



IFLA Art Libraries Section Newsletter

INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATIONS AND INSTITUTIONS

No 58, 2006

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In this issue of the Newsletter you will find extracts from the programme of the World Library and Information Congress in Seoul 2006. In Seoul there will be several official meetings of the Art Libraries Section including two Standing Committee meetings – on Saturday 19th August 14.30–17.20, and on Friday 25th August 8.30–10.50 – and an Open Session on Wednesday 23rd August 10.45–12.45. You will also find abstracts of the papers to be presented at our Open Session. There is also information about some of the many great art museums in Seoul.

This issue also includes a highly interesting article about ARTstor's pilot projects in the United Kingdom and Australia by Javanica Curry (Library Relations Outreach Associate – ARTstor).

Thank you for all the contributions to this Newsletter!

EILARÄMÖ
Editor

Greetings from the Chair

IFLA Art Libraries Section Newsletter

ISSN 0261-152X (print)
ISSN 1817-633X (online)

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LAYOUT

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PRINTED BY

Multiprint, Helsinki, Finland

ILLUSTRATIONS

IFLA and the National Organizing
Committees' publicity material

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

The Newsletter is available also in electronic form on IFLANET at <http://www.ifla.org/VII/s30/index.htm#Newsletter>

NEXT ISSUE

Copy deadline is 31st October 2006.

Contributions should be sent to the Editor. 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.

Dear Colleagues and Friends,

Last year all IFLA Sections submitted their review reports which were later analysed by members of the Review Committee and discussed at the Professional Committee and the Governing Board at the meeting in March. The final decision about the future of the Sections' statutes will be made after a general discussion with Division and Section Officers in Seoul on Sunday, 20th August. All members of the Standing Committee are strongly invited to participate in the discussion and to witness the process of making the decision about the future of the IFLA Sections and Divisions. This will be an extremely important meeting. Please plan on attending.

Another important message from the Governing Board touches upon the issue about people who are members of a Standing Committee but who do not attend. If a member misses two consecutive SC meetings, they can be replaced at the discretion of the SC Chair. If the SC has held an election, the replacement should be the person who received the next highest votes. If there was not an election, the chair can use discretion to appoint someone.

It is my pleasure to remind all of you that this year our Section is celebrating its 25th anniversary within IFLA as a Section and 30 years if we start counting since it was a Round Table. We are planning a special presentation during the Open Session with a slide show and some happy memories from the history of the Section. Everyone's contribution is welcome.

I also hope that we'll keep on our tradition having an Art Libraries Section Dinner one night. I suggest it on Thursday, 24 August when we'll celebrate our anniversary.

I assume that every participant will choose the hotel to stay in Seoul respecting a number of personal considerations, however I would suggest Ramada Hotel as the Art libraries group hotel for those of you who haven't made a decision yet.

Seoul Conference seems to be not an easy but very exciting one. Please do your best to participate in the full programme of the WLIC 2006 in Seoul. Please take your time to look in the future and think about the theme and agenda of the ALS for the next Conference in Durban 2007.

Looking forward to seeing you in Seoul.

With best wishes,
OLGA SINITSYNA
ALS Chair

World Library and Information Congress: 72nd IFLA General Conference and Council



“Libraries: Dynamic Engines for the Knowledge and Information Society”

19–25 August 2006, Seoul, Korea

CONFERENCE VENUE

COEX Convention and Exhibition Centre

Extracts from the programme

SATURDAY 19 AUGUST

- 14.30–17.20 SC I Art Libraries
18.00–19.00 Caucus Meetings

SUNDAY 20 AUGUST

- Opening Session
13.45–15.45 Newcomers Session
UNESCO Open Forum
16.00–18.00 Exhibition Opening

