This issue of the Newsletter contains information about the World Library and Information Congress, 2007. In Durban there will be several meetings of the Art Libraries Section including two Standing Committee meetings – on Saturday 18 August 8.30–11.20 and on Friday 24th August 11.00–13.50 – and Open Session on Monday 20th at 10.45–12.45, with the theme “Developing and documenting contemporary indigenous and minority culture”. The abstracts of the papers to be presented at our Open Session are published in this Newsletter.

On Tuesday 21st Art Libraries Section will have a special study tour to Durban Art Gallery. You will find a brief presentation of the Gallery in this Newsletter.

In this issue we can also read about the multimedia database Bn-Opale of Bibliothèque nationale de France and about the conversion projects at the library of the Zentralinstitut für Kunstgeschichte in Munich, Germany.

Many thanks to all who contributed to the Newsletter, your news are always welcome. Please share your innovations and activities with us.

EILA RÄMÖ
Editor
Greeting from the Chair

Dear new members of the Standing Committee of the Art Libraries Section: Susan Allen, Jan Simane, Kate Sloss, Edward Teague, Lucile Trunel, Joye Volker, and Martha McPhail, who has been re-elected for the 2nd term, and dear new Corresponding Member Ryoji Murata.

On behalf of the Standing Committee of the Art Libraries Section of IFLA it is my pleasure and honour to greet you as the new elected members of the Standing Committee. I hope you will find it most interesting and rewarding to represent a big international family of art librarians in such an outstanding international body as IFLA. Throughout its 25 years of history our Section has always been one of the most active, dynamic and open to the new, dealing with such a thrilling subject as art. In every country we try to get in contact with local colleagues building a real network of professionals. I am sure that you will contribute a lot to the work of the Section and Standing Committee and find it truly exciting.

Looking very much forward to seeing you in Durban.

With warmest wishes and welcome.

OLGA SINITSyna,
Chair of the Art Libraries Section of IFLA
## World Library
and Information
Congress:
73rd IFLA General
Conference and
Council

“Libraries for the Future: Progress,
Development and Partnerships”
18–24 August 2007,
Durban, South Africa
Conference Venue: International
Convention Centre (ICC)

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### Extracts from the programme

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| FRIDAY 24 AUGUST | 11.00–13.50 | SC II Art Libraries |

For full programme and updates see:
http://www.ifla.org/IV/ifla73/index.htm

Eila Rämö
The Role of Art Libraries and Their Partners in Documenting and Preserving the Threatened Cultures: The Case of Global Memory Net and the World Heritage Digital Library

In articulating the role of art libraries and their partners in documenting and preserving the threatened cultures, Dr. Chen will draw upon the experience of her internationally known US National Science Foundation’s International Digital Library Project, Global Memory Net and the latest activities of the first US World Heritage Digital Center in partnership with UNESCO’s World Heritage Center.

Global Memory Net currently has documented collections related to many major cultural, heritage and historical collections in the world. Many of these are related to art subjects in various ways.

Some of the sample collections of particular interest to art librarians are:
- The First Emperor of China’s terracotta warriors and horses which also include ancient palace paintings, musical shows, etc.
- UNESCO’s Memory of the World which documenting invaluable collections from over 100 countries, many of which are valuable art collections.

The ArtAfrica website contents to be updated every trimester will consist of:
- a database, with biographical information, images and addresses of plastic artists from African countries whose official language is Portuguese and respective Diaspora artists found in Portugal, as well as in other countries
- general information and contacts regarding the major cultural institutions related to the visual arts in each of these five countries
- a programme of events related to contemporary African art and other Diaspora art practices
- publication of relevant texts concerning the same topic
- a “virtual exhibit” showcasing an artist chosen by different renowned curators in the area of contemporary African art
- links to other sites dealing with the same topics
- the ArtAfrica contact

The ArtAfrica website – renamed artafrica.info – is the result of the Calouste Gulbenkian Foundation’s aim to ensure the continuity and development of the initiative through its association with a project with a kindred project.

