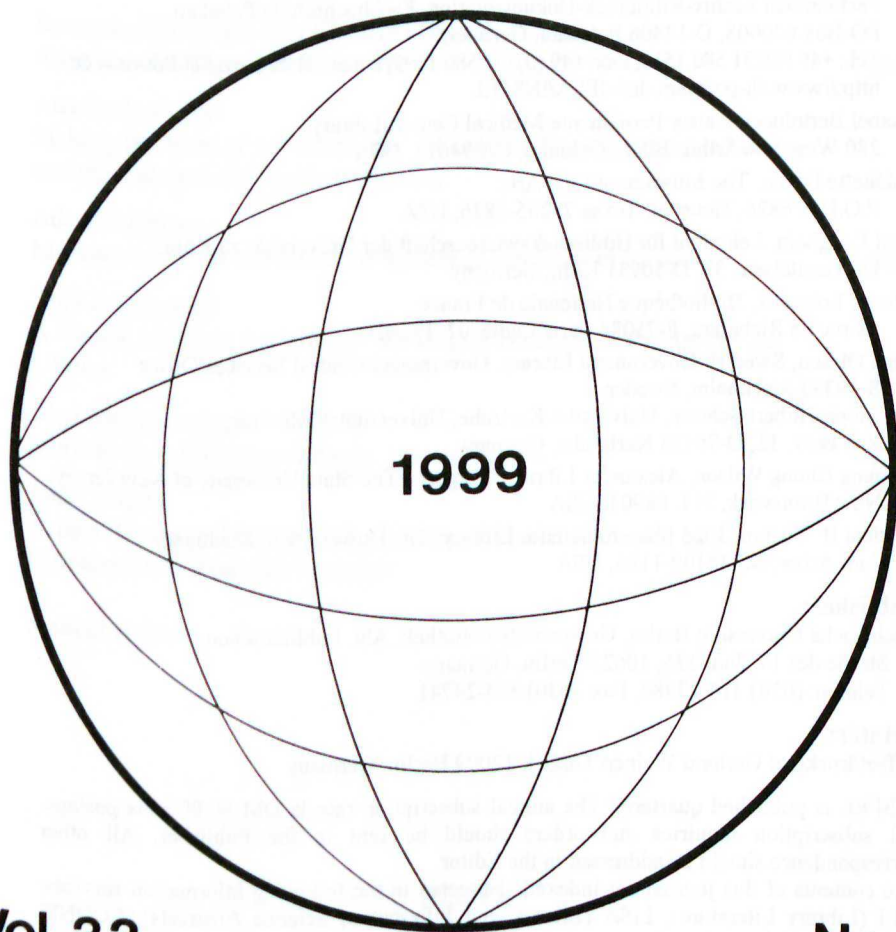


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Contents:

| | |
|---|-----|
| Olga Sinitsyna: The International Conference „Libraries in the Museums -Museums in the Libraries“ and the 2-nd Annual Meeting of IFLA International Art Documentation Advisory Group 15-23 May 1999, Moscow - St. Peterburg. | 185 |
| Jan van der Wateren: The importance of museum libraries. | 190 |
| Nadezhda Brakker and Leonid Kujbyshev: Information resources on Cultural Heritage: Some Problems of Integration. | 199 |
| Jeannette Dixon and Ana Christina Barata: American Art Museums on the Web. | 209 |
| Ana Paula Gordo: Making the Most of Art Resources: a Common Goal For the Art Library and the Calouste Gulbenkian Museum. | 215 |
| Ada Kolganova: Museum Libraries as Part of the System of Libraries in Russia. | 222 |
| Anja Lollesgaard: A Danish Museum Art Library: the Danish Museum of Decorative Art Library. | 229 |
| Olga Malinkovskaya: Students in the Museum Library: pro and contra. | 236 |
| Janis Ekdahl: Artists' Books and Beyond: The Library of The Museum Art as a Curatorial and Research Resource. | 241 |
| Annual Index | 249 |

THE INTERNATIONAL CONFERENCE «LIBRARIES IN THE MUSEUMS - MUSEUMS IN THE LIBRARIES» AND THE 2-ND ANNUAL MEETING OF THE IFLA INTERNATIONAL ART DOCUMENTATION ADVISORY GROUP 15 - 23 MAY 1999, MOSCOW - ST.PETERSBURG.

By Olga Sinitsyna

In May 1999 a significant international conference was organised in Moscow by ARLIS/Mos with the generous financial support of the "Open Society" Institute (George Soros Foundation). The conference brought together about 150 participants from more than 20 Russian cities and more than 60 institutions. The organisers were honoured to host the international group of distinguished professionals in art librarianship from Australia, Denmark, Portugal, the UK, and the USA. It was the first conference of such a scale, devoted to specific problems of the art and particularly, museum libraries. The conference attracted not only the art librarians, but art historians, museum curators, administrators, managers, publishers, producers of the electronic products and others. The organisers did their best to draw attention of the museum directors and librarians from all over Russia. They collaborated with the Ministry of Culture of Russian Federation, ICOM, mass media and local government.

Conference sites

The Conference was hosted by the Pushkin Museum of Fine Arts, State Tretyakov Gallery and M. I. Rudomino Library for Foreign Literature in Moscow and a post-conference round table will took place in St. Petersburg at the Hermitage library, bringing together more local museum librarians.

Objectives

The museum libraries even in the most favourable situation are scarcely regarded by the museum administration as one of the most important division within the museum structure. It is their everyday job to remind about their importance, their precious collections, their informational resources, their specific *library* needs. For some reasons these libraries are as well isolated from the rest of the libraries community: small staff, closeness to the public, different supervisors at the authoritative institutions. Their holdings are mostly very particular - tightly linked

to the subject of the museum collections; very often the holdings comprise various types of documents - archival, library and museum objects. Thus tremendous informational treasures kept in these libraries stay unknown, concealed to the public, being used by the narrow circle of the museum staff and few «outsiders» - specialists in the field. At the same time the experience and skills of the museum librarians are rarely recognised and shared.

These problems of the museum libraries are international indeed. And the international art libraries community has worked out certain methods of handling them. However due to some serious circumstances Russian museum librarians have found themselves isolated from the rest of the international libraries community, with few exceptions they are unable to attend the utmost international libraries forums, like IFLA General Conferences and other special conferences. There are still few who can afford subscription to professional periodicals in the field of librarianship and information science, get an access to electronic informational resources or to the foreign materials. Still very urgent is the lack of foreign language skills among the museum librarians. This is true not only regarding Russian provincial museums but the museums of the two capitals either.

The museum libraries' collections are sometimes not sufficiently recognised and valued even by the curators of their home institutions. Sometimes even the specialists happen to be not aware of the real treasures kept in the library stacks. It is in Russian tradition that museum libraries were closed to the general public even though in many cases the museums might be the only local cultural centres and it is obvious that the library information might well alter to the visual impressions of the museum visitors.

It is very typical that museum administration doesn't pay enough attention to professional development and growth of the library staff. It is crucial taking in account rapid development of informational technologies and standards and permanent necessity to update the librarians' knowledge and skills. This updated knowledge and awareness in recent professional and technological development may become vital at the moment of purchasing a new bibliographic software and proper hardware or while working on strategic planning.

On the other hand different libraries often keep in their holdings various museum objects such as: prints and drawings, posters, photographs, sketches, artists' books, etc. This kind of library material requires peculiar treatment and handling in all senses: cataloguing, storage, conservation, circulation, and advertising. Very often such collections are poorly catalogued, not sufficiently studied, not listed in the international inventories, not really valued. Fairly frequently there are no national

library standards for cataloguing such materials, sometimes the combination of museum and library cataloguing standards is required.

On their own part the foreign colleagues experience some serious problems in collecting the information on Russian art collections, exhibitions, recent publications, professional activity of the museum libraries and other art libraries in Russia.

The main goals of the conference:

- to raise the statute of the museum libraries in Russia,
- to attract attention to their place and role within the museums' structures
- to reveal the real treasures kept in their collections
- to involve the resources of Russian museum libraries in the global informational environment
- to involve Russian art librarians into the wide spectrum of international activity - various international programmes and projects, primarily to that of the IFLA Section of Art Libraries.

Topics and themes proposed for discussion and presentation at the conference:

- making the collections of museum libraries accessible to general public;
- information on the museum libraries collections;
- new technologies for museums and libraries;
- museum libraries on the Web;
- different aspects of handling museum objects in the libraries collections;
- exhibition catalogues in the libraries;
- «artists' books» - what is it?
- how to organise and navigate information resources;
- co-operative projects of museums and libraries as the informational and educational centres;
- fee-based services and fund-raising in the art libraries;
- digitisation of the images, copyright issues;
- call for joint programmes, projects, publications, data-bases, exchange of information;
- national and international associations of art librarians (IFLA Section of Art Libraries, ARLIS of different countries and regions, Art Libraries Sections within the national library associations)

30 papers delivered at the conference covered most of these topics and were simultaneously interpreted into English or in Russian. For many speakers it was a unique opportunity to introduce their collections and in some sense to reveal the

hidden or unknown treasures kept there. It was a great chance to get acquainted with the activity and collections of the art libraries abroad.