MONDAY 21 AUGUST

- 10.45–12.45 Rare Books and Manuscripts
West by East – East by West: Cultural and technological exchange – Old technology, new technology, collecting and describing rare materials
Korean typography in the 15th century
Hee-Jae Lee (Sookmyung Women's University, Seoul, Korea)
12.45–13.45 Plenary Session
13.45–15.45 Information Technology with Audiovisual and Multimedia and National Libraries (part 1)
New Access Technologies: Exploring Heritage
Multilingual access to moving image collections
Marwa el Sahn (Bibliotheca Alexandrina, Egypt)
16.00–18.00 Information Technology with Audiovisual and Multimedia and National Libraries (part 2)
New Access Technologies: Tomorrow's Retrieval (ITS)
Opening Party and Minister's Gala Reception

TUESDAY 22 AUGUST

- 08.30–10.30 President-Elect's Planning Session (part 1)
10.45–12.45 President-Elect's Planning Session (part 2)
12.45–13.45 Plenary Session
NGO-Government Partnership for the Dynamic Development of Korean Libraries and the Promotion of Reading
Sang-Wan Han, President Korean Library Association
12.00–14.00 Poster Sessions
Cultural Evening (Sejong Centre)

WEDNESDAY 23 AUGUST

- 08.30–10.30 IFLA President
Indigenous Knowledge
10.45–12.45 Art Libraries
Art libraries: Bonding past and future.
Ancient cultural heritage and information technology
12.45–13.45 Plenary Sessions
Mayor's Reception

THURSDAY 24 AUGUST

- 08.30–10.30 Acquisition and Collection Development with Serials and Other Continuing Resources (part 1)
Evolving Business models for hybrid collections
10.45–12.45 Acquisition and Collection Development with Serials and Other Continuing Resources (part 2)
13.15–14.45 Closing Session
15.00–18.00 Council

FRIDAY 25 AUGUST

- 08.30–10.50 SC II Art Libraries

For full programme and updates see:

<http://www.ifla.org/IV/ifla72/Programme2006.htm>

EILA RÄMÖ

Art Libraries Open Session

Art libraries: Bonding past and future. Ancient cultural heritage and information technology

Wednesday 23 August 2006

Programme

HUGH WILBURN Harvard University Graduate School of Design, Cambridge (MA), USA.

* *Nepal Architecture Archive at Harvard University: Using Library Technology to Preserve Cultural Heritage and Take It into the Future*

ABSTRACT The “Nepal Architecture Archive” at Harvard University is an archive in formation, composed of the documentation of the work of several generations of scholars. One component of the collection will be the papers of Harvard University Graduate School of Design Professor Emeritus Eduard F. Sekler. Professor Sekler is known for his wide range of interests explored in numerous publications about among others Le Corbusier, Sigfried Giedion, Otto Wagner, and many works exploring the relationship of individual buildings and cities in both modernist design and historical urban spaces.

In the 1960s Professor Sekler became fascinated with the relatively untouched and yet threatened collections of buildings in the historical royal and religious centers in the Kathmandu Valley of Nepal. He soon was appointed as a UNESCO advisor to the area and in the 1970s he co-wrote several strategic plans to save these buildings. Witnessing the quick encroachments of progress and the increased threat to these structures, Sekler co-founded the Kathmandu Valley Preservation Trust in 1990 with others interested in documenting the sites and restoring the buildings.

A former student of Sekler’s, Erich Theophile, oversees the Trust’s work in Nepal, co-ordinating work with Nepalese officials and artisans as well as with an international group of preservationists, granting agencies and scholars. The Trust has restored numerous temples, guest-houses, townhouses and shrines in Kathmandu, Patan and Bhaktapur, in the process generating vital documentation including measured drawings, photographs, slides, contextual materials, planning reports and feasibility studies. Ongoing threats from the natural environment and political turmoil, as well as the longstanding ties to Harvard of several Trust members, led the Trust to approach the Special Collections Department of the library I direct, the Frances Loeb Library at Harvard’s Graduate School of Design.