The ArtAfrica project

The website artafrica.gulbenkian.pt is the first public outcome of the many-faceted, innovative ArtAfrica Project, which began in 2001. It was launched by the Fine Arts Department of the Calouste Gulbenkian Foundation within the framework of the Foundation’s policy of development aid in January 2005. It was created to promote and to stimulate knowledge and understanding of the work of contemporary African artists or artists of African descent residing in African Portuguese-speaking countries – Angola, Cabo Verde, Guiné-Bissau, Mozambique and S.Tomé e Príncipe. The work done by similar diasporic communities based in Portugal, Europe and elsewhere was also included. The ArtAfrica goals are to create opportunities for dialogue, collaboration and exchange of information about the artistic practices in those five countries, and on the other hand, another of its intentions is to provide a platform from which to launch widespread debates on the post-colonial in local contexts.

The website has now joined the project Dislocating Europe run by the Center for Comparative Studies of the Faculty of Arts of the University of Lisbon. This novel basis for developing the website – renamed artafrica.info – is the result of the Calouste Gulbenkian Foundation’s aim to ensure the continuity and development of the initiative through its association with a project with a kindred project.

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Anne Ihalmo, project manager, Master of Art, University of Lapland, Faculty of Art and Design Finland

The Virtual Cultural Heritage of Lapland

ABSTRACT
The Finnish cultural heritage digitalization co-operation between the University of Lapland's Faculty of Art and Design, Rovaniemi Art Museum and the Regional Library of Lapland have already functioned together in European Union-funded digitalization and archiving projects since 2001 (the Digmo and Digmore projects). Co-operation between these organizations has been fruitful and beneficial to all parties.

Building a cultural window in the entire Barents area is being continued through “the eLibrary & Culture without Borders” project 2006–2007. (The Barents Euro-Arctic Region, includes the northernmost parts of Sweden, Norway, Finland and Northwest Russia). In “eLibrary&Culture without Borders” project, cultural partition is being developed by creating the Barents Culture Window. It is a database-supported service portal which offers information for users in the cultural field as well as content whose producers can be in addition to memory-mapped organizations, the region’s art, culture and history research facilities.

The purpose of the Digmo, Digmore and eLibrary&Culture without Borders projects is to bring the exotic cultural heritage of Lapland and the Barents region to the access of the public via the net. They are part of the development of know-how and information society structures in Lapland.

The region’s museums generate diverse image, sound and text-based documentary and research data connected with the visual arts and intellectual heritage of Finland and Lapland in particular. Its data storage in digital archives is nationally and internationally noteworthy. Bringing an image of Lapland to the fore built on its reality, stories, myths and cultural legacy serves research as well as education and tourism. A familiarity with the cultural heritage consolidates the rooting of the region’s populace in its home area. It is also in an important position as a builder of one’s own identity.

The University of Lapland’s Faculty of Art and Design intends to continue its collaboration with cultural actors and organizations in the future as well. A new project concerning the Barents region as a whole is already being planned together with Rovaniemi’s museum and library organizations, and it appears that the productive cooperation which began in 2001 will still be bearing fruit during the next decade.

More information about the projects:
http://www.digmo.fi/en/
http://www.ulapland.fi/elibrary
Navigating the Bookscape: Artists’ Books and the Digital Interface


ABSTRACT
In my paper I argue that many of the conventions of digitally-based work or the electronic screen have been presupposed, suggested or, in fact, achieved in the ‘phenomenal’ or Artist’s Book and that the book, in the hands of the artist, becomes infused with interpretive acts. I attempt to unpack the suggestive ways in which selected examples of South African Artists’ Books are already virtual; where the codex is an interactive and dynamic form and in which the idea of a book is grounded in what it does rather than what it is. The belief that the codex embodies fundamental ‘limitations’ and ‘drawbacks’ when compared with digital forms is premised on the book as a supposedly static, fixed and finite form. That these supposed ‘limitations’ and ‘drawbacks’ can only be overcome through the interactive features of the digital is a position I wish to contest.

Critiques for Vid Ingelevics’s fourth year thesis class, December 2006.