Special attention was paid to introducing the activity of the IFLA Section of Art Libraries by Russian representatives in its Standing Committee and thus to encouraging more Russian libraries to register as its members.

Special events

There was a range of special exhibitions prepared for the Conference participants: recent electronic products in the field of arts, current Russian periodicals and the best recent publications, an exhibition of the artists' books.

During the conference an extended list of libraries and museums visits was offered to the participants (in Moscow and St. Petersburg) which enabled them to get acquainted with collections, resources and perspectives of that institutions.

Effectiveness

Russian museum librarians from all over the country got a rare chance to talk and discuss their problems with the most distinguished experts in art librarianship from Europe, USA and Australia, representing the IFLA International Art Documentation Advisory Group. Personal contacts, we believe, would help to build bridges between Russian art librarians and their foreign colleagues. If not for the conference, the Russian museum librarians wouldn't get such a chance elsewhere in the current financial circumstances. It is most unlikely that many museum librarians would be able to attend big international forums if not in Russia. At this conference they've got a good reason to analyse and revise their home activity comparing it to the international experience and to think about either nearest or distant perspectives. Both Russian and international participants took a good lesson from each other. That seems to become an important component of the continuous professional education.

Another part of the project dealt with organisation of the meetings of the IFLA International Art Documentation Advisory Group before and after the conference. These meetings were aimed to work out strategic and practical recommendations for the work of the Art Libraries Section of IFLA in general and for the forthcoming IFLA General Conferences in particular. The first meeting of this Group in Lisbon in 1998 demonstrated how fruitful it is to work in the format of brain-storming sessions within the small group of world experts and how helpful its recommendations were while preparing the Art Libraries Section meetings at the IFLA Conference in Amsterdam soon after. It was agreed to arrange such meetings

annually and it was our honour and pleasure to host this group of distinguished experts in Russia.

Acknowledgements

The organisers express their deepest gratitude to all those who took their time and efforts to participate in the conference and especially to those who contributed to the agenda, to the interpreters and to the technical-support staff. The conference wouldn't be possible without support of the Administration of the institutions that were mostly involved: Ekaterina Genieva - Director General of the Library for Foreign Literature and President of the "Open Society" Institute in Russia, Irina Antonova - Director of the A. S. Pushkin Museum of Fine Arts, Valentin Rodionov - Director of the Tretyakov Gallery, Pavel Khoroshilov - Deputy-Minister of Culture of Russian Federation. Special thanks to the "Open Society" Institute and its programme "Culture" for professional and financial support of the project and personally to Mikhail Gnedovsky - director of the programme "Culture" and Elena Zelentsova - chief curator of the cultural programmes.

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THE IMPORTANCE OF MUSEUM LIBRARIES*

By Jan van der Wateren

Museums - Introduction

The purpose of our meeting is to discuss co-operation between art institutions and their information resources. One could plunge in straight away and try to set formulae and programmes, set targets and target dates.

But art institutions did not spring from nowhere and to look back is to begin to understand what our current strategy is, and to build on what is good. After all, art institutions, whether contemplating the past in museums, or creating the history of today in art schools, in contemporary galleries, and so forth are all involved primarily in the art of preservation. We belong to that dimension of society whose primary task is to guard artefacts, guard the manifest part of the evolution of the human mind. Art institutions who study these artefacts depend on this preservation of the manifest object.

So, it will help to look back very briefly at our institutions and at the way co-operation took place in the past.

Museums - history - chronology

So where did museums come from? In its most basic form what we call a museum, has come to mean a *collection* of something. In fact the notion of a museum, according to the *Encyclopedia Britannica*, springs from the passion for collecting which is deeply rooted in human nature. All civilisations, from the most primitive to the most advanced share the desire to accumulate objects that are beautiful, costly, rare or merely curious.

Religious communities, rulers and magnates set up the first collections open to the public, or at least to certain members of it. An early example is the Athenian Treasury at Delphi. Another early 'collection' was in fact books, Aristotle's Library.

The term 'museum' arises with the *Musaion*, the temple of the Muses, in Alexandria. This *Musaion*, however, is also known as the Great Library of

Alexandria which was established in the 3rd century AD and which provided the final resting place of Aristotle's famed library. This *musaion* was in fact a place

* Paper presented at the international conference, "Museums in Libraries - Libraries in Museums," May 17 - 20, 1999 in Moscow

dedicated to the muses and to study where one engaged oneself in noble disciplines. Thus in its origins a museum was an institution of research, a library and an academy. In time the term museum became strongly identified with a building type, namely, according to the *Oxford Dictionary of the English Language*, «a building used as a repository for the preservation and exhibition of objects illustrative of antiquities, natural history, fine and industrial art». The term also became to be applied to the collection of objects itself.

Collecting blossomed in the middle ages in the great religious institutions which each contained libraries. But collecting here was by commission, in addition to accumulation, both of objects and of manuscripts. The manuscripts of those times survive in the great modern libraries of today.

With the Renaissance, collecting as an activity *per se* reflected the meaning of the word *renaissance*, rebirth. After all, in classical times Aristotle first collected books, and the dispersal of his library, politically inspired, was experienced as a source of sadness. This rebirth manifested itself in collecting. Collecting became a mania. However, it was a very select mania in that connoisseurs collected for themselves and not for the general public.

From the basic satisfaction of the collector's instinct we progressed in time to making use of the collections of objects to suit the needs of study and museums started to open their doors to people who had access to knowledge through education. In modern times the 'public' first gained access to a collection only in 1683 when the Ashmolean Museum of Art and Archaeology was founded in Oxford and the first use of the word 'museum' in the English language to refer to a building housing artefacts was in relation to Dr Ashmole's. The great push came in 1793 when the new Museum National du Louvre was founded with the specific intention of making it possible for the people to view the objects collected together, and so to educate them. However, broadly speaking, connoisseurship remained the driving force in the act of collecting and the aim of education remained only implicit.

In the US, however, a sense of cultural isolation can be discerned in the creation of museums, and education as a purpose became a strong and overt driving force. Education has remained a very strong component of American museums since then.

Museum libraries - purposes

As more and more museums were created in the 19th century libraries were regarded as an essential part of the museum. For example, the Boston Museum created a reference library in 1875, and a library was envisaged as an integral part by the founders of the Metropolitan Museum in New York. The German National Museum created in 1852 in Nuremberg established a library and archive to collect documentation on the history of German art.

One purpose of a museum library was seen to be to provide documentation on the objects within the specific museum. The museum library was seen as a tool to provide support to the museum staff alone and museum-libraries were not regarded as for the public at all and in many instances they retain to this day the character of a private library. Where the library collections have become known to be very strong in a specific subject, scholars and connoisseurs have been allowed in as a favour, and they predominantly gain access through their relationships with museum curators.

However, some museums realised that they could physically collect only a very small amount of objects but to study these objects one would need to view many more examples than the museum could house. In these museums, libraries were developed as extensions to the museum objects. Whilst the museums tried to obtain one or two examples of an object, the museum library collected books in which examples of hundreds more objects of the same type were illustrated.

The Library in the Victoria and Albert Museum in London is one such example. In 1837 the British Government created a School of Design because it felt that design in Britain was inferior to other countries. The School of Design aimed to educate artisans of all the crafts and to do so it collected both plaster-casts of objects and illustrated books. In fact, books were regarded as of such importance that the first staff-member of the School of Design to be appointed was the Librarian. It was the Librarian's job to acquire books in which examples of well-designed objects were illustrated.

After the Great Exhibition of 1851 in London (of which Expo '98 in Lisbon is a great-great-great-grandchild), the Government decided to set up a Museum of Manufactures and to this end purchased a large number of the best artefacts from the Exhibition so that craftspeople could study actual objects from many nations. But because it was desirable that artists and craftspeople should view as many objects in their trade as possible, a library of illustrated books was an essential extension of the Museum's collection. It was therefore decided to incorporate the Library of the School of Design into this new museum. By the time this museum established its own home in South Kensington in the mid-1850s the library began to be called the National Art Library.

But implicit in the nature of the material that libraries collect, one can discern a third purpose of a museum-library, namely to view the book not only as an information-carrying device, but as an object in its own right and the librarian also as a curator. In this way the book, and its forerunner the manuscript and illuminated manuscript, is viewed as the technology through which that unique capacity of the human being, *thought*, is communicated and transmitted. Since the invention of moveable type and of printing in the west, books demonstrate the development of typography as much as the manuscript demonstrated the history of calligraphy.

Both manuscripts and printed books are moreover the objects in which the history of illustration can be followed. Printed books also contain the history of printing processes.

In many museums, however, the function of the book as an information-carrier and the book as a cultural object are split and different management units look after these two functions. One can argue about the advantages and disadvantages of this split but it seems to me a general truth that when the library does not look after the book as an object, the library as an information resource is usually worse off and is often badly treated within the management of the museum.

Support for museum's mission

To understand the importance of the role of libraries in art museums better, it is necessary to bear in mind the explicit and implicit functions of museums. At its deepest level a museum is a collective memory bank of human achievement through a collection of objects. The museum's function can, therefore, be seen at its basic level as ensuring that the objects survive. After that follows the activity of presenting the objects to the people so that human consciousness continues to incorporate these achievements in its activities. Museum officials execute innumerable actions to achieve these goals.