In 1999 Mary Daniels, Librarian for Special Collections, traveled to Nepal to assess the collection and several years later we signed an agreement with the Trust conveying the papers to Harvard. In return we will use the infrastructure we have developed to digitize many of the hundreds of drawings and thousands of photographs to provide a parallel paper archive to be maintained by the Trust in Nepal. In addition we will create a virtual archive available worldwide on the Web. The papers of Professor Sekler and the Trust will be supplemented by existing book collections in the Harvard libraries and the acquisition of new books and other materials related to architectural preservation and restoration in the Kathmandu Valley. My presentation will conclude with remarks about the administrative and planning challenges in creating the collective Nepal Architecture Archive, and the

opportunities offered by technology to share the sites that have been saved, at least for now, historical structures that most of us will never have the chance to see.

GILLIAN CURRIE National Gallery of Australia, Canberra, Australia
* *Integration of bibliographic and research information into museum objects collection management system: web based bibliography on photographic resources relevant to the Asia/Pacific region*

ABSTRACT This paper looks at how the National Gallery of Australia implemented a project to integrate bibliographic and research information into its museum objects collection management system.

The purpose of the project was to build a dynamic web based bibliography on photographic resources relevant to the Asia/Pacific region to support research for a large exhibition on the history of Asian photography scheduled at the NGA for 2008.

The bibliography/database aims to record relevant information and sources for the history of photography in Asia from 1850 to 1940. The database will include both structured data and binary large objects (scans) to support a range of research needs from a multidisciplinary environment. Particular emphasis will be placed on identifying works that exist in photographically illustrated books. The data will be structured in a such a way as to enable web based end users to be able to exclude the works of non-Asian photographers working in the region, or to be able to select indigenous photographers from a particular sub region.

The project also aims to locate photographic collections and

Some Art Museums in Seoul

repositories at the collection level. One function of the purpose of the bibliography/database is to act as a reporting tool, to encourage people to report on collections, books, articles, etc.

It is envisaged that the web based database will be able to support researchers not only studying the history of photography in the Asia/Pacific region, but also those researchers interested in discovering relevant visual resources that support the study of general history of the region, including ethnographic history, studies in cultural geography or colonisation. It would aim to identify works where the photograph is an historical document as well as those photographs that are artistic works foremost.

The identification of photographic research resources for Asia is a fairly new field, and it is hoped that this project will assist in making the resources that do exist, more widely known.

JENNIFER KRIVICKAS Yale Center for British Art Reference Library and Photo Archive, New Haven, USA.
* *Art librarians: Bridging the past to the future*

ABSTRACT Art librarians are now, and always have been, in the business of art related information. This is a fact that remains constant. However, what has not remained constant is the information itself. On the contrary, art information is constantly changing. The changes art related information has undergone, such as the format it comes in, to how we find and get it, to the way we relate to and understand it, has had a profound impact on what it means to be in the business of art information and what it takes to be a art librarian.

To be an effective 21st century art librarian, one must aspire to staying current by way of research and professional development, general resourcefulness, and communication and collaboration with both users and colleagues. To most effectively connect users with the most useful and reliable textual and visual information, art librarians must be aware of and be able to skillfully find, evaluate, and navigate all the various sources of information available. Also, art librarians need to connect, communicate and collaborate on a regional, national, and international level with each other as well as with art experts, faculty, students, museum staffs, and artists.

In brief, art librarians need to be the bridge between the art library and resources of the past and the art library, resources (and users) of the future. This paper highlights the transformation art information and therefore, art librarianship has undergone and ways in which art librarians can engage and evolve with art information, and ways art librarians can connect, communicate and collaborate with both users and colleagues.

OLGA SINITSYNA, M.I. Rudomino Library for Foreign Literature, Moscow, Russia and

MARGARET SHAW, National Gallery of Australia, Canberra, Australia.
* *25 years of international art librarians cooperation – an overview of the built bridges, tight bonds and global network tailored by the Art Libraries Section of IFLA*

EILA RÄMÖ

National Museum of Korea

Korean cultural heritage, ancient art from Asia. In 1908, the art collection of the royal court of the Choson Dynasty (1392–1910) was turned into the seed collection of the present National Museum of Korea.

ADDRESS

168-6 Yongsan-dong 6 ga, Yongsan-gu
<http://www.museum.go.kr/eng/index.jsp>

National Palace Museum of Korea

Reopened in August 2005, the National Palace Museum has on exhibit 40 000 cultural properties that showcase the history and culture of the Joseon royalty.

