

Newsletter No. 50
2002, No. 1.

Art Libraries Section

Special Libraries Division
International Federation of Library Associations and Institutions

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Glasgow 2002
IFLA General Conference 18-24 August

Scottish Exhibition and Conference Centre (SECC)

Libraries for life: democracy, diversity, delivery

Building on the past - investing in the future

IFLA's 68th Council and General Conference takes place this year in Glasgow, Scotland. An important date and venue as we celebrate the 75th anniversary of IFLA's foundation in Edinburgh in 1927. The same year incidentally in which United Kingdom's Library Association celebrated its 50th anniversary. 2002 is also an important year for the Library Association, which in amalgamating with the Institute of Information Professions, has now become the Chartered Institute of Library and Information Professionals (Cilip)

The Art Libraries Section Programme

Theme: *Connecting Art Libraries: Partnership and Projects*

The Section is pleased to announce its intention to hold a full-day Workshop and Study Visit on Tuesday, 20 August 9.30-17.00.

The Glasgow School of Art and its Library have generously offered to host the event. Central to the campus is Charles Rennie Mackintosh's masterpiece building. A new Research Centre includes the School's archives which date back to the 18th century and which comprises much Mackintosh material.

The number of delegates is limited to 35 so please do register your intention to attend on the attendance list which will be opened at the Conference.

The day will include an address on SCRAN by Professor Bruce Royan, the Workshop, and study visits on aspects of the architecture, collections and work of the Glasgow School of Art.

Lunch (to be paid for by delegates individually) will be had at the new Tempus café / bar in the CCA, situated right next door to the Art School.

The timetable is as follows:

9.30-10.15 SCRAN

10.15 -10.45 Coffee

10.45-11.45 Workshop presentations (see the abstracts below)

11.45-12.30 Breakout session

12.30-13.00 Report back session

13.00-14.00 Lunch

14.00-15.00 Study visit I

15.00-15.30 Tea

15.30-16.30 Study visit II

The Workshop will comprise interactive sessions on short presentations, abstracts of which follow:

Rüdiger Hoyer (Zentralinstitut für Kunstgeschichte, Munich, Germany)

The "Virtueller Katalog Kunstgeschichte" as a tool for international co-operation

The "Virtueller Katalog Kunstgeschichte" (VKK) http://www.ubka.uni-karlsruhe.de/vk_kunst.html is a specialized search engine based on the technique of the perhaps better known KVK (Karlsruher Virtueller Katalog).

It is an initiative of a working group of the German art libraries funded by the Deutsche Forschungsgemeinschaft (DFG), formerly known as AKB (Arbeitsgemeinschaft der Kunstbibliotheken). The VKK has functioned since September 1999 and is still 'under construction'. Currently, seven important target systems are participating, among them the network Florence-Munich-Rome, the University Library of Heidelberg and the art library of the City of Cologne, renowned for its holdings in contemporary art. All together, the target systems already offer far more than one million bibliographical records (as of April 2002). Recently, the library of the Kunsthaus Zurich in Switzerland has been included. The next international target system will be the union catalogue one of the most distinguished art historical networks, the Florentine IRIS Consortium. The VKK is intended to become a gateway to the OPACs of the most important art libraries and art libraries networks on an international level, and thus a central tool for specialized art historical research. It could even become the nucleus of a 'virtual library'. The workshop presentation will give a precise description of this new instrument, together with an invitation for potential new international partners.

Daniel Starr (Metropolitan Museum of Art, New York, USA)

Changing classification systems, an example of resource sharing among libraries

A specialized art research library changes from a local classification system in order to adopt the

Library of Congress classification system.

“Changing Classification Systems: An Example of Resource Sharing Among Libraries”

The Metropolitan Museum of Art Thomas J. Watson Library has used a local classification system since it was developed in the 1920’s. The system has not been systematically updated or maintained for years. There is no one authoritative version of it in either print or electronic form.

It has no numbers for subjects in the 21st century and does not have numbers that recognize recent changes in political boundaries. The system is constructed so that it would even be difficult to find space to insert numbers to cover these topics. Its limitations have long been recognized but the prospect of changing systems when we already had 500,000 volumes classified using the old numbers was daunting and always prevented the library from undertaking such a major change.

Nevertheless, we decided to be using Library of Congress Classification on April 1, 2002.

Two major factors influenced our decision at this time. (1) We had special funding for shifting the entire collection in our book stacks. We knew we would have room for two years growth before we ran out of space. We could either leave approximately 7 cm. of space per shelf throughout the book stacks, or consolidate all empty space in one area for books using the new classification system. Having all of our available space in one area was a more efficient way to use the little space we had. (2) We estimate that 70% of the cataloging records taken from the RLIN database and used to catalog our new acquisitions has LC numbers assigned by other libraries. Using these numbers would save us considerable time compared to assigned numbers using our local system.

These two arguments that we would save time and make the most use of our space by switching were compelling reasons and convinced our museum administration that this was the correct thing to do. What was involved in making the change?

