS website http://www.ifla.org/VII/s30/pub/mg1.htm

International Directory of Art Libraries http://iberia.vassar.edu/ifla-idal/
Through this directory it is possible to access libraries and library departments with specialized holdings in art, architecture, and archaeology throughout the world. Data recorded for each institution includes address, telephone and fax numbers, hours of operation, annual closings, and listings of professional personnel. It also includes electronic mail addresses of individual librarians and direct web links to institutional home pages. Thomas Hill continues to host the directory at Vassar, but search for a new host continues at the same time. It was discussed that a new easier way of entering/updating data is needed. There are also some gaps e.g. Asia, South America and Africa.

Publications and projects
The Imageline Scope and Feasibility Report has now been published by K.G. Saur Verlag as well as being available on the IFLA website.

Imageline
The Guidelines for the Imageline gateway have now been translated in English from the original French. During the past year we have also been looking for a host for Imageline and now we have two
candidates: Ana Paula Gordo reported that the Gulbenkian is willing to provide a host site in Portugal and Olga Sinitsyna said that she could find a Russian host. The Imageline working group had a meeting with Max Marmor from ArtSTOR and he thought ArtSTOR might also be interested in hosting this service.

IFLAART – Art Libraries Mailing List

IFLAART is a closed mailing list intended to support the activities of the Standing Committee of the IFLA Art Libraries Section, and meant for all art librarians. Messages to the list can be posted by the list members only, and uniquely from their specified email addresses. If you want to become a member on the list, please send an email to the administrator of the list, Geert-Jan Koot, gjkoot@freeleer.nl.

Open Session

Theme: Visual Culture – Its Impact on Art Library Collecting

Open session was organised on Sunday the 14th, a day after the Satellite Meeting ended. This was organised by the Art Libraries Section in order to make it easier for art librarians from the Nordic Countries to participate in the IFLA programme for a day.

Here I’ll present the main points of the four papers. The full text can be found at: http://www.ifla.org/IV/ifla71/Programme.htm

Alicia Garcia Medina (Instituto del Patrimonio Histórico Español, Madrid, Spain) and Teresa Coso ( Museu Nacional d'Art de Catalunya, Barcelona, Spain)

The New Hybrid Art Library: Printed Materials and Virtual Information.

Alicia Garcia Medina stressed on her paper, that present and future libraries are constituted by bibliographic materials and databases that tend to integrate into a whole. The integration of these documents makes the library undergo significant changes. The collaboration of computer technicians is necessary to update the programs to keep up with the changes. The demand of digital information has increased, so that in the future it will be very important for a library to have its collections accessible, as well as the variety of the links it offers. This is the reason why we have to digitalise our collections, she stated. She also added that, in this digital society, we think that libraries, in order not to disappear, should have a strategy to be able to compete with other agents that produce and provide information. At this point libraries can work as filters, but never censoring, that is, making accurate and verified information available to everybody. All of this implies a large investment and it is the institutions that have to be aware of the importance of the economic and social value of information, in order to obtain the economic resources that are necessary.

Kristy Davis (Trinity College of Music, London, UK)

Slipping thru the Cracks: Issues with Performing Arts Ephemera

In discussing the value of collecting and documenting ephemera, another consequence is the need for comprehensive and updated monograph on the topic, especially incorporating the new types of ephemera as well as the potential for digitising items and accessing them through online databases and/or finding aids, Kristy Davis pointed out in her paper. Many of the contemporary literature discussions on ephemera have been topic specific and primarily found in articles, journals or book chapters while the most comprehensive discussions on ephemera have been in monographs from the 1980’s. Additionally, there is a great need for research into the field of performing arts ephemeral materials. This literature would be most useful if it were to address the fact that performance and artefacts are also valuable pieces of ephemera that need to be documented for future scholarly research. With our society being in a state of information overload, the amount of contemporary ephemera that is
being produced is phenomenal. Even though it might not be possible to collect everything, there should be an attempt to create representative collection that is fully indexed and catalogued for access and use. The responsibility of libraries and archives to the collection of ephemera, especially that of ephemeral works within the performing arts, provides an invaluable resource for the future researcher. A comprehensive monograph is needed to address the issues that have been discussed over the last twenty years, providing answers, and resolving the issues involved with the collection of ephemera today, she concluded.