ADDRESS

Sejongno, Jongno-gu
<http://www.gogung.go.kr/eng/>

National Folk Museum of Korea

As the only national museum on folklore, it displays about 4 000 items on the traditional way of life.

ADDRESS

Sejongno, Jongno-gu
(In Gyeongbokgung Palace)
<http://www.nfm.go.kr/>

National Museum of Contemporary Art

Collections and temporary exhibitions of national and international art from the beginning of the 20th century up to the present. Opened in 1969, since 1986 located in a new complex with a sculpture garden in Gwacheon, 5 km south of Seoul.

ADDRESS

San 58-1 (Gwangmyeong-gil 209), Makgye-dong, Gwacheon-si, Gyeonggi-do.

Shuttles between the Museum and Exit 4 of the Seoul Grand Park (blue line 4) Subway Station offered every twenty minutes beginning at 9am.
<http://www.moca.go.kr/Modern/eng/> ►

Art Libraries Section Strategic Plan 2006–2007

Seoul Museum of Art

The former Seoul Metropolitan Museum of Art was reopened under its new name in May 2002, in the remodeled buildings of the old Supreme Court.

Korean and international contemporary art.

ADDRESS

Gil 28 (Seosomun-Dong 37), Jung-Gu
<http://seoulmoa.seoul.go.kr/html/eng/index.jsp>

Sung-Kok Art Museum

Opened in 1995 by the Sung-Kok Art and Culture Foundation. Shows art from Korea as well as experimental and international exhibitions, designed to keep local artists involved with new directions in art across the globe.

ADDRESS

1-101 Shinmoomro 2 Ga, Chongro-Gu
<http://www.sungkokmuseum.com/eng-main/fmain.htm>

Leeum, Samsung Museum of Art

Opened in October 2004. Three museum buildings: traditional Korean art, modern and contemporary art by Korean and foreign artists, Samsung Child Education & Culture Center.

ADDRESS

747-18, Hannam-Dong, Yongsan-Gu.
<http://www.leeum.org/eng/main.asp>

Seoul Arts Center

Complex art and cultural center: Opera house, music hall, exhibition hall (Hangaram Art Museum), calligraphy hall (Seoul Calligraphy Art Museum), culture and art information center (Hangaram Design Art Museum).

ADDRESS

700 Seocho-Dong, Seocho-Gu
<http://www.sac.or.kr/eng/>

EILA RÄMÖ

Mission

THE ART LIBRARIES SECTION EXISTS TO SUPPORT, PROMOTE AND DEVELOP ART LIBRARIANSHIP

- * by promoting the free and open exchange of information on art and art librarianship
- * by promoting activities that strengthen the proficiency of art librarians and enhance their professional standing
- * by engaging in projects which, together with other IFLA sections when appropriate, improve access to information on art, including the development of international standards and bibliographic control
- * by improving the effectiveness of the Section in its role as a global focus for art librarianship

Goals

I TO PROMOTE AND DEVELOP ART LIBRARIANSHIP

PROFESSIONAL PRIORITIES:

(a) Supporting the role of libraries in society; (d) Providing unrestricted access to information; (f) Promoting resource sharing; (g) Preserving our intellectual heritage; (h) Developing library professionals; (i) Promoting standards, guidelines and best practices.

ACTIONS

- * Organize a stimulating and inviting professional Section programme for the IFLA 2006 conference in Seoul
- * Start planning for the Section programme at the Durban conference in 2007
- * Continue Project Imageline in a new statute

2 TO SUPPORT AND FURTHER ART LIBRARIANSHIP IN DEVELOPING COUNTRIES

PROFESSIONAL PRIORITIES:

(a) Supporting the role of libraries in society; (d) Providing unrestricted access to information; (f) Promoting resource sharing; (g) Preserving our intellectual heritage; (h) Developing library professionals; (i) Promoting standards, guidelines and best practices.