1. Convincing the curators – Our book stacks are open to museum staff and heavily browsed.

We expected that there would be strong objections to the change from certain curators, who had worked at the museum for a long time and were used to going to one spot in the stacks. It turned out that there were a few complaints, but the major concern of the curatorial staff was that there would be two classification systems. They were accepting, or even pleased that we were adopting LC and understood our reasoning, but they wanted the whole collection reclassified.

When we told them that we would have to finish the retrospective conversion of our card catalog first, and then find special funding so that we could accomplish this without overburdening existing staff they were disappointed, but understanding.

2. Training catalogers and other staff – We presented a few informal classes on how to assign LC classification numbers, but since none of us was an expert on LC and since most of the staff was already familiar with it from library school, using it in previous jobs, or from seeing it in other research libraries, and since the intellectual process of assigning numbers is the same, we found few problems in training the catalogers. It also helped that the documentation was so much more complete than the documentation for our existing system. While there will always be questions about where best to classify a book, since a book can only be put in one spot, there is less confusion using a fully developed and documented system. There is more on-line training available for support staff, and we were able to find very useful guides on the web sites of major university libraries that we could use to train the circulation staff.

3. Labeling and bindery changes – In some ways, this was the hardest aspect of the change. Since there is no one standard way of choosing the format for how the call numbers will look on labels we had to discuss the various options and come to a consensus on which format to use.

The circulation staff, since they are responsible for finding and shelving books in the stacks, played the key role in this. We needed to change the program that produces labels, and also the one that interfaces with our commercial binder, so that the format of the numbers would be consistent on the spine. Since we are not going to apply LC numbers to existing serial publications (we did not want to split up runs of journals) we also had to make sure that we could still process labels in the old format, for old numbers. We also had to leave space for two years growth at the end of each current serial.

4. Documenting local policies – We resolved that our basic principle would be that we will make as few changes to the LC system as possible and to document all decisions that we do make. We do not to get into the same confusing situation we were in when we started, and have documented every decision regarding classification practices that we have made. While we intend to be as standard as possible, we have already made some decisions about local exceptions. (1) We will classify all auction catalogs under the general number for the auction house, not for the topic of the individual sale. (2) We will classify one copy of all of our own publications in the general number assigned to The Metropolitan Museum of Art, not according to the specific subject of the catalog. (3) Collections of photographs by one photographer will be classified under the photographer, not under the subject of the photographs. (It is well known that the numbers for photography as an art form are a weakness of the LC system.)

Finally, you might ask, why does classification fit under the topic of this workshop, “Connecting Art Libraries: Partnerships and Projects?” First, we must always remember that sharing day-to-day library work, such as cataloging records and classification numbers is a basic form of cooperation, especially when libraries use a common database, such as RLIN or OCLC, or work towards sharing cataloging records by developing a common MARC format. Second, we may sometimes forget that our informal partnerships through IFLA and our contacts with colleagues are a major, under-recognized type of resource sharing – we share our expertise. I would never have proposed this change except for a conversation with Sylvie LeRay during IFLA in Boston in 2001. She mentioned that the libraries of the IMHA in Paris were going to be using Library of Congress Classification in their new library. This made me realize that this was a project that we could do as well. When you have a director named Philippe de Montebello, it helps any argument to be able to say that we are going to follow the lead of our French colleagues.

Sonia French (ARLIS / UK & Ireland)

“Out of the box”: The rôle of professional associations in supporting art libraries and art librarians in Society.

For many of us the demands of the day job can at times seem all-consuming, with local pressures circumscribing our working lives. This can be a particular problem for art and design information professionals many of whom work as solos. What librarians crucially need in giving their professional best to both users and employers is broader awareness, the ability to see the big picture combined with the opportunity to think and work ‘out of the box’. Step forward professional associations such as the IFLA Section of Art Libraries and the many different national ARLISs. The aim of this workshop is to consider the ways in which, through meeting and working together within professional societies, ambitions are sparked, professional competencies developed and advocacy undertaken - all with the overriding aim of promoting and improving information provision within our several communities.

In order to discuss how best greater individual involvement in art library societies can be encouraged both nationally and internationally, workshop participants are asked to consider the

following key experience-based activities:

- Education: teaching and learning
- Professional standards
- Partnerships and solo working
- Research and publications
- Resource sharing

Satellite Conference

This year ARLIS / UK & Ireland are holding their annual conference in August in order to be an official satellite conference to the IFLA General Conference. Titled *'E'magine: gateways to the changing landscape of art information* it takes place at the University of Strathclyde, Glasgow from Thursday, 15 - Sunday, 18 August.