In the first place an object is mute. Its history needs to be researched and this must then be interpreted for the various publics of a museum. The object must be conserved and displayed and questions about the object must be answered. The question is what role does the museum library play in all this?

The museum library supports research into the object and its context; into the methodologies for conserving the objects; and finally it supports research relating to the display of the object, and into exhibitions. The heart of this research support lies in its collecting of evidentiary documentation. Since the museum library supports research related to a specific collection of objects museum libraries develop deep and uniquely focussed collections of research materials. The museum library provides the context within which an institution's specific collection of objects can be researched, documented and interpreted. Thus, if the public was allowed into the museum library they could complement their experience of viewing and studying an individual object with printed information about the object as well as other related objects which were not available in the museum. In the library the public can also find out more about the person who created the object, other works by the same artist, craftsman or designer, other works of that period or locality or simply background information about the period or locality, in other words: context. The museum library thus compensates for the inevitable limitations of the museum. Visitors to the museum know that they will be able to find the most in-depth information on works of art in the museum's collection in the museum library. They also know they will find information about

how museums work, and about other museums' collections and exhibitions. In this way art museum libraries fulfil a particular need in the community. Thus, because the museum library provides a niche for special collections of related material, the museum's mission and its collections of objects are enhanced, amplified and enriched through the museum library.

There are specific types of publication which are dealt with in different ways in museum libraries than in other libraries. Museum libraries specifically collect catalogues of other museums' permanent collections, exhibition catalogues from both museums and commercial galleries and the catalogues of auction houses. Compared to university and public libraries museum libraries collect the catalogues of other museums in depth. As far as exhibition catalogues are concerned museum libraries set up elaborate networks to ensure that they can collect as many as they can since most exhibition catalogues cannot be found in bookshops. Museum libraries therefore catch many many documents which would not normally find their way into national libraries and thus museum libraries fulfil an important role in the memory of the nation. As far as auction house catalogues are concerned, they are essential in tracing the history and thus the authenticity of the object. The detail in which museum libraries analyse auction house and exhibition catalogues far exceeds that possible by a national library. For example, as an economy of scale, the British Library would catalogue the exhibition catalogues for a specific art gallery only with one catalogue entry which states that the BL holds exhibition catalogues for this gallery. In a museum library these exhibition catalogues would typically be described individually and in full detail. The same is true of auction house catalogues.

It is very important for the curator and art historian to trace the work of an artist to its earliest beginnings. These are usually very ephemeral sources before an artist becomes recognised, and they are typically invitations to exhibitions. In museum libraries there are usually extensive ephemera files containing such exhibition invitations, other types of announcement, cuttings from the press etc. etc. In most other libraries such ephemera are not collected, but if at all, would be treated very superficially, whereas in museum libraries their importance is recognised in that each of the ephemera-files is usually catalogued to indicate that there is such material available in the library. Many different departments in a museum may collect such ephemera but they are best placed in the museum

library because research cannot be bound by departmental borders. For example, a file on a photographer may be of great value to a sculptor or a painter and to retain the file in the photography department is to restrict its usefulness. The museum library can make the file available across all the departments of the museum and so achieve much greater usefulness.

It is important to note that the museum library can support the museum's work in other ways. Museum officers? other than curators can rely on a library which collects in areas of museology, arts administration, arts law, etc. This is especially the case when suddenly there is a question not faced before, for example legal liability in the case of accidental injury to a volunteer while working on behalf of the museum. Librarians further deal with copyright issues every day of their working lives, and the museum library can therefore become the focus point for resolving copyright issues facing the museum. The librarian can produce examples of either useful or problematic sorts to alert or bolster the position of other museum officers.

The librarian is professionally trained in the methodologies necessary to collect and to disseminate information. Standardisation of description is a concept inherent in a field where materials have been mass-produced for centuries, i.e. books in multiple copies. Curators of objects have long resisted standardisation in descriptions because they regarded their objects as unique. But the advent of mass communication through Information and Communication Technology has meant that they also have to adopt standard languages of description if they want their objects to be included in any search activity. To give very simplistic examples: if someone searches on the Internet for Le Corbusier but in your institution you insist on calling him by his real name, Jeanneret, your objects will not be found. Similarly, if you insist on calling your object X but it can also be described as Y, any search which uses Y as its key will always miss out on X.

Now, librarians have long ago agreed that standardised descriptions are essential if you want to find the maximum of responses to a question. And this knowledge and experience is a contribution a museum librarian can bring to the museum's effort to find the most efficient way to describe its collections. The librarian as an information specialist has long been used to building Thesauri and in our present time of overhauling management in museums the museum librarian can bring this experience to the museum's enterprise in cataloguing its objects in a way that they can become accessible far beyond the museum's walls. The librarian's expertise actually lies in his or her knowledge of the structure of information rather than the content. The content must be left to the subject specialist and a museum librarian can never aspire to sufficient subject knowledge across all the different objects contained in a museum.

However, the librarian, through the knowledge of how to manipulate information structures and systems can guide museum officials to a variety of sources and resources over a large spectrum of subjects. With the explosion in publication of research results curators are misguided if they maintain that they know the documentation in their subject-field. That was perhaps true before the second world war. But the breakdown of barriers between subjects since then, the development of interdisciplinary studies, the mass increase in research output means that museum

officials must avail themselves of information mediating specialisms. And that is what librarians are trained to do. Within the art museum the art librarian is fully aware of the myriad tools available. It may be that the curator of sculpture is aware of the general tools where he or she can follow trends in publishing on the subject, but it is the art librarian who can draw attention to the fact that, say, Rodin is being analysed in the philosophical or psychological literature in a seemingly new way which may have an effect on the scholarship of the curator concerned and hence on the way the label is written or the story told in a museum publication. At a recent conference my colleague, Jeannette Dixon, told the story of the expert on Audubon who very proudly told her that he had compiled the definitive bibliography on Audubon. It consisted of 63 entries. She persuaded him that it would be worthwhile to search across various electronic databases. She discovered 20 more references than he had found. This left the expert, obviously, crestfallen. Through their specialist knowledge of research tools and of electronic resources the museum librarian can provide a way through the labyrinth of relevant remote physical and electronic collections. Like practically everyone else, museum staff expect more and more from the information reaching their desktop via the world-wide-web. They expect ease of use and ready identification of relevant items. They are also increasingly under pressure to make sense of all this information fast. The important role of the museum librarian lies in mediating and assisting with this task, especially in sifting, analysing and presenting information. They do this through identification of resources, development of searching methods and of catalogues, etc. etc. The museum librarian thus provides a gateway to global resources.

These skills, peculiar to the librarian as information specialist, can have yet more value for the museum. The numbers of enquiries which museums receive have increased very much over the last decades. One cannot expect the subject specialist to answer all these enquiries. The librarian can be the buffer between the scholar-curator and the ever more demanding public. Given that the trend towards a mass-culture is leading to ever greater demands on access to museums there will also be an ever greater demand to information about objects in the museum and their contexts. The librarian with his skill to locate information will play an ever-more important role in safeguarding the very valuable time and attention span of the museum scholar.

However, the quality of the library and especially of its collection depends very much on the close co-operation between librarian and curator. Curators often think that librarians cater perhaps too much for the public and it is a question of how one can persuade very busy curators to expend some of their time on library business and I mean here specifically acquisitions. At my own library we appointed individual library staff as liaison officers with the curatorial departments, as well as with Education, Conservation and Research departments. We then invited the curators and the other departments concerned also to appoint liaison officers. These

pairs of people meet at regular intervals, some more often than others. During these meetings they discuss developments in the library as well as developments in the departments so that we can focus our collecting on the work in the departments. From time to time we come across a very enthusiastic curator who is particularly concerned to build up one section of the library's collection. One such example is our collection of material on Frank Lloyd Wright. Some years ago a senior curator was given the task to develop a special Frank Lloyd Wright room in the Museum. To achieve this he wanted to see every single printed word that he could find on Frank Lloyd Wright. He checked our collections and found that ours was just a very general collection and he wanted to have much more than that. He therefore started contacting second-hand bookshops, various agents, etc. etc. and found for us a large number of fairly unique material. As a result of his enthusiasm over a 2-3 year period we have expanded our Frank Lloyd Wright collection magnificently. This pattern of the bibliographically-minded curator is repeated in a number of museums.

The main art of getting such collaboration lies in the librarian being able to satisfy the curator that his or her requirements are being looked after and this can mainly be done in person to person relationships. Librarians should not sit and wait for the curator to arrive but should actively go out and speak to the curators. Those curators who are already enthusiastic will in any case come to the library. My own experience has also been that the Director of an institution can have an impact on the good relationships between the librarian and the curator. In my own case I was extremely fortunate in having Dame Elizabeth Esteve-Coll as the Director of the Museum. She enthused the curators to regard the library as a positive support for their research beyond their own departmental libraries and as a result a number of curatorial departments responded positively to our overtures.