Tatiana Nikolova-Houston (University of Texas at Austin, Austin, USA)
*The discovery of Hidden Manuscripts*

Slavic manuscripts present unique problems to the librarian, curator, and scholar. Slavic works are marginalized in Western library institutions and educational curricula due to misconceptions about their intellectual value, the difficulties in studying them in Soviet and then post-Soviet Eastern Europe, and their lack of documentation, preservation, and conservation. Cross-disciplinary interest, however, has expanded research beyond geographical and temporal boundaries to incorporate the technologies and viewpoints of literary criticism, historiography, and even information architecture and hypertext theory. In her paper Tatiana described her discovery of Slavic medieval manuscripts and efforts to preserve, catalog, digitize, study, and popularize them in the West that views the Middle Ages through the clouded lens of contemporary popular culture.

Max Marmor (ArtSTOR, New York, USA)
*ArtSTOR, Art Libraries and Access to Images*

Max Marmor (Director of Collection Development) was presenting ArtSTOR http://www.artstor.org, which is a digital library initiative launched in 2001 by The Andrew W. Mellon Foundation. It became an independent not-for-profit organization in 2004 and launched a live service later in 2004. The Art STOR Charter Collection contains approximately 300,000 images. By 2006 it is expected to contain ca. 500,000 images. The Charter Collection documents artistic traditions across many times and cultures and embraces architecture, painting, sculpture, photography, decorative arts, and design as well as many other forms of visual culture. ArtSTOR is now being used at more than 360 campuses and museums in the USA and Canada and is actively exploring the possibilities of international distribution. Hopefully that will happen very soon!

Max Marmor stressed, that ArtSTOR aspires not merely to develop and distribute a rich digital image library, but also to develop and deploy a suite of services to the educational and museum communities. For example: enabling art libraries to subscribe to digital collections and thus limiting their own need to invest in creating and managing local digital image collections; developing a range of software tools that encourage the integration of digital images and digital technologies generally into teaching, learning and scholarship in art history and related fields; creating opportunities and a suitable forum for the evolution of new forms of scholarly communication.

**Future Conferences:**


Protokoll från ARLIS/Nordens årsmöte i Oslo 13. august 2005

Plats: Arkitekturhøgskolen i Oslo.
Tidpunkt: 13 juni, kl. 9 – 12.
Fyrtiotvå (42) delegerade närvarande.

§ 1. Val av ordförande, sekreterare, vicesekreterare samt justeringsmän för årsmötet.
Till ordförande valdes Birgit Jordan, till sekreterare Ulf Nordqvist, till vice sekreterare Turid Aakhus, till justeringsmän Anne Lise Rabben samt Torill Weigaard.

§ 2. Fråga om årsmötets behöriga utlysande.
Mötesdeltagarna ansåg att mötet utlysts behörigt.

§ 3. Godkännande av dagordningen.
Mötesdeltagarna godkände dagordningen.

Birgit Jordan läste upp verksamhetsberättelsen.


- Årsräkenskaperna visar på ett underskott för 2004. Om överskottet från årsmötet i Göteborg inte inkluderas stannar underskottet på 10 715 SEK.
- Det existerar också poster på ”okända utgifter” på 1 515 SEK. Satu utreder vidare.

Svein Engelstad föreslår att räkenskaperna nästa år presenteras i god tid innan årsmötet, förlagsvis redan den 1:a april 2006 så att medlemmarna hinner studera den.

Årsräkenskaperna godkändes av mötesdeltagarna.

§ 6. Fråga om styrelsens ansvarsfrihet.
Mötesdeltagarna godkände styrelsens ansvarsfrihet.

§ 7. Revisionsberättelse.
Håkan Grissler redogjorde för revisionsberättelsen där han påpekade att posten ”okända utgifter” är anmärkningsvärd samt att denna post bör utredas ytterligare.