Programme highlights:

Thursday, 15 August

14.15-14.30 Kerstin Assarsson-Rizzi, Chair, IFLA Art Libraries Section: Keynote address

16.00-17.00 Mark Purcell: Managing the National Trust's library collections

Friday, 16 August

9.15-10.30 Workshops and presentations

11.00-12.30 Susan Lambert, Keeper, Word & Image Department, Victoria & Albert Museum
Seamus Ross, University of Glasgow: Conservation, digitization and digital preservation

Saturday, 17 August

9.15-10.45 The Creative Arts Hub (speaker to be announced)

Norman Reid, University of St. Andrews: Visual Evidence: photographic presentations of landscape and people

11.15-12.45 Workshops and presentations (repeat)

14.00-15.30 Mary Nixon, ADBIB: From Byzantium to Britart: art and design books in Brighton

Karen Cunningham & Pamela Tulloch, Mitchell Library, Glasgow

16.00-16.45 Leigh French, *Variant* magazine

Sunday, 18 August

9.30-10.00 Ray McKenzie, Glasgow School of Art: Documenting Glasgow's monumental sculpture

The Glasgow School of Art have put together a very informative web-site for visitors to Glasgow for the conference: <http://gsa.ac.uk/arlis2002/ArlisGlasgowTheCity.html>. This will be most useful for IFLA delegates in addition to the official IFLANET site with travel, registration, hotel booking and general information at <http://www.ifla.org> which also includes hot-links to other helpful sites. Details of all official IFLA satellite meetings are available on IFLANET.

IFLA General Conference - Programme

All meetings will take place at the Scottish Exhibition and Conference Centre (SECC) in Glasgow unless otherwise indicated. The following selection is of interest but full and up-to-date details of the complete programme will be found on IFLANET (<http://www.ifla.org>).

Friday, 16 August

- 8.00-11.00 Professional Committee (closed meeting)
- 14.00-18.00 Co-ordinating Board - Division II (Special Libraries)

Saturday, 17 August

- 8.30-11.20 Standing Committee I - Art Libraries Section
- 17.30-18.30 Caucus meetings (national/language)
- Evening Reception (invitation only)

Sunday, 18 August

- 13.00-14.20 Newcomers' Session
- 16.00-18.00 Council I & Opening of the Exhibition

Monday, 19 August

- 9.30-11.10 Opening Session - Keynote speaker: Seamus Heaney (coffee & shortbread in Exhibition Hall afterwards)
- 15.00-16.00 IFLA 75th Anniversary Plenary Session - Herman Liebaers, Honorary President of IFLA, Brussels, Belgium
- 16.00-17.00 Poetry Reading - Seamus Heaney

Tuesday, 20 August

- 9.30-17.00 Art Libraries Section - Workshop and Study Visit, Glasgow School of Art, 167 Renfrew Street, Glasgow
- 14.00-15.00 Plenary Session II - Gerard Lemos

Wednesday, 21 August

- 14.00-15.00 Plenary Session III - Kay Raseroka, IFLA President-Elect

Friday, 23 August

- 10.15-12.15 Standing Committee II - Art Libraries Section
- 12.30-13.30 Plenary Session IV - Anne Fine
- 12.30-14.30 Co-ordinating Board - Division II (Special Libraries)

Registration

Conference registration and hotel booking can be done through IFLANET (<http://www.ifla.org>). Alternatively forms can be obtained from, and returned to:

Library Association Conferences, Cilip, 7 Ridgmount Street, London WC1E 7AE, United Kingdom. Tel: +44 (0)20 7255 0543; Fax: +44 (0)20 7255 0541; E-mail: ifla@la-hq.org.uk

The registration fee:

before 15 May 2002 for IFLA members £293.75 (inc. vat); non-members £334.87 (inc. vat); accompanying persons £164.50 (inc. vat) each
after 15 May 2002 for IFLA members £346.62 (inc. vat); non-members £387.75; accompanying

persons £188.00 (inc. vat) each

Conference Hotel

Accommodation should be booked by 5 July 2002. However, if the art librarians wish to stay together they should register as soon as possible as demand for the recommended hotel is high. The accommodation offered by the University of Strathclyde is centrally located and very reasonably priced, offering both en suite bathrooms and breakfast.

Bookings should be made through:

Conference Accommodation Booking Service, Greater Glasgow and Clyde Valley Tourist Board, 11 George Square, Glasgow G2 1DY, United Kingdom. Tel: +44 (0)141 566 4064 or 4028; Fax: +44 (0)141 248 9541; E-mail: accommodation@seeglasgow.com. Note that no telephone bookings can be made.

ABSTRACTS OF THE GLASGOW WORKSHOP PAPERS

On the theme: *Connecting Art Libraries: Partnership and Projects*

1. Rüdiger Hoyer (Zentralinstitut für Kunstgeschichte, Munich, Germany)

The "Virtueller Katalog Kunstgeschichte" as a tool for international co-operation

The "Virtueller Katalog Kunstgeschichte" (VKK) http://www.ubka.uni-karlsruhe.de/vk_kunst.html is a specialized search engine based on the technique of the perhaps better known KVK (Karlsruher Virtueller Katalog).