The curator and the librarian bring separate skills to the benefit of the museum at large and it is only with the active support of the top management, from Director downwards, that a successful collaboration between these two arms of the museum can succeed. If the librarian has not done so yet his or her first task is to convince the Director of the museum of the importance of the library and to build good relationships with the curators.

Museum libraries - conclusion

If a museum doesn't have a library or at least a librarian, where can museum staff go for information to help them do their work? Even if a museum cannot afford to build a library collection, at least having a librarian with a phone and Internet connection, plus a very small reference collection, is necessary to support the work of curators and of museum education department staff.

Museum libraries see themselves as part of an information environment at their museum. A researcher may be referred from one part of that environment to

another, from the library to an office where they are compiling an inventory, or to the photo archive. But the library is the fulcrum, where the researcher can start their research and be forwarded onward. In the library there is a recognition of public service, so the researcher is more likely to be guided or helped as they formulate a research itinerary through the museum's information environment. So even if all the parts of that info environment aren't "under" the library, the library staff are the ones who have the clearest notion of the relationship between the parts and the whole.

Museums have in the past broadly served a distinct clientele - but today the demands are changing and the clientele is becoming much larger to include the general public. An efficient information service to the public adds lustre to the museum's reputation.

When preparing for this conference I contacted a number of colleagues across the world to solicit their views on the importance of museum libraries. I want to end this address by telling an anecdote one of my correspondents told me. A building programme for a huge extension of a museum was being developed and at one stage all the senior management of the museum was assembled to hear differing points of view. At that stage a library was not included in the planning. A contemporary artist was a member of the library committee who was lobbying to have the library included in the building programme, and the situation did not appear to be very positive. He simply stated: «Without a library you have nothing».

They got their library!

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INFORMATION RESOURCES ON CULTURAL HERITAGE: SOME PROBLEMS OF INTEGRATION*

By Nadezhda Brakker and Leonid Kujbyshev

Introduction

Together with Internet technologies, the idea of integrating of the world information resources on cultural heritage came out and now is in the project stage. In the sphere of ideas, Russia is not apart from the whole world, so this idea is discussed widely in publications, on professional conferences and seminars, including EVA'98 Moscow, ADIT'98 Ivanovo, ADIT'99 Yaroslavl, and Crimea'99. All the papers of the "Strategic Issues" session of EVA'99 Moscow and a lot of papers of other sections are devoted to this topic. Last year when preparing EVA'98 Moscow we had an aim to bring together specialists of different branches of culture – libraries, museums, immovable heritage, modern artists – to discuss problems of information technologies in cultural area and integration. In our paper for EVA'98 Moscow [1] we introduced the idea to design a Federal Programme which could determine the system approach to the integration of information resources on cultural heritage and consolidate all interested parties (the Ministry of Culture, the Ministry of Education, the Ministry of Science and Technologies, the Ministry of Communication, the Ministry of Press and Information, public organisations, museums, libraries, archives, technological firms, multimedia industry, private persons).

This aim was grounded on understanding that the world cultural heritage is not only museum items but also includes outstanding buildings and sites, monuments, books and documents, theatre, music, folk art etc., all these cross-linked. An integrated system approach to cultural heritage is announced by MEDICI (Multimedia Education and Employment through Integrated Cultural Initiatives - www.medicif.org) [2], which connects access to the world cultural heritage with education and employment. Approximately the same ideas are introduced by the Ministry of Culture of Russia: «*Integration of maximum possible volume of data on Cultural Heritage items as well as on cultural activities and the agents of cultural*

* Paper presented at the international conference, "Museums in Libraries - Libraries in Museums," May 17 - 20, 1999 in Moscow

activities in information networks is the aim, which follows from the fundamental thesis of the Russian State Cultural Policy – creation of common cultural space» [3]. Open access to the world cultural heritage through computer networks will give users wide possibilities to gain knowledge no matter where and in what form (museum item, book, film, etc.) it is kept.

From this point of view, the cultural heritage barriers between cultural institutions are artificial. Museums keep rare books collections and documents, they could be kept in libraries or archives, and some libraries organise their own museums. Museum libraries keep treasures practically closed to the public but in the projects of museum computing systems you can hardly find museum libraries – they are Cinderellas; at the same time museum libraries are not included into library networks as libraries are subordinate to the other department. It is not important to a user who wants a certain document where this document is kept - in a library, in a museum or in an archive - he needs access to the document. This is what is needed from information networks: to give access to the needed documents regardless from the institution it is kept in.

In planning integration of information resources on cultural heritage with access through computer networks it is important from the very beginning to keep in mind two global aims:

1. integration on national level, and
2. integration on international level.

That is, to organise access to Russian Internet sector for foreigners not knowing Russian and to organise access to the world heritage to Russians not knowing foreign languages.

All the ideas mentioned above could be found speculations not connected with everyday needs. But the global aims of information resources integration will determine the future architecture of the system and the methodology of meta-data and linguistic solutions. The meta-data and linguistic solutions will have a dramatic influence on the success of the system, access and search features, and the overall value of the information to the users. In some sense meta-data and terminology are more important than technological decisions as they are valuable as they are, not dependent on technologies and could be used with any level of computerization.. For example, the Russian artists database is an element of Russian cultural heritage, at the same time it could be used on a search node in a universal information network, or in a local museum network, or in an art library local network, etc. A purely technological approach may kill any project from the very beginning.

The desired situation: if we are interested in Anton Chehov and search information in the integrated cultural heritage network, we should get data on Chehov's biography; museums of Anton Chehov; museum items from these museums; bibliography; libraries, Internet-sites, CD-ROMs on Chehov and his works; full texts of Chehov books and illustrations to the texts; theatre performances and actors; movies; monuments, etc. There would be full information on the subject regardless of countries and institutions where it is gathered and kept. To have this possibility in future we should plan meta-data and terminology solutions oriented to this aim.

Integration into World Open Information Space

In the EC 5th Framework Programme as well as in the finished 4th Framework Programme (projects Van Eyck, GABRIEL, ONE-II, PICA, RLIN, OCLC, Aquarelle, Marburg, CHIN, etc.) there are a number of projects of multi-lingual approach to universal information networks. In these projects multi-lingual thesauri and meta-data on different branches of science and culture were designed and filled. Multilingual thesauri were created by UNESCO, Getty foundation, and others.. Among these a special role is played by Infoterm (Vienna), the centre of terminology standards in the framework of Technical Committee 37 on Standards. Russia should obviously take part in this activity, and Russian terminology should become an obligatory part of multi-lingual thesauri. If we use world multi-lingual thesauri for information indexing and searching, it will help at least partially to overcome the language barrier.

If a foreign user writes a query using his mother language and a standard multi-lingual thesaurus, and if a search machine searches information which was indexed using the same thesaurus independently from the language of information resources, then the user will gain a list of all resources, adequate to he query, including Russian language resources. Not knowing Russian, the user won't be able to read Russian texts, but at least he/she can brows the images on the topic and order translation of some resources or annotations into his language as an extra network service. Without this, the Russian sector of the Internet and digitised Russian Cultural Heritage will stay unattainable for the World. (Note, that the same technology is needed inside Russia for resources in other languages of Russia: Tatar, Mari, or Chechen, for example).

Vice versa, a search machine of Russian information network should help Russian users not knowing foreign languages to find and understand world resources, using the same multi-lingual mechanism, and supply translation into Russian. Thus, for Russia the usage of world standards and world terminology is important for the

purpose to overcome the language barrier and to be really included into the world information process.

In library sphere in the framework of the LIBNET programme, there are some projects on international co-operation, and there are some important achievements, for example, OCLC (Online Computer Library Center) search with participation of 20 libraries of Russia [4]. There is a serious practical activity in meta-data and terminology, for example, harmonisation of bibliography rules in a joint project of Russian Library Association and OCLC [5]. From 1995, Russia has taken part in project «Author» in the European Programme CoBRA (Computerised Bibliographic Record Actions), whose aim it is to develop and support national files of individual and collective names in the networks [6]. Subject headings on medicine and health of the Russian State Central Medical Library are harmonised with MeSH of the National Medical Library of USA, and support search of medical books in Russian in Medline data-base [7]. From the first steps of museum information integration, it is important to use the experience and practical results achieved by librarians keeping in mind the future integration of museum and library information resources.

Integration of information resources on national level

For the first time the idea of Russian cultural heritage net was discussed at the 3d annual conference of Russian Museum Association on Documentation and Technologies (ADIT) in May 1999 in Yaroslavl, and it was called a «national idea» [8]. Though the idea was born inside Russian museum community, it should be dwelt from the very beginning as integration of information resources of cultural area in the whole. First of all, there must be co-operation of specialists from museums, libraries, archives, etc., for designing meta-data and terminology standards on a national level and harmonising them with international standards.

Integration of information resources of libraries in Russia

The main feature of library resources integration is a set of programmes and projects on network technologies. This is, first of all, a Federal Programme LIBNET [9], and some other projects [10], for example, «Russian Libraries in INTERNET» (financed by the Open Society Institute, George Soros' fund) and by federal programmes of information infrastructure of Russia development), or the «Centre of Corporate Cataloguing» which is financed by the Ministry of Culture and the Ministry of Science and Technologies of Russia. Development and financing of these programmes is a result of activities of libraries, state institutions and independent science and charity funds [10]. It is important that these programmes integrate libraries no matter to what state body they are subordinate

and that intensive co-operation of Russian libraries and information centres with foreign institutions is supported.