För att komma tillrätta med en icke balanserad budget föreslår styrelsen följande åtgärder:

Institutions- och personliga medlemmar bör kontrollera att medlemsavgiften betalas.

Styrelsens utgifter skärs ned.

ARLIS/Norden Info läggs på is tillsvidare.

Det sparkapital som ARLIS/Norden besitter skulle kunna användas som depå för eventuella projekt, dock icke till löpande utgifter.

Budgeten förutsätter att medlemsavgifterna ökar till 700 SEK för institutionsmedlemmar respektive 250 SEK för personliga medlemmar.
Danmarks delegater föreslog att de 25 000 SEK som är avsatta för IFLA-representation helt omfördelas för att istället satsas på exempelvis internationella föreläsare till ARLIS/Nordens årsmöten. De ansåg att medlen därigenom skulle komma fler till gagn.

Andra delegater menade att de internationella kontakter som en representant i IFLA innebär är av stor betydelse för ARLIS/Nordens internationella utbyte och utveckling. Man påpekade vidare att IFLA-representanten skriver utförliga rapporter för ARLIS/Nordens medlemmar att ta del av.


En omröstning om eventuell höjning av medlemsavgifterna inför år 2006 genomfördes varefter mötesdeltagarna beslutade att godkänna föreslagna höjningar.

Fråga uppkom huruvida resebidraget fortsättningsvis verkligen skall utbetalas kontant eller om utbetalningsform bör revideras. Frågan kommer att tas upp vid styrelsemötet i februari 2006.

Mötesdeltagarna beslutade att godkänna budgeten.


§ 10. Val av medlemmar till styrelsen.
För Danmark avgår Christina Collet Madsen som ordinarie ledamot.
Tillträdare gör Steen Søndergaard Thomsen.
För Island avgår Ólöf Benediktsdóttir som suppleant.
Gunnhildur Björnsdóttir avgår som ordinarie ledamot och tillträdare som suppleant.
Som ordinarie ledamot tillträdare Elin Gudjonasdóttir.

Mötesdeltagarna beslutade att godkänna den nya styrelsen

§ 11. Val av revisorer samt valberedning.
Nana Lund avgår som ordinarie revisor.
Tillträdare gör Irmeli Isomäki.
Håkan Grissler avgår som revisorssuppleant.
Tillträdare gör Hannele Suhonen.

Mötesdeltagarna antog den nya ordinarie revisorn samt den nya revisorssuppleanten.

Mötesdeltagarna antog sittande valberedning.
(Se bilaga till kallelsen för årsmötet som skickats ut till föreningens medlemmar)

§ 12. Övriga frågor.
Inga övriga frågor.

§ 13. Mötet avslutades.

Birgit Jordan
Mötesordförande / Ordförande i ARLIS/Norden

Ulf Nordqvist
Mötessekreterare

Anne Lise Rabben
Vice mötessekreterare

Torill Weigaard
Justeringsman

Turid Aakhus
Justeringsman

- 53 -
Referat fra styremøte i ARLIS/Norden 11. august 2005

Tilstede:
DK: Lise Marie Kofod (suppleant)
IS: Gunnhildur Björnsdóttir (ordinarie)
SE: Ulf Nordqvist (ordinarie)
FI: Satu Linderg (suppleant)
NO: Birgit Jordan (ordinarie) og Svein Engelstad (suppleant)

Saksliste:

1. Godkjennning av protokoll fra forrige styremøte 30. januar 2005
2. Godkjennning av dagsorden
3. Valg av ordstyrer, sekretær og 1 person til å underskrive protokoll (justeringsmann)
4. Rapport om årets årsmøte og konferanse
5. Ansvarsfordeling for årsmøte: det skal bestemmes ordstyrer, sekretær, med-sekretær og 2 personer til å underskrive protokollen
6. Gjennomgang av årsmøtets saker, med særlig vekt på regnskap og budsjett
7. Eventuelt

1. Godkjennning av protokoll:
Protokollen ble godkjent

2. Godkjennning av sakslisten:
Sakslisten ble godkjent

3. Valg av ordstyrer, sekretær og justeringsmann:
Birgit tok på seg å være både ordstyrer og sekretær. Svein er justeringsmann.