It is an initiative of a working group of the German art libraries funded by the Deutsche Forschungsgemeinschaft (DFG), formerly known as AKB (Arbeitsgemeinschaft der Kunstbibliotheken). The VKK has functioned since September 1999 and is still 'under construction'. Currently, seven important target systems are participating, among them the network Florence-Munich-Rome, the University Library of Heidelberg and the art library of the City of Cologne, renowned for its holdings in contemporary art. All together, the target systems already offer far more than one million bibliographical records (as of April 2002). Recently, the library of the Kunsthaus Zurich in Switzerland has been included. The next international target system will be the union catalogue one of the most distinguished art historical networks, the Florentine IRIS Consortium. The VKK is intended to become a gateway to the OPACs of the most important art libraries and art libraries networks on an international level, and thus a central tool for specialized art historical research. It could even become the nucleus of a 'virtual library'. The workshop presentation will give a precise description of this new instrument, together with an invitation for potential new international partners.

Daniel Starr (Metropolitan Museum of Art, New York, USA)

Changing classification systems, an example of resource sharing among libraries

Sonia French (ARLIS / UK & Ireland)

"Out of the box": The rôle of professional associations in supporting art libraries and art librarians

NATIONAL REPORTS (continued)

Due to an editorial error the following report was not included in issue no. 49.

Scandinavia - ARLIS / Norden

Annual meeting and conference. The Art Libraries Society Norden - ARLIS/Norden organized its 15th annual meeting and conference in Helsinki, Finland, 14-16 June 2001. The theme of the conference was *Collection management*. The theme was considered from many different angles in lectures and workshops: acquisition policy, classification systems, functional cataloguing, electronic material, and the electronic book in an art library.

The main purpose was to find means for closer co-operation between Nordic art libraries. As a result of the discussions we are going to investigate the possibility of having a Nordic licence for electronic materials - reference and full text databases. At present the Nordic countries do have national licences for such materials, but with a wider Nordic licence it should be possible to lower the costs.

We also discussed co-operation on the field of virtual libraries or subject gateways. Norway and Denmark are starting to build a subject gateway in the field of art, architecture, and design. Sweden already has such subject gateways (AGORA <http://agora.uu.se/>) and in 1996 Finland started *The Finnish Virtual Library Project* (<http://www.jyu.fi/library/virtuaalikirjasto/engvirli.htm>). The library of the University of Art and Design Helsinki (UIAH) is producing virtual libraries on applied arts. What we are now trying to do is to avoid overlapping work!

The program of the conference with summaries of the papers can be found at:

<http://www.uiah.fi/arlis/program.html>

The papers will be published in ARLIS / Norden Info 2001: 2/3 and 4 (and also on ARLIS / Norden homepage <http://www.uiah.fi/arlis/>).

The next ARLIS / Norden conference will be held in Copenhagen, Denmark from 30th May - 1st June 2002. The theme will be *Art Libraries and institutions – now and in the future*.

Libraries and Architecture. As a result of the ARLIS/Norden conference in Stockholm in 2000 a book entitled *Libraries and Architecture (Bibliotek och arkitektur)*, edited by Magdalena Gram in Arkitekturmuseets skriftserie, 9) was published autumn 2001. The book covers the conference papers as well as other articles on library architecture, interiors and library collections on architecture. The articles are written by Nordic art librarians and architects and are mainly in Swedish, but some articles will be in English.

Artists' books. For some years ARLIS / Norden has had a project called "Artists' books". There has been a representative from each Nordic country in the project group. The task of the group has been to investigate which libraries hold artists' books in their collections and to create a bibliography of the artists' books. This project has now reached a point that it is ready to publish national lists of artists' books. These lists will be published on the ARLIS/Norden website (<http://www.uiah.fi/arlis/>) so that anyone who is interested in Nordic artists' books is able to take a look and download the lists.

Bibliography on the History of Art. The Nordic countries contribute to the international bibliography BHA through editors in Denmark, Finland, Iceland, Norway and Sweden. The editors send records on art literature published in their countries for inclusion in the BHA. Editorial meetings are held at the ARLIS / Norden annual conferences.

Kunstabib. ARLIS / Norge - now part of ARLIS / Norden - in 1992 started a bibliographic project to establish a database covering Norwegian art literature. A co-operative venture between Norwegian art libraries has resulted in the database *Kunstabib* (<http://www.nb.no/baser/kunstabib/>) which at present consists of the following three parts:

- *ARLIS* with books, articles, and exhibition catalogues on Norwegian art from 1992
- *Bonytt* with articles on Scandinavian design and interior decoration 1941-1970
- *Falck* with books, articles, and exhibition catalogues 1971-1986.

At present there are altogether 15,000 records in *Kunstabib*. The next project is to close the gaps in *Kunstabib* (literature up to 1970 and 1987-1991). For the period up to 1970 the bibliography is now being made available online and will be part of *Kunstabib* from autumn 2001. The National Library in Oslo hosts the database.