- Programmes of integration of library information resources include:
- Development of communicative data formats, authority files, subject headings etc.
- Corporate cataloguing
- Distant access to library catalogues through global information networks
- Electronic delivery of documents
- Retro-conversion

Integration of information resources of museums of Russia

The process of integration of information resources of Russian museums is just beginning. It is a pity there is neither a federal programme of support of this activity nor a wide participation of museums of Russia in international projects. At the same time, some regional integration projects (for example, Yaroslavl [11], Nizhny Novgorod [12], Ivanovo [13]) and the programme "Russian Cultural Heritage Net" (based on "Museums of Russia" server www.museum.ru) have been started. [14]. International projects of museums: the State Hermitage – IBM, the State Historical Museum – Museums on Line [15].

Except for corporate cataloguing, impossible in museums as each museum item is unique, all the other elements of library resources integration programmes are valid for museums and should be included into museum resources integration programmes. Above that, special attention should be paid to imaging and the technological and legal protection of images and museum item descriptions in global networks.

Distinguishing features of museum information on the Internet is that Russian museums as a rule do not show catalogues of their collections (the State Hermitage is the only successful exception), though exhibition catalogues could be found in Russian Internet sector. It is caused first of all by the lack of a federal programme, government decisions on legal issues, all-Russian standards of meta-data, terminology and imaging. As the major part of Russian museum funding belongs to the State, governmental decisions are needed.

Second, more than a half of the state museums haven't got computers and do not use automated systems for collection management; only some museums using collection management systems have input their collections in full; imaging is even a greater problem. Aside from financial reasons, it is connected with indifference of the state institutions to the problems of digitisation of museum collections. Whether or not to use an automated system, to solve the problem of full electronic

cataloguing, or to open a digitised collection on the Internet, is an individual decision of each museum.

To speed up the process of museums catalogues digitising and to make it more effective, it is useful to make experiments on retro-conversion of museum catalogues (the same as it is done in libraries) and in case of positive results to use this technology in museums across the country.

To make the State Catalogue of Russian Federation Museum Fund [3] and to organise distant access to it through information networks needs serious legal decisions. Legal problems of electronic imaging could partially be solved if the Russian State Service for registration of protected images and museum items descriptions is installed. This service could perform the same registration functions as Museums on Line [15] does, and it could be based on the same or different principles of image indexing and protection, but it should be a Russian State Registration Service.

Corporate creation of museum meta-data, terminology and authority files

In the early 1980s, at the beginning of informatization of museums, the Ministry of Culture of the Soviet Union organised special work-groups. These work-groups focused on museum terminology. To gather special groups of terms was the responsibility of large museums (for example, Russian art was the responsibility of the State Tretyakov Gallery, jewellery and decorative art fell to the Kremlin museums, etc.). This process, though, didn't bring desirable results; museum thesauri were not made. When installing automated systems of collection management, each museum acted independently and designed its own thesauri. Only when one of standard museum systems was installed in a museum, it used and developed the terminology of all other museums using the same system. At that stage there were two ways to gather and organise museum terminology: 1) terminology was organised in advance, before the system was installed and descriptions of museum items indexed; 2) terminology was gathered in the process of indexing so that terminology files were formed together with information input by each operator independently. The first approach helped to form terminology files of a museum; while the second approach which was more convenient for information inputting, it created problems of synonyms and problems of data-bases merging. Thus, in IAMIS museum information system, a special mechanism of combining terminology was designed.

In any case, now, after 10 years of using of museum information and collection management systems, museums and designers of standard museum systems gained large experience in dealing with terminology and a large set of terminology and authority files of authors, personalities, historical events etc. designed by a single

museum or by association of museums using the same museum automated system. This could serve a good base for all-Russia standards of meta-data, terminology, and authority files. Resources of that sort existing in electronic form are of special value. Meta-data, terminology, authority files for integration of information resources on cultural heritage should be designed on corporate grounds. The Standards Committee [16], thus, could be defined as a body organising activities, dealing with communicative formats, meta-data and terminology harmonisation on national and international level and conversion of existing authority files into standard formats.

Potential of cultural resources integration

Museums and immovable cultural heritage

For the last 20 years, informatization of museums and state bodies of registration and preservation of immovable cultural heritage went in parallel, first, as a lot of museums are situated in historical buildings, second, on official reasons. Starting from the Ministry of Culture of the Soviet Union, the same state institutions worked over these problems. The same situation was (and is until now) in Russia: the Main Computing Centre of the Ministry of Culture of Russia (GIVC) designs and installs standard museum information system and keeps the Federal database of immovable cultural heritage, which includes descriptions of 95% of historical buildings and monuments, belonging to the state [17].

Museums and libraries

At the first stage of integration it is important to install automated information systems in museum libraries and include museum library catalogues into library information networks. Then it is important to include books indexes (from museum library catalogue) into museum item records and thus link the museum information system with museum library information system. Vice versa: museum items inventory numbers should be included into book records in a museum library database. If all the above is done it is possible to give access to museum information system through library information networks: "user-library net-museum library catalogue – book record-museum item record" or "user – museum net – museum catalogue – museum item record – book record."

Another possibility is connected with museum collections of rare books. The books of these collections should be indexed as library items as well as museum items; the records should be included into library information networks.

Museums and Archives

In this area, integration potential is connected with museum document collections, which are indexed both as museum items and as archive materials. The archival material is treated this way according to the rules of the State Archive Department (some standard museum systems, for example, IAMIS of AltSoft, St. Petersburg

and the «Museum» of the Main Computing Centre of the Ministry of Culture of Russia support archiving features).

Conclusions

It is evident that the Federal Framework Programme of Russian Information Resources on Cultural Heritage Integration is need. Federal Programme of Museum Resources Integration, also not yet existing, should be a part of this Federal Framework Programme. Federal status of the programme is determined by the fact that major part of Russian Cultural Heritage, and of museum funds as a part of Cultural heritage, belongs to the State.

The Programme of Museum Resources Integration should also have a federal status, consolidating different Federal Ministries and Committees, oriented to integration of all resources on cultural heritage and to integration with the World Open Information Space. It should include:

- Organisational issues;
- Financial issues;
- Legal issues, including IPR;
- Communicative formats, meta-data, terminology standards;
- Museum informatizaion, including means of image acquisition and protection;
- Technological, technical and methodological problems of networked access to museum information resources, electronic delivery of documents and images;
- The State Catalogue of Museum Fund of Russia;
- Education and training;
- Museum information resources integration with resources of other branches of cultural area;
- New technologies for popularisation of Cultural heritage including multimedia on-line and off-line;
- International Co-operation.

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AMERICAN ART MUSEUMS ON THE WEB*

By Jeannette Dixon and Ana Christina Barata

There are 1620 art museum in the U.S. today, according to the Official Museum Directory, published by the American Association of Museums. Over half of them have Websites. However, only a few of the top museums have Internet access museumwide for the staff. According to Kathy Jones-Garmil in her book, The Wired Museum, we still have a long way to go before most of the world's museums are on-line. The expense of maintaining a lively and up-to-date site presents a significant investment for any organization. A budget for its continued development needs to be made on an annual basis. Unless a Website is updated on a weekly or bi-weekly basis, information goes out of date and turns off users who depend on accurate, current information.

The Worldwide Web came into being in 1994. The Web offered the ability to show images and text over the Internet. There was an explosion of interest in developing Web pages, and many art museums made their first Web page, trying to reach this new audience. An enthusiastic museum staff member who had some familiarity with the Internet, and who wanted to promote their institution usually created these Websites. It was exciting, because Web page publishing was instantaneous, giving the creator a sense of instant gratification.

There was a great spirit of cooperation among the early Webmasters; little was written about how to create a museum "homepage." There was no software in the beginning to aid in building a Web page; each tiny element had to be individually coded. There were not many companies who offered to produce corporate Webpages at that time. In Houston, the Webmasters of the major art museums met regularly to learn from each other and talk about what element should be standard, and who our expected audience might be.

By 1995, there were quite a few art museums on the Web. They generally consisted of a few pages that stated: who we are, what makes us special, how to join, and what's showing. But what started as basic public relations type brochures on-line

* Paper presented at the international conference, "Museums in Libraries - Libraries in Museums," May 17 - 20, 1999 in Moscow

changed. More collections information was added, sometimes in the form of virtual tours.

A non-web model that many museums wanted to emulate was the Microgallery, a sophisticated searchable database with images of the works of art, as well as a few animated lessons. The first Microgallery was built for the National Gallery in London. You could visit it at the museum itself, or you could purchase the CD-ROM, which achieved international distribution. The popularity of this product was the depth of information you could find out about a particular work of art or artist. It included all the works on exhibit, and gave access to images, textual descriptions, artists' biographies and maps of the galleries.

By 1996, museum Webpages were common for medium size and large art museums. An annual conference called Museums and the Web was begun. Museum Webmasters became more involved with their audience. They received and responded to email from their users. Some even created surveys on their Webpages to solicit suggestions and to get to know something about the users.