ACTIONS

- * Increase liaison with art librarianship in developing countries, including a contact with FAIFE and the appointment of liaison officers for Corresponding Members
- * Start a programme of twinning between art libraries, especially to increase contact with libraries in developing countries.

3 TO SUPPORT ART LIBRARIANS, ESPECIALLY THOSE NEW TO THE PROFESSION, TO PARTICIPATE IN THE SECTION'S PROGRAMMES

PROFESSIONAL PRIORITIES:

(a) Supporting the role of libraries in society; (d) Providing unrestricted access to information; (f) Promoting resource sharing; (g) Preserving our intellectual heritage; (h) Developing library professionals.

ACTION

- * Use a Conference Award in Honour of Jacqueline Viaux to support an art librarian-a new-comer to participate in the Section programmes

4 TO PROMOTE THE FREE AND OPEN EXCHANGE OF INFORMATION ON ART AND ART LIBRARIANSHIP

PROFESSIONAL PRIORITIES:

(a) Supporting the role of libraries in society; (d) Providing unrestricted access to information; (f) Promoting

ARTstor – International Efforts

resource sharing; (g) Preserving our intellectual heritage; (h) Developing library professionals.

ACTIONS

- * Encourage communication between Section members in between conferences by the IFLA-ART discussion list and increasing membership of the list
- * Maintain, update and revise the online International Directory of Art Libraries

5 TO PROVIDE INFORMATION ABOUT THE WORK OF THE SECTION AND STANDING COMMITTEE

PROFESSIONAL PRIORITIES:

(a) Supporting the role of libraries in society; (d) Providing unrestricted access to information; (f) Promoting resource sharing; (g) Preserving our intellectual heritage; (h) Developing library professionals; (i) Promoting standards, guidelines and best practices.

ACTION

- * Publish two issues of the Section Newsletter Update the Section website and transfer the Section discussion list to iflanet, with IFLA as host.

6 TO PROMOTE MEMBERSHIP OF THE SECTION

PROFESSIONAL PRIORITIES:

(a) Supporting the role of libraries in society; (d) Providing unrestricted access to information; (f) Promoting resource sharing; (g) Preserving our intellectual heritage; (h) Developing library professionals.

ACTION

- * Promote membership of the Section, especially in South America, South East Asia and Africa

JAVANICA CURRY
Library Relations Outreach Associate
– ARTstor

About ARTstor

ARTstor, www.artstor.org, is a non-profit organization started in 2001 by The Andrew W. Mellon Foundation. ARTstor's mission is to work with educational and cultural institutions to enhance pedagogy and research in the arts and humanities. As a community-wide, collaborative initiative, ARTstor aims to assemble coherent collections of digital images from across time periods and cultures. Collections are contributed by archives, libraries, museums, as well as individual artists, photographers, and scholars. It is in the context of these efforts that ARTstor now seeks to expand its North American user base to include an international audience.

ARTstor was first made available in July 2004 to institutions of higher education in the United States. Since then, participation has expanded into other communities including Canadian educational institutions, museums, primary and secondary schools, and independent art schools. ARTstor is now beginning to extend availability to institutions outside the United States and Canada. It is hoped that this effort will not only increase ARTstor's vital constituency but also, as part of its broader mission, enable ARTstor to expand and diversify the content made available through the Digital Library.

UK and Australia Pilots

In September 2005, ARTstor began two pilot projects with eight institutions in the United Kingdom and 18 institutions in Australia. The participating institutions range

from institutions of higher education to art schools, research institutions, and museums.

The pilots were initiated to help ARTstor better understand the steps required to extend access and services outside of the United States and Canada. The focus of the pilots has been on issues of: support and training; the value of the content and tools in the Digital Library; implementation issues with management and on-campus promotion; and potential technological barriers related to bandwidth or software. ARTstor worked closely with the Counsel of Australian University Librarians (CAUL, www.caul.edu.au/), to choose the Australian pilot participants. The UK pilot participants included institutions that had expressed interest in supporting ARTstor's international outreach efforts early on in ARTstor's history. Both international pilots will end in December 2006.