Eila Rämö, Information Specialist, University of Art and Design, Helsinki, Finland

Directory of art, architecture & design resources in the UK & Ireland

With part-funding from the British Library and RSLP, the National Art Library, ARLIS / UK & Ireland and the University of Ulster are continuing to develop the *Union List of Art, Architecture and Design Serials* and the associated *Directory of Resources*.

The *Union List* is a database of periodicals on the fine and applied arts, film and television held by academic, public, national and special libraries throughout the UK and Ireland. The number of organisations actively participating in the *Union List* project has reached eighty-one. Of these, seventy lists of holdings have been input, and another eleven are in the process of being added. Recent additions include the Warburg Institute, the National College of Art and Design in Ireland, and the National Library of Scotland. For further information on the *Union List* visit the website at:

<http://www.nal.vam.ac.uk/ulist/index.htm>

The Directory of art, architecture & design resources (this is the working title) is related to the *Union List* in that it will include details of all participating libraries. It will be a new edition of the 1993 ARLIS / UK & Ireland publication, edited by Gillian Varley, called *Art & design documentation in the UK and Ireland: a directory of resources*. It is planned to publish printed and electronic versions of this invaluable reference work. The electronic version will provide free electronic access to information about art libraries with links to as many websites as possible. It will provide a searchable database of art library provision in the UK & Ireland and will be regularly updated to ensure currency of the information.

The printed version will provide information on as many art, architecture & design libraries in the UK & Ireland as possible and give contact details including web addresses, names of subject specialists and regional and subject indexes. It will also contain some additional entries for organisations that do not want their data to be made widely available via the internet. It will provide a 'map' of art library provision in the UK & Ireland and give detailed information on collection strengths.

During 2001 some four hundred and sixty questionnaires were sent to potential contributors to the *Directory*. To date there has been a response rate of just over 50%. Remaining organisations, that are thought to hold relevant material, are being actively encouraged to supply information.

A database has been set up to maintain information for the *Union List* and *Directory*. The public data will be migrated to a web server in the coming months and work will begin on editing the printed version. Geraldine White, National Art Library and Helen Pye-Smith, Public Record Office will be joint editors. Further publicity for the *Directory* will be made available closer to publication.

Helen Pye-Smith, Public Record Office, London

ARLIS/ANZ Conference, Auckland, New Zealand, 26-8 April 2002

The New Zealand Chapter of ARLIS / ANZ, in particular the organising committee lead by Catherine Hammond of the Auckland Art Gallery and Gail Keefe of the University of Auckland, has set new bench-marks for the conduct of an ARLIS / ANZ meeting. Not only did they attract record numbers they also put together an excellent professional programme and catering at a standard of which most can only dream.

Of the 63 delegates, 17 flew from Australia, travelling distances between 2,150 km (1,337 miles) and 3,400 km (2,115 miles) and had the opportunity to meet more of our New Zealand colleagues than ever before. For an organisation with only 126 members (68 personal and 58 institutional) in two countries some thousands of kilometres apart, this is a rare level of commitment.

The professional programme commenced with a *powhiri*, or traditional Maori welcome. All delegates found this a very moving ceremony and rather than only a representative group taking an active part, as planned, all chose to do so. As well as welcoming songs, we were honoured by the presence of, and speeches from, respected elders from the Maori community, artist Arnold Wilson and Dr Merimeri Penfold, and one of the young Maori leaders, Eynon Delamere. Both the Director of the Auckland Art Gallery, which was the main Conference venue, Chris Saines, and the Librarian of the University of Auckland, Janet Copsey, also attended the ceremony and welcomed guests.

In a programme of papers of consistently high standard, it is only possible to mention a few highlights and strands. It is planned to publish the papers in the ARLIS / ANZ Journal. Of particular interest to many delegates were the sessions on indigenous art and art resources. Most papers, naturally, dealt with Maori art which the title of one paper referred to as "World famous in New Zealand". While this may understate international interest in Maori culture, it certainly struck a chord with me in terms of my lack of knowledge and I welcomed the opportunity to hear more about, and later to see a much wider range of Maori art than had hitherto been possible. I found myself swinging between amazement at the richness, individuality and strength of the Maori art and a tendency to draw parallels with the situation, rather than style, of other indigenous cultures, particularly those of Aboriginal Australian peoples. This was encapsulated for me in a poem quoted by the first speaker, Ngahiraka Mason:

*E tipu e rea mo nga ra o to ao
Ko te ringa ki nga rakau a te Pakeha
Hei ara mo to tinana
Ko to ngakau ki nga taonga a nga tipuna Maori
Hei tikitiki mo to mahuna*

*A, ko wairua ki te atua
Nana nei nga mea katoa*

Grow up o tender youth and fulfil the needs of your generation
Your hand mastering the arts of the Pakeha [European]
For your material well-being
Your heart cherishing the treasures of your ancestors
As a plume for your head
Your soul given to god, the author of all things

A Maori Whakatauki or 'Proverb', 1949, by Sir Apirana Turupa Ngata, the first Maori to graduate from university in New Zealand and a leading advocate of Maori culture.