4. Rapport om årets konferanse:
Svein orienterte om årets årsmøte og konferanse og arbeidet forut for konferansen:
Alt har stort sett gått etter planen, alt er klart både på Universitetsbiblioteket hvor konferansen skal holdes, og på Arkitekthøgskolen hvor årsmøtet skal holdes.
Økonomien er god. Vi fikk inn flere sponsorer etterhvert. Og vi fikk flere påmeldinger enn budsjettet. Av 80 påmeldte, er 19 ALS-medlemmer. Noe vi ser svært positivt på. Vi er også fornøyd med responsen på vår ”Call for papers”, slik at konferansens innhold har fått et internasjonalt nivå.
Planleggingsarbeidet har gått bra, selv om arrangementskomiteen ble redusert p.g.a sykdom.
5. Ansvarsfordeling for årsmøtet:

6. Gjennomgang av årsmøtets saker:
Satu ga en oversikt om hvordan hun vil orientere årsmøtet om årets regnskap. Bl.a. om en del usikkerhetsmomenter. Særleg er det noen tall som er vanskelige å forklare.
Det ble også diskutert hvordan regnskapet best kan presenteres for årsmøtet. Og det ble litt forvirring siden styremedlemmernes versjoner av regnskapet ikke var helt oppdatert.
Det ble også diskutert hvordan best mulig forklare for årsmøtet hvorfor budsjettet er så konservativt siden ARLIS/Norden tydeligvis har mye penger på sin bankkonto. Over 200.000 SEK.
Det ble derfor vedtatt at man forteller årsmøtet at ARLIS/Norden ønsker lavest mulig faste muligheter, men samtidig åpner for utdeling av penger til spesielle prosjekter som medlemmene ønsker å gjennomføre.
Viktig også å forklare for årsmøtet at budsjettet må forholde seg til ARLIS/Nordens faste inntekter, nemlig kontingentene. Og at man ikke kan regne med inntekter som f.eks. overskudd fra konferansene. Og at disse heller ikke kan taes med i budsjettet.
Styret må også presisere at årsmøtet og konferansens regnskap og bankkonto må holdes separat fra arrangørlandets øvrige regnskap.

7. Eventuelt:
Satu Lindberg orientated the Board about her work towards establishing a corporate netbank agreement with Nordea Bank Finland. She presented a document (see below) drafting such an agreement with ARLIS/Norden and Nordea Bank Finland. The Board accepted this document as a binding agreement, and authorized Satu to continue with the process.
The Board accordingly authorize Ulf Nordqvist to contact the Swedish branch of Nordea, to change ARLIS/Norden Sweden’s bank account’s status to a netbank.
Svein orienterte om status til ARLIS newsletter på web: Da ARLIS/Norden på sist styremøtet vedtok å ikke lenger gi ut ARLIS/Norden info på trykk, fikk Svein jobben med å opprette en blog som skulle fungere som newsletter. Dessverre ser det ut til at denne blogen nesten ikke blir brukt og at den oversvømmes med spam. Han har nå utarbeidet et nytt system, hvor man må logge seg inn for å kunne legge inn bidrag til bloggen. Slik håper man å kunne unngå problemet med spam.
Til slutt besluttet styret å endre tidspunktet på søndagens styremøte til kl. 12.00

Oslo, 29.08.2005

Birgit Jordan, referent
Svein Engelstad
Referat fra ARLIS/Norden Styrelsesmøde søndag den 14. august i Oslo

Tilstede:
DK: Steen Søndergaard Thomsen (O), Lise Marie Kofod (S)
IS: Elín Gudjónsdóttier (O), Gunnhildur Björsndóttir (S)
NO: Birgit Jordan (O), Svein A. Engelstad (S)
SE: Ulf Nordqvist(O)

Ej tilstede:
SE: Åsa Engstrøm (S)
FI: Eila Rämö (O), Satu Lindberg (S)

1. Godkjenning af sakslisten
Sakslisten blev godkendt.

2. Valg af ordstyrer, sekretær og 1 person til at undertegne protokollen
Birgit valgtes som ordstyrer, Lise som referent og Steen som protokoljustere.