By 1997, the individual staff member working on the museum's Webpage was not the only model. The larger museums began creating advisory teams and hiring outside design companies to do the work. Other departments of the museums also began creating content, adding to the educational value of the Website.

The Museum of Modern Art in New York, for example, has a large team of people involved with the Website's design, production and oversight. However, according to a survey presented at the 1999 Museums and the Web conference, 57% of museums still have only one person working on their Website, and only 3% have more than 5 people involved.

Who is the audience for museum Websites? What do they want? Are the museums satisfying them? Today 41% of Americans are on-line, compared to 23% two years ago. According to a study was done by the Princeton Survey Research Associates for Pew Center for the People & the Press (<http://www.people.press.org/>). The profile of users who just started using the Web in the past year is different from Web users past years. As computers become more widely distributed to the public through schools, libraries, and the workplace, users tend to be getting slightly older, poorer, and less well educated.

The survey results showed that 52% of the users today are between the ages of 30 and 49, an increase in 2% from the previous year. The number of users who had never attended college increased from 16% to 23%. The study also states that over the past 3 years, the number of Americans who own a computer has grown to 43%, up from 36%.

Another interesting point made in this survey indicated that use by females is increasing. It found that females are now 52% of the **new** users, vs. males at 48%. This is different from the more **experienced** users: they measured 55% male and 45% female.

What do people want from a museum Website? In a survey reported on at the Museums and the Web conference in New Orleans in 1999 by Jonathan Bowen, the most requested information on a museum Website was about its collections. The second most requested information type was for education, and general information. Activities and schedule followed.

The National Gallery of Art's Webpage is a model of excellence, especially in the area of providing collections information. (<http://www.nga.gov/>) There are two ways to find out about the Gallery's permanent collection in this Web site. You can "tour" the collection to view works of art grouped by specific tour topics. Or, you can "search" the collection to access information on more than 100,000 objects in the Gallery's collection database. If you choose "search," you have the opportunity to type in an artist's name. If you enter Vermeer, you are given 4 images to choose from. After selecting an image, you can choose to see a full screen image, a bibliography, detail images, exhibition history, location in the gallery, provenance, or conservation notes.

The information on each object is drawn from a vast database copied from the museum's collections management system. Each of the 100,000 art objects have differing levels of information available. The screen that you see is not a hard coded, static Webpage. It is created "on-the-fly" from a script that pulls the fields with information out of the database and places them on the screen. This allows for easy updating of the records, and much less time spent in managing the Web files.

For over 4,000 images in the National Gallery's collection on the Web, you can get images. That is an unusually high number for a museum site. It fits with the mission of the museum to try to offer information on its collections to the whole country, so their investment in the Website makes sense.

Education was the second most requested area of information by users in the study. The Getty Museum's Website has an excellent education section called ArtsEdNet. (<http://www.artsednet.getty.edu/>) Museums in the United States invest much time, energy and staff to creating educational experiences for the public. They target specific age groups and offer programs tailored to them. For the students, there are on-line tours that they can view before visiting the museum in person. For teachers, the Getty Website provides a number of different ideas for related lesson plans. Art works are used to teach in different subjects.

For "General Information," the Museum of Modern Art's Website is a good example of what's offered the user. (<http://www.moma.org/docs/menu>) The index page for the Museum of Modern Art in New York is very clearly laid out, making it easy to determine where to find general information, such as film programs, the online store, and membership. The page is set up as a menu - interesting to look at, and easy to find what you're looking for. To find the museum's library, for instance, you select "Research Resources." The library is included there, along with other special collections in different curatorial departments, as well as the museum's archive. The first library link that we see it for their on-line catalog. Another very interesting item is the annotated list of art bookstores in Manhattan.

For comparison purposes, here you see the Philadelphia Museum of Art's library. (<http://www.philamuseum.org/resources/library.shtml>) Beyond the text description, there is a list of library staff with their email addresses, encouraging users to contact them for research assistance.

Conclusion

Many Americans (41%) are using the Web. Because they use it to find information, it is important for museums to have Websites. People expect to find collections information, information about educational programs, and general museum information. Websites must be kept current in order to be useful. Museums should invest resources into making their Webpages good to address this whole new audience.

What can librarians do? Librarians can be guides or coaches to library users learning how to access museum information on the Web. Hands-on instruction is often the best way to get users started. Alternatively, instruction sheets for users to pick up and use on their own, or group instruction using the instruction sheets can also be helpful to users. Because each Website is slightly different, users may need help finding the exact information they're looking for. Unlike books, Websites often lack a proper title page, table of contents, and index in the usual sense. Librarians can also become information providers by creating Webpages that link to their on-line catalogs or describe the highlights of the library's collections. Links can be incorporated to point users to sites that aggregate many museum sites. For example, the World Wide Arts Resources <http://www.wwar.com/museums.html> is a great collection of museum Websites around the world.

Above all, librarians need to be aware of what kind of information is best found on the Web, versus the kinds of information best found in books. Maintaining current awareness of new art related Websites and art reference books is extremely important in being able to point users to the right sources. Traditional book review

magazines, such as Choice in the U.S., now include reviews of sources available through on-line paid subscriptions, free Websites, and currently published reference books.

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| Detroit Institute of Arts | http://www.dia.org |
| Minneapolis Institute of Arts | http://www.artsmia.org |
| Museum of Fine Arts, Houston | http://www.mfah.org |
| Museum of Modern Art, NY | http://www.moma.org |
| National Gallery of Art, Washington | http://www.nga.gov |
| North Carolina Museum of Art | http://www.ncsu.edu/NCMA |
| Philadelphia Museum of Art | http://www.philamuseum.org |
| Virtual Library Museums Page | http://www.icom.org/vlmp/ |
| Walker Art Center, Minneapolis | http://www.walkerart.org |

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MAKING THE MOST OF ART RESOURCES : A COMMON GOAL FOR THE ART LIBRARY AND THE CALOUSTE GULBENKIAN MUSEUM

By Ana Paula Gordo

1. The evolution of the Portuguese art institutions and the role of the Calouste Gulbenkian Foundation

In the course of the 20th century several political changes occurred in Portugal that affected its economical, social and cultural development. The change from monarchy to the republican state (1910) introduced a new period in politics, with secular and democratic features that influenced the cultural life of the country. That time marks the beginning of the growing in number and in importance of the museum institutions, as well as other art institutions, in the field of education and research, therefore starting to raise the need for art libraries.

The new republican regime, however, evolved in a political and economical instability that led to a military *coup d'état* in 1926, resulting in a dictatorial regime that lasted until 1974. During this period of almost half of a century there was a recession in the cultural and educational policies, that is characterised by low scholarship rates and by institutions generally lacking funds and duly prepared staff, and suffering from inadequate and decaying accommodations. During this period Portugal is a peripheral country structurally dependent on the colonies, living in a very isolated way that produced very negative effects on what should have been the normal development of an European country.

After the April Revolution, in 1974, the country began to make slow but decisive progress in the cultural domain: the schooling was extended from 4 to 9 years, contributing to the increase of the number of students in higher levels of education. This growing demand has also contributed to diversify the range of courses available, as it is the case of industrial design, graphic design or photography, just to mention some areas in the art fields.

Simultaneously, the already existing art schools – namely in architecture and fine arts – become more dynamic and renovate and diversify their programmes of studies, thus pushing the modernisation and development of the existing libraries.

On the other hand, the significant improvement of the country's economic situation, together with the rise in demand and in quality requirements by the public of cultural institutions, lead to the establishment of new administrative structures for cultural activities, such as the Ministry of Culture, within which several new organisations were born to promote and develop activities in the various art fields. All these new cultural bodies have contributed to improve and expand art related activities and, consequently, the need for and the establishment of new art libraries.

Established by Calouste Sarkis Gulbenkian, the *Calouste Gulbenkian Foundation* is a permanent Portuguese Foundation, with headquarters in Lisbon and having, presently, branches in Paris and London. Its purposes are charitable, artistic, educational and scientific and its activities are to be realized wherever necessary and adequate, although the majority of cultural initiatives take place in Portugal.

Being a private, very wealthy and dynamic institution, the *Calouste Gulbenkian Foundation* was the stronghold for cultural activities during the 50 years of dictatorship. It was the only organization with the capacity and means to create and develop important projects and activities in several artistic areas such as music, dance and art exhibitions, including the establishment and maintenance of two art museums - the *Gulbenkian Museum*, housing the Founder's precious art collection, and the *Modern Art Center*, housing a modern art collection – and an *Art Library* as well, being the best provided art library in Portugal – by the amplitude and richness of its collections, professional staff, technological and funding means – assumes a key role and has a potential for leadership in all matters related with the improvement of art libraries in Portugal.

2. The Museum and the Art Library of the Calouste Gulbenkian Foundation

- The Calouste Gulbenkian Museum

Inaugurated in 1969, in its present premises, the Calouste Gulbenkian Museum was created to fulfil one of the major wishes of Calouste Sarkis Gulbenkian: to gather under the same roof the 6 800 works of art he had collected and bequeathed to the foundation he had established in his will. Besides being an extensive art collection, comprising items from as early as 2800 b.c. up to the twentieth century, it is exceptionally well preserved and diversified.