While all the papers were of a very high standard, the others which most caught my interest included talks from two New Zealand art historical biographers, Roger Horrocks and Joanne Drayton, on their very different approaches to research and the moral dilemmas which face the biographer with regard to the inclusion or exclusion of sensitive material; from Jaklyn Young on the role played by the Queensland Art Gallery Library in establishing the provenance of Post World War II art acquisitions; from Richard Stone, representing PASIG (Performing Arts Special Interest Group) on performing arts resources including the strong historical links between Australia and New Zealand; and, for both content and humour, Ann Mather's account of the challenges, trials and joys of establishing a university library art prize for students of the University. I would recommend her account to any academic art librarian who is thinking of, or may be stimulated to think of, establishing such a prize as a way of involving students in the life of the library and vice versa.

The business of the organisation was dealt with at the Annual General Meeting with major topics being a revision of the constitution; formal revision of the Travel & Research Award Guidelines to include the ability to make awards to librarians from the Asia / Pacific region; and the discussion of some possibilities for a consortial approach to subscribing to on-line data-bases.

Among three days of formal sessions we also had the opportunity to go on walking tours to various sites and sculptures in Auckland and to visit a number of exhibitions. There was also plenty of time to talk and exchange ideas at the opening reception at the Gallery, over the extraordinarily good catering supplied between sessions by the Auckland City Council catering service (which must be unique for quality among local council services) and at a wonderful Conference dinner held in the main, pillared gallery in the Auckland Art Gallery, on a long table down the middle of the room surrounded by wonderful paintings, with black damask cloth and napkins, woven flax decorations made by the 14 year-old daughter of one of the delegates and wonderful food..... and did I mention New Zealand wines?

J. Margaret Shaw
National Gallery of Australia Research Library

Glasgow IFLA Express no. 1, March 2002

The organizers of the 68th IFLA Conference 2002 in Glasgow have published the first pre-conference issue of *IFLA Express* on IFLANET (<http://www.ifla.org>)

Generously sponsored by The British Library, *IFLA Express* is a daily newspaper in English, which will be published during the conference by the National Organizing Committee in collaboration with the IFLA Secretariat to give delegates information of general interest, and information from IFLA Secretariat, Divisions and Sections, and from the National Organizers. In addition two pre-conference issues of *IFLA Express* will appear with the latest news on the conference. It is hoped that other language versions of IFLA Express will be available too.

E-Zine

At going to press it is hoped to regularly publish *Email Express* - a fast way to keep you updated on the Conference Programme as it develops. Check the web-site for further details.

ART LIBRARIES SECTION

Membership

The Art Libraries Section has 99 members in 33 countries.

The following are the Standing Committee members and officials:

Ms Svetlana Artamonova, Russian Federation
Ms Kerstin Assarsson-Rizzi, Sweden *Chair*
Ms Jo Beglo, Canada
Ms Jeannette Dixon, United States
Javier Docampo, Spain
Ms Véronique Goncerut Estebe, Switzerland
A. P. Gakhar, India
Ms Ana Paula Récio Calcado Gonçalves Gordo, Portugal
Rüdiger Hoyer, Germany
Ms Ada Kolganova, Russian Federation
Geert-Jan Koot, The Netherlands
Ms Françoise Lemelle, France
John Meriton, United Kingdom *Secretary & Treasurer*
Michiel Nijhoff, The Netherlands
Ms Eila Rämö, Finland
Ms Margaret Shaw, Australia
Ms Deborah Shorley, United Kingdom
Ms Nancy Stokes, USA
Ms Marie Thompson, France
Ms Jeanette Clough, USA

IMAGELINE

Imageline has been launched! Marie-Claude Thompson and the Imageline project team are pleased to announce the appointment of Branka Kosovac to undertake the feasibility study for the Imageline project. Branka is currently completing her Ph.D thesis on *Services for mapping heterogeneous representations of information in user-centered information architectures for distributed, web-based AEC/FM systems* at the University of British Columbia, Vancouver, Canada. She completed her Masters degree in Library and Information Studies at the same university and her graduating paper was entitled *Thesaurus-Based user interfaces for retrieving subject-specific information on the World Wide Web*. She has also published a number of articles

on retrieval in the electronic environment.

The job advertisement attracted 17 applications from a number of countries - a very encouraging response for the project! The selection group comprised Marie-Claude Thompson, Eila Rämö and Kerstin Assarsson-Rizzi and they would like to thank everyone for their participation in preparing the call for candidates and for posting the announcement on national lists. There was some difficulty in choosing from amongst the candidates of very high quality. Each applicant on final short list had many points in their favour, however the final decision was clear and unanimous.

Let Branka introduce herself in her own words:

“I have had an unusual combination of education and work experience in the fields of architecture, design, librarianship, and information technology. I studied architecture and design in my hometown of Sarajevo, and later in Milan, and Belgrade. I worked as an architecture and design practitioner, educator and art librarian. Nine years ago, due to the war, I moved to Vancouver, Canada and made a career shift towards library and information studies. Currently, I am finalizing my Ph.D. at the University of British Columbia and working as a consultant in the area of integrating heterogeneous information in Web-based systems.