At the start of the pilot, the institutions were invited to participate in a virtual "kick-off" meeting. ARTstor was demonstrated to library staff, and the goals and expectations of the pilot were outlined. Participants were asked to implement ARTstor on their campuses, inviting staff, faculty and students to use it in the classroom and for research and reference. Staff were asked to note any challenges confronted during implementation, whether related to communications and use or to technical issues. In April 2006, pilot participants were asked to respond to surveys intended to provide more concrete information on the progress of the pilot.

In December 2005 ARTstor Library Relations staff visited the UK pilot partners to explore and address any issues that had arisen since the ►



New Publications

start of the pilot. Several institutions requested more time and training to get things moving with the pilot. ARTstor is a very different resource than what is generally implemented in the UK because it is both a research resource and a set of teaching tools. Many institutions had not yet moved from analog slides and in most cases the use of images outside art history courses was not customary. Assistance was needed in communicating the campus-wide utility of ARTstor to faculty and administrators. These discoveries prompted another trip to the UK in February 2006, solely dedicated to training and communication.

In Australia, ARTstor was fortunate that the Victorian Association of Library Automation conference (VALA) coincided with a visit to pilot participants. The VALA (www.vala.org.au/index.htm) conference promotes the use and understanding of information technology as it applies to practitioners in the library and information field; it provided the perfect forum to introduce ARTstor to the Australian community as well as a timely opportunity to meet with some of the pilot participants. Australia has already begun several local and nationwide digitization initiatives. Prior to the visits, ARTstor usage at several of the institutions was already quite high. Pilot leaders took advantage of help documentation already provided on the public web site and, in some cases, attended on-line training sessions.

We have learned a great deal from the pilots thus far. Copyright is, of course, a big concern in both countries. Pilot institutions have expressed relief that there is a trusted third party resource that is negotiating these issues on behalf of

their institutions. When considering the legal constraints and uncertainties faced by institutions embarking on the creation of digital content, having a substantial aggregated library of relevant content usable for non-commercial, educational uses was reassuring to the pilot institutions. However in contrast to these observations, both groups of participants remarked that they would like to see more local content specific to their country in the Digital Library – an issue ARTstor hopes to address over time by collaborating with institutions around the world.

Future Plans

ARTstor has just published an XML Gateway that some of the pilot institutions will be testing over the next several months to enable federated searching into ARTstor. Hosting content from these institutions within the ARTstor software environment will also be explored to support campus teaching needs. ARTstor will utilize information gathered from the pilot project to solidify a classification methodology and participation fee model for international outreach. Additionally, we are likely to need to develop a support plan for institutions participating outside the U.S. and Canada. International availability will be iterative starting this year with institutions in the UK, Australia, and selected countries in continental Europe. Please contact ARTstor for more information.

Art libraries journal / ALJ

GILLIAN VARLEY

Editor, *Art libraries journal*

Art libraries journal vol. 31 nos. 1 and 2 2006 are the most recent issues of ARLIS/UK & Ireland's international journal, aimed at the international art library community and for all who are interested in the documentation of the visual arts.

Vol.31 no.1 2006 was largely devoted to archives, with a Viewpoint by Alexia Bleathman (Archive of Art and Design, London) on the ways in which the profile and the accessibility of archives are currently being raised.

But this issue is not entirely on archives, since the first article is on the art collections of the London Library (written by Christopher Phipps, the library's Head of Reader Services), while the last is an illustrated account of the extensive historical trade literature collections at the H.F. du Pont Winterthur Museum, by its Andrew W. Mellon Senior Librarian, Richard McKinstry.

Returning to archives Günter Herzog provides a lively account of the Zentralarchiv des internationalen Kunsthandels ZADIK, a unique research archive that specializes in collecting and preserving documents and information from the art market. Marella Consolini describes a small non-profit arts organization that is creating an archive of oral history about American art, the Skowhegan Lecture Archive, while Victoria Worsley concentrates on ways in which people use the Henry Moore Institute Archive, Leeds, where she is Archivist. Finally Liza Kirwin dips into the collections at the Smithsonian's Archives of American Art, as it celebrates its Golden Anniversary.