Daniel Payne, MLIS, MA (Musicology), BEd
Head, Reference, Information & Access Services
Dorothy H. Hoover Library
Ontario College of Art & Design, Canada

Exhibiting Libraries: Integrating Information Literacy in the Studio-Based Art & Design Curriculum

ABSTRACT
The Ontario College of Art & Design is a university that offers undergraduate education to a markedly diverse student body. Instruction at OCAD is firmly rooted in studio-based traditions that incorporate verbal, textual, and iconic strategies in both public and intensely private forums. This formula has proven effective as many of Canada’s foremost artists and designers—past and present—are graduates from the university. Although the Dorothy H. Hoover Library offers proactive information literacy programmes targeting academic research needs, only peripheral support was traditionally given to studio practice. To rectify this gap, OCAD reference librarians in dialogue with selected design and art faculty, endorsed a Library exhibition program using the Library as both case study and exhibition site. Two exhibitions, including a fourth year thesis class led by noted Canadian photographer Vid Ingelevics, will be discussed to demonstrate the innovative possibilities created by integrating information literacy with the studio curriculum.

David Paton
Head of Department: Fine Art
FADA (Faculty of Art, Design and Architecture)
University of Johannesburg
South Africa

Navigating the Bookscape: Artists’ Books and the Digital Interface


ABSTRACT
In my paper I argue that many of the conventions of digitally-based work or the electronic screen have been presupposed, suggested or, in fact, achieved in the ‘phenomenal’ or Artist’s Book and that the book, in the hands of the artist, becomes infused with interpretive acts. I attempt to unpack the suggestive ways in which selected examples of South African Artists’ Books are already virtual; where the codex is an interactive and dynamic form and in which the idea of a book is grounded in what it does rather than what it is. The belief that the codex embodies fundamental ‘limitations’ and ‘drawbacks’ when compared with digital forms is premised on the book as a supposedly static, fixed and finite form. That these supposed ‘limitations’ and ‘drawbacks’ can only be overcome through the interactive features of the digital is a position I wish to contest.

Critiques for Vid Ingelevics’s fourth year thesis class, December 2006.
Art Libraries Section will have a special study tour to Durban Art Gallery on Tuesday 21st 2007. Jenny Stretton from the Art Gallery has kindly invited us for a visit. We hope to meet African art librarians and scholars and hear about the local issues of art information and documentation management. Above all we may have a lively informal discussion, tour of the Library and the Gallery. Many thanks for Jenny Stretton in offering us this great opportunity!

More details about the event will be published on IFLAART mailing list.

The Durban Art Gallery
City Hall, Second Floor,
Smith Street, Durban
http://www.durbanet.co.za/
exhib/dag/dagmain.htm

The Durban Art Gallery collections include everything from current and historical art and artefacts of KwaZulu-Natal to English masterpieces, from anonymous carvings, clay pots and beadwork to the works of celebrated South African artists like Andrew Verster and Penny Siopis.

The Gallery celebrated its centenary in 1992. Cathcart William Methven, harbour engineer of the day, gave on of his paintings to the Town Council in 1892. Various donations and purchases were subsequently made, and in 1920 Colonel R.H. Whitwell, art connoisseur and philanthropist, presented over 400 works to the Gallery, including British, French and Dutch paintings, objets d’art such as French and Chinese ceramics, early glass vases by Lalique and bronzes by Rodin. This established the character of the foreign collection. From the 1970s on, many works of local artists and crafts-people were added to the collection, and the Gallery’s collecting focus is now largely concentrated on works which reflect the rich multi-cultural diversity of Durban and South Africa.

The Durban Art Gallery is more than just a collection of works of art. It promotes an awareness of art in general, and of the art and culture of KwaZulu-Natal in particular, through a variety of activities including workshops and films. It also regularly hosts travelling exhibitions.

Durban Art Gallery is part of the Libraries & Heritage unit of the Ethekwini Municipality.

New Corresponding Member

The Art Libraries Section has the honour to warmly welcome Mr. Ryoji Murata as it’s new Corresponding Member! Here he is briefly introducing himself.

**Ryoji Murata**

**EDUCATIONAL BACKGROUND**

- March 1995, School of Art and Design, University of Tsukuba
- March 1997, Graduate School of Art and Design, University of Tsukuba
- Degree: Master of Design (University of Tsukuba, 1997)

I am working as a museum informatics researcher at Tokyo National Museum. Currently, I have been developing a database system for collection management.

I am also the Chair of International Exchanges Committee of Japan Art Documentation Society (JADS). JADS is an association of art librarians, museum informatics specialists, archivists and others who are interested in the field of documentation and art.

I try to do my best for the research exchange between the Art Libraries Section of IFLA and JADS.