“Having worked as both a user and provider of art information, I have a good understanding of the problem and issues involved in *Imageline* project and a strong motivation to see the problem solved. On the other hand, having extensive experience with both top-notch research and real world implementations related to information management on the Internet, I have a good knowledge of potential solutions.

“I am very excited about the project, as it gives me an opportunity to bring together my diverse knowledge and interests and put them to work for a very good cause. I am looking forward to having fruitful collaboration with the IFLA Art Libraries Section and will appreciate any input from its members.”

Branka intends completing this preliminary study by the end of June. The results will be presented at one of the standing committee meetings at Glasgow. To get Branka's work off the ground as quickly as possible, we would like you all to send in the web addresses of pages that you think contain material that would be useful to the *Imageline* project. Initially we are not looking for actual image databases but for groups of links which are managed collectively in ways similar to that proposed for *Imageline*. This need not necessarily be in the field of art or art history but could be in any discipline, for example in the sciences. Please send these to Marie-Claude (marie-claude.thompson@bnf.fr), or Eila (eila.ramo@uiah.fi) or Kirstin (kerstin.assarsson_rizzi@raa.se). The *Imageline* e-mail list will continue to be used, particularly in case Branka needs to put questions to the Section. We warmly welcome Branka to our community and look forward to a very fruitful collaboration.

THE IFLA INTERNET MANIFESTO

Le Manifeste IFLA pour Internet: <http://www.ifla.org/III/misc/im-f.htm>

Das IFLA Internet-Manifest: <http://www.ifla.org/III/misc/im-g.htm>

Russian translation: <http://www.ifla.org/III/misc/im-r.pdf>

Manifiesto sobre Internet de la IFLA: <http://www.ifla.org/III/misc/im-s.htm>

Unhindered access to information is essential to freedom, equality, global understanding and peace. Therefore, the International Federation of Library Associations (IFLA) asserts that: Intellectual freedom is the right of every individual both to hold and express opinions and to seek and receive information; it is the basis of democracy; and it is at the core of library service. Freedom of access to information, regardless of medium and frontiers, is a central responsibility of the library and information profession.

The provision of unhindered access to the Internet by libraries and information services supports communities and individuals to attain freedom, prosperity and development.

Barriers to the flow of information should be removed, especially those that promote inequality, poverty, and despair.

Freedom of Access to Information, the Internet and Libraries and Information Services

Libraries and information services are vibrant institutions that connect people with global information resources and the ideas and creative works they seek. Libraries and information services make available the richness of human expression and cultural diversity in all media.

The global Internet enables individuals and communities throughout the world, whether in the smallest and most remote villages or the largest cities, to have equality of access to information for personal development, education, stimulation, cultural enrichment, economic activity and informed participation in democracy. All can present their interests, knowledge and culture for the world to visit.

Libraries and information services provide essential gateways to the Internet. For some they offer convenience, guidance, and assistance, while for others they are the only available access points. They provide a mechanism to overcome the barriers created by differences in resources, technology, and training.

Principles of Freedom of Access to Information via the Internet

Access to the Internet and all of its resources should be consistent with the United Nations Universal Declaration of Human Rights and especially Article 19:

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

The global interconnectedness of the Internet provides a medium through which this right may be enjoyed by all. Consequently, access should neither be subject to any form of ideological, political or religious censorship, nor to economic barriers.

Libraries and information services also have a responsibility to serve all of the members of their communities, regardless of age, race, nationality, religion, culture, political affiliation, physical or other disabilities, gender or sexual orientation, or any other status.

Libraries and information services should support the right of users to seek information of their choice.

Libraries and information services should respect the privacy of their users and recognize that the resources they use should remain confidential.

Libraries and information services have a responsibility to facilitate and promote public access to quality information and communication. Users should be assisted with the necessary skills and a suitable environment in which to use their chosen information sources and services freely and confidently.

In addition to the many valuable resources available on the Internet, some are incorrect, misleading and may be offensive. Librarians should provide the information and resources for library users to learn to use the Internet and electronic information efficiently and effectively. They should proactively promote and facilitate responsible access to quality networked information for all their users, including children and young people.

In common with other core services, access to the Internet in libraries and information services should be without charge.

Implementing the Manifesto

IFLA encourages the international community to support the development of Internet accessibility worldwide, and especially in developing countries, to thus obtain the global benefits of information for all offered by the Internet.

IFLA encourages national governments to develop a national information infrastructure which will deliver Internet access to all the nation's population.

IFLA encourages all governments to support the unhindered flow of Internet accessible information via libraries and information services and to oppose any attempts to censor or inhibit access.

IFLA urges the library community and decision makers at national and local levels to develop strategies, policies, and plans that implement the principles expressed in this Manifesto.