Calouste Gulbenkian was born and lived his early years in Turkey, and this is probably the reason why the collection is particularly strong in the art of the Near and Middle East, especially the art dated from the spreading of Islam throughout those regions. Therefore, the art of Persia, Turkey, Syria, Caucasus, Armenia and India - from the period of the Mongol invasions of Genghis Khan to the end of the eighteenth century - is richly represented in the collection by many ceramic and

glass works, rare carpets, costumes and other textiles, illuminated books and book bindings, tiles, lacquer doors, and a remarkable item of white jade.

In the field of European art, Calouste Gulbenkian also gathered a wide representation of fine arts, as well as decorative works of art, coming from many European countries and covering a large period, from the eleventh to the twentieth century. A good example of such coverage is the collection of ivory diptychs and triptychs, namely French.

The collection of paintings comprises a significant number of works, which are shown together with works of sculpture and decorative arts, from the fifteenth to the twentieth century. Artists such as *Carpaccio*, *Ghirlandaio*, *Rubens*, *Van Dyck* and *Rembrandt*, just to mention the Flemish, as well as *Turner*, *Fragonard*, *Quentin-Latour*, *Corot*, *Rousseau*, *Millet*, *Degas*, *Manet*, *Monet* and *Renoir*, or *Rodin*, are represented in the collection.

In such a short presentation it is not possible to review, even briefly, all the different domains covered by the Gulbenkian art collection, and many of them are not referred, such as tapestry and furniture. Nevertheless, I could not leave without mention the special case of the *Lalique* collection. Having been a great admirer and close friend of *René Lalique*, Calouste Gulbenkian brought together 169 works by this artist, thus raising a truly remarkable collection that is considered as unique in the world.

- The Art Library

The origins of the Art Library are closely related to the establishment of the *Gulbenkian Museum*, with the initial main purpose of giving support to the museum staff activities. Later on, in 1969, the Foundation decided to open the Library to the public, thus contributing to fill the gap in art information services and providing for a better usage of the documentation resources. The Library evolved expanding the collections and improving the professional services, especially during the 90's.

A first general reorganization was initiated in 1993, since when the Library assumes a policy for collection development that is primarily targeted for Architecture and Visual Arts. As a result of such a policy, the Library is nowadays able to provide a consistent, thorough and systematically updated offer of information in the prioritized areas, whatever the nature or format of documents.

Both its size and the population it serves make this the largest art library in the country. The Library holds over 140 000 monographs and two thousand periodical titles, 200 of which are current subscriptions, including the most important journals being published in the field of Visual Arts. Serving a population of about nine thousand registered users, the Art Library services are recognized as being essential

to the activities of very many institutions, particularly those involved in education, research and artistic production.

Simultaneously, the Library keeps on updating other subject areas of the holdings that are complementary to Visual Arts, though according to selection criteria that restrict acquisitions mainly to reference sources. On the other hand, the Library maintains regular activity in the preservation and conservation of the whole holdings, this being vital to continue to respond to the needs of those researchers that approach the Library to use earlier collections, that are in some cases unique, in a variety of subject areas such as History, Literature, Iconography or Music.

Furthermore, the Library is building up new strategies to make the most of such historical resources, by making them more accessible by new technological means that improve usability without compromising conservation. It is the case of the Calouste Gulbenkian private library, which is partially hold by the Museum and partially by the Art Library.

- The Calouste Gulbenkian private library

Among the several important special bibliographic collections hold by the Art Library, the Calouste Gulbenkian private library is a especially important and emblematic collection, not only because it is the Founder's library. More relevant is the fact that it is the library of an important art collector and an example of what could be at his time one of the best collections of books on art. Besides, it is also a collection that illustrates the art of the book, thus remaining nowadays a significant resource for the history of the book and an invaluable source for bibliophiles.

Developed between 1899 and 1951, the Calouste Gulbenkain private library comprises a significant collection of works from the thirteenth to the twentieth century, both manuscript and printed, most of them being so rare and precious that make them museum items on a par with other works of art.

Gulbenkian divided his library into two main sections: one dedicated to the books on art, called by him "Documentation" and developed mainly in his capacity of art researcher; the other, devoted to evolution of the book itself, raised by him as a book collector.

The so called "Documentation" consisted of numerous books on the history of art, archaeology, painting, sculpture, ceramics, furniture, gold and silver work, textiles, coins and illuminated manuscripts. It also includes catalogues of museums, private collections and exhibitions, as well as magazines and journals on art. This part of his library is therefore invaluable now for any one wishing to study the Gulbenkian art collection.

Besides, this section also contained general literature, together with books on history, travel, gardening, flowers and birds, thus testifying the variety of interests of the owner.

The second section, consisting of items illustrating the art and evolution of the book, covers Eastern and Western works from the twelfth to the twentieth century, manuscripts as well as printed books. The part devoted to the early works is especially important.

From the East came splendid manuscripts, illuminated drawings, miniatures and bindings, namely from Persia and Turkey. The most famous manuscript is the *Anthology* made up of thirty six works of prose and poetry, which were copied in 1410 and 1411 for the Governor of Shiraz.

As examples of craftsmanship in the West there are some remarkable manuscripts - English, Flemish, French, Dutch and Italian - from the 12 to the 16 centuries as well as lovely Paris bindings of both manuscripts and printed books of the 16 century. Some examples are:

Book of Hours in Haarlem dialect, 15th century

Book of Hours of Marguerite de Clèves, early 15th century

Book of hours of Isabelle de Bretagne, one of the best works of the Master of Bedford

Breviary of Duke Hercules of Ferrara, circa 1500

Book of Hours of Alfonso III, Duke of Ferrara and Modena, 16th century

Apocalypse, copied and decorated in England, 13th century.

In what concerns later works this section includes a wide variety of books, ranging from 1500 up to the present century, that are notable for many different reasons: as illustrated books, as special editions of superb quality, or as examples of fine bindings in shagreen, morocco or calf, with inlay, gold lettering and delicate tooling.

The most valuable part of this section consists of French books of the 18th century. Some are illustrated with original drawings by *Boucher* and *Gravelot*; others are magnificently bound, with decoration by artists as *Meunier* and *Derôme*. The 19th and 20th centuries are also well represented by, among others, books with excellent art nouveau bindings by *Meunier* and *Marius Michel*, and various fine books with illustrations by *Steinlen*, *Jouve* and *Lefèvre*.

3. Integrate access to different art resources : the strategy for the future

The major part of this important collection is not easily accessible for preservation reasons. The items held by the Museum are not part of its permanent exhibition, because they are especially fragile. In what concerns the part held by the Library, most of the items are available only by special authorization, for similar reasons.

However, the need to provide integrated and complete access to this collection, no matter where the resources are, is a concern with new perspectives, if we think about the possibilities brought in by technology nowadays. And this is true not only for similar materials, like books, but also for the linking of different types of materials and different kinds of information retrieval mechanisms, as it is the case of library catalogues and museum databases.

As a matter of fact, both the Art Library and the Museum provide services to a common audience, at least in what art research is concerned. Therefore, there is plenty of work to do, in many ways, to improve global access to art resources and thus increase its value for end users.

The case of the Calouste Gulbenkian private Library will be just the beginning of a new relationship with the Museum activities, and it will be a first and easy step: the idea is to bring together again, virtually, what is physically scattered. And also to provide digital access to the items themselves by means of digitisation.

The usefulness of the project is easy to understand, but its meaning reaches far beyond: two different universes – the Library and the Museum - for so many years working apart because of differences in technical jobs and standards, will start to join efforts for the betterment of services provided. The strategy in mind is to link library and museum resources.

From the Library point of view, and in what the Library technology allows, such links will be part of the future information processing. That is to say, we consider that the Library has currently the means and the know how to drive forward this strategy and play a leadership role.

As a matter of fact the Art Library is undergoing an important transformation, particularly evident in technological terms, with the implementation of a new integrated library management system - Horizon - a solution among the best of its kind available in the international market, acquired in 1997. On the other hand, creating and making available its own digital resources fosters the Library's goal of both disseminating information and preserving documents. In 1999 a digitization programme will be launched, primarily focused on unique and rare materials as well as on other items having conservation problems that require urgent alternative copies.

Besides the improvement of the traditional library functions, the new system leaves open the way for further developments, such as integrating multimedia information resources and Internet services, as it is the case of providing a Web/Z39.50 gateway for the Library Catalogue.

In what the mentioned strategy of integration concerns, future plans include the enhancement of the Catalogue by adding links to multimedia networked files of any kind, wherever they are, in order to provide direct access to them through the Catalogue. These files may be, among others, the images of museum collections related to particular bibliographic records; and such bibliographic records may refer to works held by the Library or to resources available on the Internet that the Library decides to select and include in its own Catalogue.

A further step may be the reciprocal link from the Museum database, especially pertinent if it becomes a public resource; or, even better, the building of a common search interface for both databases.

Of course I am not sure that all these prospects will become a reality, at least in the short term, and probably some of them will change with time and the evolution of technology. But I believe that the underlying strategy is the right one, not only for the improvement of different departments within the same organization, but also among organisations, either at a national or an international scale.