_Ryoji Murata_
Art Libraries Journal / ALJ
GILLIAN VARLEY, Editor

Art libraries journal vol. 32 nos. 1 and 2 2007 are the most recent issues of ARLIS/UK & Ireland’s international journal, aimed at the art library community worldwide and at all who are interested in the documentation of the visual arts.

Art libraries journal vol.32 no.1 2007 highlights aspects of the documentation of women’s art, beginning with a Viewpoint from Sharon Wasserman of the National Museum of Women in the Arts in Washington DC.

Althea Greenan describes the origins and current status of the Women’s Art Library/Make at Goldsmiths, University of London, and Ferris Olin outlines the many current activities in this field at Rutgers University.

Back in the UK, Gail Cameron and Teresa Doherty contribute a lively account of the Women’s Library at London Metropolitan University, and Emma Laws profiles the Beatrix Potter collections at the V&A.

Chris Frayling’s lecture to the ARLIS/UK & Ireland AGM in February 2006 introduces a totally different topic: the education of artists and designers in the 21st century; the title of his talk is The new Bauhaus. And Rüdiger Hoyer discusses arthistoricum.net (www.arthistoricum.net), a web portal to electronic resources in art history, launched by the Zentralinstitut für Kunstgeschichte in Munich and Heidelberg University Library in co-operation with the Institute for Art History at the Ludwig Maximilian University Munich and several other institutions, whose fundamental purpose is to increase use of international art history resources (websites and online publications) and to develop digital working methods.

Reviews in this issue are by Linda Zieper, Jeffrey Weidman and Jim Carmin, and they assess, respectively:

- Tom McNulty’s Art market research: a guide to methods and sources (Jefferson, NC: McFarland, 2006)

Art libraries journal vol.32 no.2 2007 is a special issue on artists’ books, with a real sense of the excitement of working with these vibrant objects, and contributions from librarians and book artists in the UK, France and the United States.

Susan Johanknecht’s Viewpoint, ‘a case for visibility’, calls for art librarians to organize livelier and more active exhibitions of their artists’ books, so often hidden away in their collections, to ensure they are enjoyed fully both by those who already appreciate them, and also by new audiences.

The issue begins appropriately with acquisition, in a revised version of the paper Stephen Bury gave to the ARLIS/UK & Ireland Artist’s book workshop in 2006. Next Laurie Whitehill Chong describes the many ways she uses the artists’ books collection in the Fleet Library at Rhode Island School of Design to inspire her students.

Sarah Bodman writes about the wide range of research projects investigating contemporary artists’ books at the Centre for Fine Print Research at the University of the West of England in Bristol, and Didier Mathieu about the activities of the Centre des livres d’artistes at Saint-Yrieix-la-Perche, in the centre of France.

The artists’ books collection at the National Art Library is seen through the eyes of Jennie Farmer, a staff member who is herself a trained book artist, and Annalisa Rimmault outlines the use of the artists’ books in the Bibliothèque Kandinsky, at the Musée national d’art moderne in Paris, by both curators and library staff.

Finally Doro Boehme, at the School of the Art Institute of Chicago, talks about the way she teaches with this material, and touches on the conservation issues raised by enthusiastic exploitation of the artists’ books collection there.

Barbara Polowy’s annual Bibliographies update 2007 covers a good spread of bibliographies on art, design and architecture published in hard copy or on the web during the past year.


The Art libraries journal is available worldwide with membership of ARLIS/UK & Ireland, costing £70/$140 (surface mail) or £83/$166 (airmail) for institutions, and £45 p.a. for individuals (within the UK and Ireland only). Non-members outside the UK and Ireland can subscribe to the Art libraries journal for £60/$120 (surface mail) or £70/$140 (airmail). Single copies are also available for purchase.

All enquiries should be sent to Amy Donnison, Business Manager, ARLIS/UK & Ireland, Courtauld Institute of Art, Somerset House, The Strand, London WC2R ORN, UK (tel: +44 (0)20 7848 2703; fax: +44 (0)20 7848 2887; email arlis@courtauld.ac.uk)
Publications from Canada
JO NORDLEY BEGLO
National Gallery of Canada

The History of the Book in Canada/ Histoire du livre et d l'imprimé au Canada project has drawn to a conclusion with publication of the third and final volume, covering 1918–1980. Published by University of Toronto Press and Les Presses de l’Université de Montréal (2007), volume three includes essays on the graphic arts and livre d’artiste in Quebec, book design in English Canada, and the role of art books and exhibition catalogues in establishing a canon of images that are recognized as Canadian icons.