This Manifesto was prepared by IFLA/FAIFE.

Approved by the Governing Board of IFLA 27 March 2002, The Hague, Netherlands.

Proclaimed by IFLA 1 May 2002.

General Announcements

***CILIP* – CHARTERED INSTITUTE OF LIBRARY AND INFORMATION PROFESSIONALS**

The Library Association, founded 125 years ago, amalgamated with the Institute of Information Scientists in April 2002 to form the Chartered Institute of Library and Information Professionals. The abbreviation is CILIP and replaces LA and IIS in all contexts - for example, an Associate of the LA will no longer be ALA but ACILIP.

NATIONAL ART LIBRARY

In September 2001, following a major restructuring of the Victoria & Albert Museum, a new department was established bringing together the National Art Library and the Prints, Drawings

and Paintings Department. This newly merged department is being called the V&A Word & Image Department and will incorporate as major sections, the National Art Library, Prints, Drawings, Paintings, Photographs, &c.

Late last year Susan Lambert, formerly Chief Curator of the Prints, Drawings and Paintings Department was appointed Keeper of the new Department and John Meriton, Deputy Keeper. The new management are currently engaged in a major restructuring and repositioning of this major department and hope over the coming months to announce newly focussed and expanded services.

IFLA ART LIBRARIES SECTION NEWSLETTER

The last issue of the *Newsletter* had a very wide distribution with 1,100 copies being printed. The cost of production and postage has become prohibitive and beyond the means of the Section despite the generous support of Getty Research Library. The executive has therefore decided that future distribution should be in terms of IFLA's Guidelines. These require that a printed version of the Newsletter be distributed free to all members and interested experts. Availability to wider groups, such as the subscribers to the *Art Libraries Journal*, should therefore be made digitally through access to the electronic issue on IFLANET (<http://www.ifla.org>).

It would be most helpful if IFLA members would ensure that the publication of the Newsletter is brought to the attention of art librarians through electronic list-serves they subscribe to in their national and regional areas.

INTERNATIONAL DIRECTORY OF ART LIBRARIES

Online - iberia.vassar.edu/ifla-idal/

Is your Library listed? Are your details correct?

Please send all additions and corrections to:

Thomas Hill, Vassar College, Box 512, Poughkeepsie, NY 12601, USA
Tel: +1 (914) 437 5791; Fax: +1 (914) 437 5864; E-mail: thhill@vassar.edu

The online database is maintained on behalf of the Section of Art Libraries by Thomas Hill at Vassar College. A major programme of updating is in progress. Please also notify Thomas Hill of suitable current regional directories which could be used as a source of up-to-date information.

Publication Announcements

ALJ – *Art Libraries Journal*, vol. 27, no. 2, 2002

A special issue entitled *Revealing impermanence ...* on the question of ephemeral information and how to identify and save what will be useful for future generations. Under the general-editorship of Gillian Varley this number has been produced by Peter Trepanier of the National Gallery of Canada, Ottawa and Renata Guttman of the Canadian Centre of Architecture, Montreal.

This issue also includes the *Bibliographies update* - 2002 as well as the usual reviews and reports on books and projects of interest to all art librarians.

ARLIS / UK & Ireland – *News-Sheet*, no. 156, March / April 2002

News and reviews of people, projects, events and publications of interest, not only to art librarians in the British Isles but also internationally.

For further information on ARLIS / UK & Ireland publications, contact the Administrator, Sonia French, 18 College Road, Bromsgrove, Worcs, B60 2NE, United Kingdom (e-mail: sfrench@arlis.demon.co.uk).

International Dictionary of Library Histories, edited by David H. Stam.

London: Fitzroy Dearborn Publishers, 2001 ; 2 vols. (1100 p.) ; ISBN 1579582443 ; £120

Providing basic information on more than 200 institutions - location and holdings - followed by an extensive essay on its history, and a bibliography. The essays cover not only the traditional values of the libraries described but also their innovations and most recent developments in automated systems and digital delivery.

There are also introductory essays on the history of various types of library and a library history of various regions of the world. More than 200 leading scholars in the field have contributed to the work.

Orders can be placed with Fitzroy Dearborn Publishers, 310 Regent Street, London W1B 3AX, United Kingdom (tel: +44 (0)207 467 1411; fax: +44 (0)207 636 6982; e-mail: wprentice@fitzroydearborn.co.uk; website: <http://www.fitzroydearborn.com/LibHist.htm>

NEXT ISSUE

Copy Deadline is 31 October 2002 for issue no. 51 of *IFLA Art Libraries Section Newsletter*
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Mailing List & Address Changes

In order to maintain an up-to-date Mailing List please ensure that your address details are correct. Send any changes and corrections to the Editor.

If you are not a direct recipient of *IFLA Section of Art Libraries*' mailings or wish to add other

interested individuals, groups or institutions to the address list, please address details to the Editor.

The *Newsletter* is produced and distributed with the generous support of the Getty Research Library.

Printed by Titus Wilson and Son, Kendal