Art librarianship 2005 follows; this annual bibliography has recorded significant writings on art librarianship and on art libraries since *Art libraries journal* vol.16 no.4 1991, continuing the 'Professional Literature Update' column which for several years appeared regularly in the *IFLA Section of Art Libraries newsletter*. Today, however, the increasing number of references that can now easily be found on the internet has led the Editor, in consultation with the Art Libraries Section, to decide that this feature provides limited value; 2005 will therefore be its last appearance.

The single review in vol.31 no.1 is written by Matt Wolf, an independent filmmaker and art critic, who discusses Rhizome (rhizome.org), the resource for new media artists whose technology-based artworks exist online, in art galleries and elsewhere.

The impact of change on art librarians is the focus of the latest *Art libraries journal*, vol.31 no.2 2006, as it was also for the ARLIS/Norden Pre-conference to the IFLA Congress in Oslo, August 2005, three of whose papers have been revised for inclusion here.

Beth Houghton's contribution is entitled *A spider waiting to bounce ... eight lessons for planning in an age of uncertainty*, and discusses the political, economic, social, technological, legal and environmental issues affecting art librarians as they face the challenge of a changing environment. Eila Rämö describes a trend towards combined libraries in Scandinavia that has resulted in a joint operation shared by the University of Art and Design in Helsinki, the Toukola branch of the City Library, the Helsinki Polytechnic Stadia and the Helsinki Pop & Jazz Conservatory; all are housed in the space vacated by the famous Arabia factory. Eila outlines the benefits and also the downsides the art librarians involved are experiencing with this new model. Joye Volker writes about Australian art librarians facing changing roles ▶

UNIVERSITY OF ART AND
DESIGN HELSINKI

New Publications University of Art and Design Helsinki

ORDERS

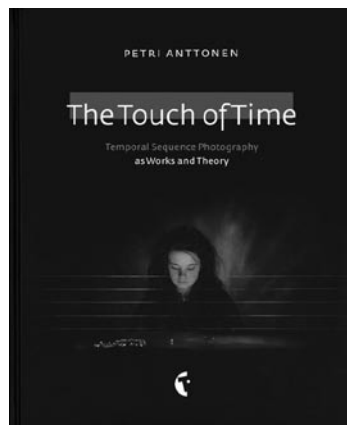
www.uiah.fi/publications,
books@uiah.fi

Petri Anttonen

The Touch of Time

Temporal Sequence Photography as Works
and Theory

- The Touch of Time is an artistic work, but also an art-oriented study of photography and its underlying theoretical definitions. This book contains imagery based on unanticipatedness, in which temporal events turn the photograph into material permitting new interpretations. ISBN 051-558-201-6 | 44 €



Gilles Delalex

Go with the Flow

Architecture, Infrastructure and the
Everyday Experience of Mobility

- This thesis queries the status of buildings, infrastructure and cities in a space increasingly shaped by flows. How do flows address architecture and urban design? How do they influence their forms, meanings and processes? Can flows become an object of design? ISBN 951-558-167-2 | 38 €



and changing realities, and the actions being taken to improve access to visual arts information resources in a co-operative venture with the National Library of Australia.

The two papers that follow treat change rather more indirectly, but Carol Meads' account of the British Library's new Business & IP Centre, which aims to provide information pro-actively to the creative industries, signals a major development in the way the BL's collections are used, while Tatiana Nikolova-Houston's seven-year treasure hunt for Slavic medieval manuscripts has altered the way in which they are now seen.

Debby Shorley's Viewpoint provides an introduction to the whole issue of change in librarianship, discussing the potential for improvement in the information society that exists since the signing of a historic international treaty at the World Summit on the Information Society in Tunis in November 2005.

The 2006 *Bibliographies update* follows, compiled by the ALJ's Deputy Editor Barbara Polowy, who from the start of vol.31 has been carrying out a dual role as both Deputy Editor and Reviews Editor.