Library and Archives, National Gallery of Canada/Bibliothèque et archives, Musée des beaux-arts du Canada (2007) is a lavishly illustrated new publication that provides an overview of the Library’s history, mandate, services, collections and donations.

Index to National Gallery of Canada Exhibition Catalogues and Checklists 1880–1930 has appeared in the series Library and Archives Occasional Papers/Bibliothèque et archives, document hors-série, no. 7. It presents more than 10,000 entries, with references to some 1,450 artists.

The National Gallery of Canada Library and Archives has published the first number in the series Digital Occasional Papers: Art Metropole’s Publications and Events History with Related Ephemera, January 1971 – April 2006. It is available in pdf format at www.gallery.ca, following the path from “Research Resources” to “Library & Archives”.

Publications of the University of Art and Design Helsinki

www.uiah.fi/publications books@uiah.fi

Reddress as a Book

University of Art and Design Helsinki publishes Reddress book in May 2007. Young designer Aamu Song studied in the Spatial and Furniture Design department when she developed a huge red dress to be used by the singer and the audience at the same time. The audience will listen to the music in the pockets of the dress. This book is Aamu Song’s story of how the energy and the enthusiasm of many helpers made it possible to carry out her idea. The story is told with supporting large color prints and detailed drawings of the structure of Reddress.

isbn 978-951-558-222-5
issn 0782-1778
42 €
96 pages, large color prints
ARLIS/UK & Ireland Annual Conference 2007
University of Gloucestershire Cheltenham
4th–6th July 2007

BEAUTIFUL AND USEFUL?
SUPPORTING THE ARTS AND CRAFTS IN THE 21ST CENTURY

Cheltenham – “England’s most complete Regency town” – is also a home to the Arts and Crafts Movement and in responding to this aspect of the conference venue the programme aims to encourage art, design and architecture librarians to look more closely at how their work supports both the research and the practice of art and crafts in the new millennium.

Topics encompass the digitising of the Northern Italian sketch book of Charles Rennie Mackintosh; creating an online interactive catalogue of the works and papers of Birgit Skiold; researching and marketing artists’ books and the role of special collections in supporting teaching and learning.

Breakout sessions cover subjects such as skills and competencies for the 21st century librarian, the role of libraries in museums today, and virtual enquiry services. Delegates can select a visit from a choice which includes The Whittington Press, behind the scenes at Cheltenham Art Gallery and Museum – which houses one of the world’s most important Arts and Crafts collections – and the hidden treasure of a late Arts and Crafts house and garden, Rodmarton Manor.

Further details of the conference, including information on the Student bursary and international delegate award at: http://www.arlis.org.uk/conf/arlis%202007/index.html

CONTACTS
REGISTRATION
Nicola Salliss
Learning Resources Centre
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Kingston upon Thames
Surrey KT1 2QJ
n.salliss@kingston.ac.uk

The 10th Annual International Conference EVA 2007 Moscow
3–7 December
M.I. Rudomino All-Russia State Library for Foreign Literature

INFORMATION SOCIETY,
CULTURE, EDUCATION

CONTACTS
CENTRE PIC
5, The 5th Magistralnaja ul.
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Tel/Fax: +7(495)9400284
Email: nbrakker@evarussia.ru

Art Libraries Society North America
36TH ANNUAL CONFERENCE
May 1–5, 2008
Denver, Colorado

ARLIS/NA AT ALTITUDE
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Tom Riedel,
triedel@regis.edu

PROGRAM CO-CHAIRS:
Jeanne Brown,
jeanne.brown@unlv.edu
Mary Graham,
megraham@email.arizona.edu

CATALOGUE OF ARTICLES AND REVIEWS NOW FULLY ONLINE
The conversion of the card catalogue for articles and reviews (maintained from 1950 to 1996) was finished in March 2007 by Medea Services. The approximately 380,000 records contained are now part of the Union catalogue Florence-Munich-Rome (www.kubikat.org) and the local catalogue (www.zikg.eu/cgi-bin/gucha_de.pl) derived from it. The records can also be retrieved via the search engine www.artlibraries.net.