3. Konstituering af den nye styrelse
Birgit fortsætter som formand, og Satu som kasserer. Disse to har fremover prokura til at hæve penge fra foreningens konto.

4. Rapport om kommende årsmøte og konferanse 2006


5. Gjennomgang av årsmøtet 2005
følgende emner blev drøftet:

a) IFLA mandat og deltagelse
På baggrund af drøftelser på årsmødet dagen før drøftede styrelsen ARLIS Norden’s fremtidige IFLA deltagelse. Styrelsen var enige om forstat at betale medlemsafgift på kr. 3.500,- men at flere og flere medlemmer stiller spørgsmåltegn ved udgifterne til rejsebidrag og deltagelse på ca. kr. 20.000,- hvert år. Det er en stor udgiftspost, når det i forvejen er vanskeligt at finde penge i budgettet til foreningens egne aktiviteter, publikation, egne rejser til styrelsemøder, mm.
Endelig drøftedes muligheden for at anvende disse penge til evt. internationale eksperter eller foredragsholdere, som kan bidrage ved vores egne ARLIS Norden årsmøder og til øget samarbejde med ARLIS UK og/eller NA
Styrelsens holdning var, at medlemsskab fortsat opretholdes, men at deltagelse ikke dækkes pr automatik. Afhængig af emnet, afholdelsessted mm.
Styrelsen opfordrer de enkelte lande til at diskutere problematikken, og et oplæg vil fra styrelsen blive udarbejdet til næste årsmøde.
Eila’s mandat løber til 2006, hvorefter det skal fornyes for en ny 4-årig periode.

b) Rejsebidrag til årsmøderne
Styrelsen vil ved næste møde drøfte, hvorledes rejsebidrag fremover kan administreres på en mere synlig måde. Der var enighed om fremover at stramme reglerne for rejsetilskud. Styrelsen vil fremover skønne, og opstille visse minimumskrav for tildeling.

c) medlemslister
Alle skal revidere e-post-listerne i de enkelte lande, så den nordiske kan opdateres og være helt rigtig!

d) billeder på ARLIS Nordens web
Steen forelsog at der lægges billeder og præsentation af alle styrelsesmedlemmer, inkl. suppleanter ud på foreningens hjemmeside. Billederne sendes til Svein.

e) Næste styrelsesmøde vil blive afholdt i Stockholm en fredag/lørdag i februar 2006. Ulf meldes en dato ud.

Punkter, som overføres til næste styrelsesmøde i februar 2006

- IFLA- medlemsskab. Forslag fra styrelse til kommende årsmøde
- Rejse bidrag. Synlig procedure samt regler for tildeling af bidrag. Forslag til årsmøde
- ændring af regnskabsår
- årsmøde Åbo. Indhold mm

København, 29.08.2005

Lise Marie Kofod, referent

Steen Søndergaard Thomsen

Temat är: "Konstbibliotekarie i dag och i morgon – nya utmaningar för undervisningen".


Konferensen kommer att behandla bland annat frågor om knowledge management, utvecklandet av konstbibliotekariernas pedagogiska kunskaper, kompetenskarta och mentorskap.

Hjärtligt välkomna till Åbo!

www.turku.fi

Ann-Christine Erkkilä, Åbo Akademi, Humanistiska biblioteket: acerkkil@abo.fi
Eila Rämö, Konstindustriella högskolans bibliotek: eila.ramo@uiah.fi
Satu Lindberg, Centralkommissionen för konst, Kulturpolitiska biblioteket: Satu.Lindberg@minedu.fi

Från biblioteket.
The Arlis/Norden Annual Conference 2005 was generously sponsored by:

J. P. Getty Trust

Letterstedtska föreningen

UNIVERSITY OF OSLO UNIVERSITY LIBRARY

MUSEUM OF CULTURAL HISTORY UNIVERSITY OF OSLO

VIKING SHIP MUSEUM

henie onstad kunstsenter

NASJONALMUSEET FOR KUNST, ARKITEKTUR OG DESIGN

ERASMUS