Reviews in vol.31 no.2 are of the *Peysner architectural guides (Buildings of England, City guides and related series: Yale University Press)*, assessed and given a historical context by Hinda Sklar, Librarian at the Architectural Association in London; and Carole Gray and Julian Malins' *Visualizing research: a guide to the research process in art and design* (Ashgate, 2004), reviewed by Henry Pisciotta, Arts and Architecture Librarian at Pennsylvania State University Libraries.

The next issue of the *Art libraries journal*, vol.31 no.3, due out in June 2006, will concentrate on digitisation – some issues, some solutions. Watch this space!

Artists' books A Cataloguers' Manual

Compiled by *Maria White, Patrick Perratt and Liz Lawes*
for the ARLIS/UK & Ireland
Cataloguing and Classification
Committee
2006
0-9552445-0-1,
978-0-9552445-0-6

This manual is designed for anyone involved in the cataloguing of artists' books. As many cataloguers may not be very familiar with the genre, the manual is preceded by an introductory section giving a brief history of artists' books, a discussion of the problems associated with defining the term itself and an outline of specific problems the cataloguer may face. The manual itself takes the cataloguer through each applicable rule from AACR2, offering guidance on interpretation and, where necessary, expanding on the rules. Appendices include full examples in MARC21, some with photographs, a bibliography and a list of websites that the cataloguer may find useful. The manual is in an easy to use spiral bound A5 format.

£45 for non-members; discount of 20% to £35 for ARLIS/UK & Ireland members

TO ORDER PLEASE CONTACT:

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Forthcoming Conferences

ARLIS/UK & Ireland Annual
Conference
19th to 21st July 2006
Northumbria University
Newcastle-upon-Tyne

The conference theme is 'The Baltic and Beyond'. The conference will focus on the theme of building bridges through regional national and international working, social inclusion and cultural diversity.

Speakers have been invited from many backgrounds including IFLA Art Libraries Section; international branches of ARLIS; ArtStor; NEMLAC (North East Museums, Libraries and Archives Council) and the world of international publishing.

Further details of the conference, including information on the Student Bursary and International Delegate award at <http://www.arlis.org.uk/conf/arlis2006/index.html> and the programme at <http://www.arlis.org.uk/conf/arlis2006/programme.html>.

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ARLIS/ANZ Biennial Conference

21–23 September 2006
 Canberra, Australia

The ARLIS/ANZ biennial conference, with the theme Framing the Future, will be held in Canberra over the three days Thursday 21st to Saturday 23rd September 2006. The conference will include sessions on 'Stretching the dollar', 'Beyond books' and 'Resources'.

It will also take advantage of its location in Australia's national capital to include a session on the design of Canberra. There will be tours to some of Australia's national collecting institutions and time for visits to local libraries and museum shops. A lively social programme, including time for a visit to Floriade, will allow you to extend your professional network. The conference will also include a choice of practical, small-group workshops.

Conference website: <http://arlisanz.anu.edu.au/conferencesupcoming.htm>

TEL-ME-MOR Policy Conference

The Digital Future of Cultural and Scientific Heritage
 19–20 October 2006
 Tallinn, Estonia

OBJECTIVES

- * to provide a forum for discussion of the latest digital library developments in Europe and worldwide;
- * to highlight future research requirements and formulate recommendations as to how the EU and international R&D agendas can lead to improving access to our common cultural heritage.

FOCUS & THEMES

- * The European Digital Library: digitisation priorities, standards and interoperability, multilingualism, licensing
- * Co-operation and synergy amongst major European digital library initiatives
- * Digital library developments in Europe and in the rest of the world

PARTICIPANTS

Cultural and educational institutions, researchers & research bodies, policy makers, EC representatives, EU-funded projects, CENL Members.

INFORMATION AND AGENDA

<http://telmemor.net/conference/>
 TEL-ME-MOR is a project funded under the IST programme of the Directorate General Information Society and Media and managed by the Learning and Cultural Heritage unit.

Additional information from:

<http://telmemor.net>

General Announcements

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 (G.Koot@rijksmuseum.nl).

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