CONVERSION OF THE SUBJECT CATALOGUE STARTED
All bibliographic records of the ZI library (books, periodicals, articles, reviews, sales catalogues etc.) have been converted during the past few years (2003–2007). Now it is possible to begin the online conversion of the famous subject catalogue (“Sachkatalog”). The Munich subject catalogue contains almost 1 million entries. It comprises different sections as for example artists, topology, general art history, architecture, sculpture, painting, drawing and prints, decorative arts and a unique iconography section.

The first conversion campaign will cover the personal names files: artists, non artists, portraits, all together ca. 360,000 cards, and will take probably one year, starting in April 2007. On the basis of a European call for tenders, the Société Jouve, Paris, has been entrusted with this complex task. The drawers concerned will not be available from the end of April until June 2007.

Forthcoming Conferences
The conversion campaigns are financed exclusively by the Free State of Bavaria. They allow to transfer the results of more than four decades of professional subject indexing to the online world.

RÜDIGER HOYER
Zentralinstitut für Kunstgeschichte München, Germany

ReseDa, the new research database of the University of Art and Design Helsinki

Information on the researchers, postgraduate students, research projects and doctoral dissertations of the University of Art and Design Helsinki is now even more easily accessed than hitherto. Just launched online research database, ReseDa, presents the University’s research, competencies and research-based artistic activities.

The service will provide information on, for example, research publications, projects and researcher visits and mobility. Researchers and postgraduate students will be introduced in ReseDa with biographical information.

The structure and maintenance of the database has been designed to be as streamlined and user-friendly as possible. It can be operated in various user environments and browsers. The data are provided both in Finnish and English.

http://reseda.uiah.fi
reseda@uiah.fi

Catalogue Bn-Opale Plus

If you want to search for Robert Doisneau’s photographs in the Department of Prints and Photographs of the Bibliothèque nationale de France (BnF), or to find out in which department of the BnF Louis-François Cassas’s Italian landscape drawings are located, look no further. All such information is now to be found in one searchable database: http://catalogue.bnf.fr

As part of the Richelieu Project, the descriptive records of all specialized documents previously available in separate online databases have now been gathered into a single multi-media database at the BnF.

All the records of musical pieces, performances, pictures, and maps and charts have now migrated to the Bn-Opale Plus database which already contains nearly 10 million such entries. The recent migration of the bibliographic database of the Department of Prints and Photographs containing over 400,000 descriptions has been successfully completed; you can now find descriptions of prints, photographs, posters, drawings, etc. in the database.

At the same time a continuing effort is being made to convert manual card and printed catalogues of specialized documents currently maintained in various departments and at various sites of the BnF.

MARIE-CLAUDIE THOMPSON
Bibliothèque nationale de France

The Library of the future – a competition for architect students

When Aarhus, Copenhagen or other municipalities in Denmark within few years will build new libraries, they can seek inspiration on www.kasb75.dk. Here you find 47 visionary proposals from students of the school of architecture in Copenhagen for the hybrid library and what it should look like and be furnished. There are proposals from total concepts for the municipal library to concrete proposals for furniture, lightening and signs in the library – from essays with a lot of words to plan visual presentations.

All contributions are a part of a school competition made in connection with the 75th anniversary of The School of Architecture Library in October 2005.

The assignment for the students was to come up with proposals as how to best create the most suitable virtual, construction-, space- and design-related solutions as an integral part of, for instance, the newly emerged regional municipalities in Denmark, community centres throughout the country or educational institutions in a time where the libraries are getting virtual and information is collected everywhere.

Further aims for the competition was to achieve the following objectives:

• To inspire the library world, city authorities and building contractors seeking to upgrade existing libraries by providing them with visions of the library of the future.

• To advance students written formulation skills in combination with their visualization abilities.

Very few proposals came to a draft of space for library buildings. Most ideas were diagrams. Therefore there were no architectural envisioning – no concrete proposals for the physical design. One explanation could be the fact, that there was not enough time for the commission and that the time of the competition was early in the semester. But many had proposals for the future role of the library and how to interact between users, material and librarians. And the message from the architect students was clear: The library must reach out for the users. The students believe in the physical library and that is has a function in the future. They explain it as a need for dialog and interaction between people, which can not only take place in the virtual world. It requires personal contact. But the library must interact with the different segments of users and use for interior design and use the new technology. There is no need for physical knowledge storages but for rooms for knowledge exchange, networking and absorption.

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