This trend to recognize and support the integration of services provided by libraries, museums and archives, has already been materialised by the launching of several initiatives by official bodies, namely at the level of the European Union. It is, therefore, important that we begin to undertake whatever practices are within our reach.

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MUSEUM LIBRARIES AS PART OF THE SYSTEM OF LIBRARIES IN RUSSIA *

By Ada Kolganova

The importance of including the art museum type of library into a larger system of libraries has become extremely important as librarianship as such is undergoing a new stage of development in Russia. At this time, a large majority of libraries are on the rise. In this situation, the differences between museum libraries and the larger, free-standing libraries are striking. What is lacking in the museum libraries is cooperation and coordination of activities with other libraries.

The general libraries are developing cooperative programs, such as "Libnet," the program for automation of the whole library; the project of cumulative catalogs; the creation of a Russian books in print, etc. The museum libraries, on the other hand, are structural subdivisions of museums. Although they may be absolutely independent library departments consisting of books and printed media, they can't independently define the main directions of their activity. There are several bureaucratic reasons for this: some of the museums are subordinated to the Museum Department of the Ministry of Culture, while others answer to different regional or municipal branches of authority, such as the Ministry of Education.

For these reasons, Russian museum libraries should involve themselves in the professional librarian milieu, as, for instance, in all types of cooperative and international programs and projects. If they don't, the libraries will remain second-rate, with very limited chances of future development because of the financial situation, and the museums' lack of concern for the special character of the libraries' needs.

Definition of the museum library

There is a lack of clarity in how museum libraries are viewed. The first definition regards them strictly as special libraries, providing for the needs of specialists in special literature according to the general purpose of a concrete museum and

* Paper presented at the international conference, "Museums in Libraries - Libraries in Museums," May 17 - 20, 1999 in Moscow

functioning as the museum auxiliary research department; in large museums, the library has the status of a research department. The second purpose, as cited in the Encyclopedia of Libraries of Russia, a museum library is, "a part of the museum collection with an importance of its own." Meanwhile, neither the uniqueness of the libraries, nor the richness of their bookstocks receive any special mention.

Museum libraries should not just refer to rare book departments of museums, but special collections of visual materials as well. For instance, the Russian State art library holds some 30,000 engravings, and thousands of photographs, post cards, stage designs, etc. The State Theater Library in St. Petersburg has a unique collection that includes numerous drafts of theater designs, in particular, those belonging to the Silver Age.

Origins of museum libraries

One might easily trace a genetic connection between museums and museum libraries. Quite a number of them originated as joint collections. The most obvious example here is the Rumyantsev's Museum. One can also remember Peter the Great, under whose decree of 1714 a library and a «Kunstkammer», later a world renowned museum, was opened which later became the library of the Academy of Sciences in 1725.

The histories of these libraries vary. However, in the most famous and old museums, the libraries were planned as an integral part of the whole complex. But later, in some of the museums founded in the Soviet period, libraries were developed as a result of intellectual zeal and organizational pressing of our colleagues.

Book preservation

Since the 1960s, state policies for museum libraries have tried to sort out rare books from the rest of the library collections, in order to treat the rare books as museum objects. A new state program of rare books preservation is entitled, "The Memory of Russia." Museum library collections became involved in the state registration and research. In this connection, a cooperative approach is important, since it provides new possibilities for libraries with limited resources and limited access.

A long-standing problem has been the idiosyncratic subject oriented card catalogs that exist in the museum libraries. Most of these catalogs differ greatly from most universal library catalogs. Their isolation, as well as their lack of technological tools, have become a significant obstacle toward their computerization, which makes their integration into the world information community quite a problem. At

the same time, several larger museums have special museum information systems, even electronic laboratories of their own, at their disposal. The contrast between the advanced technology for the museum collections versus the poor technical support of the libraries is at times striking.

The section of art libraries at the Russian Library Association makes a great effort to attract the attention of those in charge of the supervision of museums and libraries to the immediate importance of involving museum libraries with present day innovative processes. As an example, I will only mention unique card catalogues of research libraries of the State Pushkin Museum of Fine Arts, the Kremlin Museums, Museums of Vologda Monasteries, the Moscow Art Theatre Museum, the Museums of Pterodvovets, etc.

Book Exhibition

However similar museum libraries and autonomous art libraries might be, what differs most is not so much their official status, but their exhibition work, and how it contributes to the general exhibition activity of the whole museum. Having in their possession a significant quota of cultural heritage of Russia, which partly belongs to book collections, and partly to archival collections, these libraries have structural peculiarities of their own. Since the 1960s, state politics in connection with museums were manifested in introducing absolutely new parameters for differentiation within book collections. In this accordance, the most valuable part of it was treated as museum items, with corresponding requirements for description and preservation, while purely library collections, formatted alongside, were meant for research and other "auxiliary" sort of work. A certain number of decrees issued by the Ministry of culture from 1978 to 1981 were meant for extracting rare books from museum library collections and their further state registration.

The State of Art Libraries

At the conference "Crimea-98" and again at a special seminar held in Moscow in November 1998, the "Programme of analytic investigation of Moscow memorial libraries," librarians had an opportunity to study the history and specific character of certain memorial libraries. The concept "research libraries" also turned to be a very productive approach for the investigation of art libraries in our country. Being applied to museum and other special libraries, it is very helpful for apprehending their peculiar character through the importance of humanitarian research, in the most broad sense of the word. (I might refer to the book "A reader at the research library," issued by the Russian State art library, Moscow, 1998, with librarians

discussing specific features of collections and readers' service at their particular libraries).

However, neither theoretical researches, nor methodological discussions can solve the most painful problems of librarianship in Russia today. Libraries, more than any other institutions, do feel the burden of financial instability. After collapse of old bureaucratic system, any connections between libraries, or interchanges of a different kind and on different levels ceased to exist. This disintegration affected heavily the art libraries. Having closely studied the experience of international library associations, we realised as primary necessity cooperation and professional unions.

Thus the Association of Moscow Art Libraries came to life, lately developed into the Art libraries Section within the Russian Library Association. It's worth mentioning here that our section was the first one that appeared within the reorganised Russian Library Association. It was generally agreed, that a union in practice turned out to be a very helpful sort of affair for all libraries, with common perspectives - not of surviving, but of further development.

Cooperation and coordination of activity is, in the present period of total instability, a matter of utmost importance for all art libraries, irrespective of their subordination or number of personnel. Noteworthy is that the membership of our section is permanently increasing: among "novices" - the Murmansk Regional Universal Research Library, the Institute of the History of Art Research (St.-Petersburg), the Pushkin National Library of the Republic of Mordovia, the Research Library of the Russian Academy of Theatre arts, the Glinka music museum.

The prospective plans for both the section and of the Association at large are directed towards joint projects and programmes. In total, they embrace all aspects of library work: acquisition, informative-bibliographical activity, joint exhibitions, issuing of reference guides compiled by different libraries, etc.

There's one rule, which has become predominant at our section: not to narrow ourselves to problems, typical of art libraries only, but, on the contrary, to involve libraries of different profiles in the work of the section, treating their specific problems as adjoining ones.

It is noteworthy that our Association was among the pioneers in solving the basic problem of adapting libraries to new economic situation. Thus, in September 1994, the first seminar, "Fee for Service at the Art Libraries: Experience and Problems," was held. We agreed on a common approach to fee for service and did our best in working a general price list and other basic documents. It was very important to

compare different ideas of which particular aspects of library service should be executed on commercial grounds.

This is now a subject of everyone's concern; hence seminars turned out to be helpful and quite to the point. Among those who took part in them were librarians representing libraries, different in their status and their subordination.

Introducing a complex of paid services at libraries is a very delicate matter, demanding, first of all, changes in mentality as a whole. Most librarians, up to the latest moment, used to appreciate any attempt at receiving fees for any library service very negatively. Whereas libraries do have in their possession products of their own intellectual labour, bibliographic including, and on this base they can and must earn their own means.

Another example: it is already the second year now, that the project of corporative analytical description of art periodicals has been going on. For this purpose several practical meetings were organized and common principles of subject indices worked out. Among participants of this project are the All-Russia State Library for Foreign Literature (VGBIL), the Nekrasov Central City Public Library, and the Russian State Art Library. This year we were joined by research libraries of the All-Russian Museum Union "State Tretyakov Gallery," the Pushkin State Museum of Fine Arts, the All-Russian Museum of Applied and Folk Arts.

The library-members of the art section have collected book-aid for our colleagues, working in regions affected by the Chernobyl catastrophe, for prisons, children's homes, etc. All members of the section participate in the programmes, "Acquisition through exchange" and "Books as gifts." They help significantly in acquisition not entirely at the libraries-members, but of regional libraries in Vladimir, Tver, Smolensk, Tyumen' regions as well.

For the purpose of skill improvement for librarians working at art libraries, a teaching seminar, held on the basis of exhibitions shown at the State Tretyakov Gallery, the Pushkin Museum of Fine Arts, The Museum of Applied and Folk Arts, the State Art Library, and the Ermolova's House-Museum also played a great role. It was decided at the Council of the section to develop its activity in 1999 mainly in the sphere of skill improvement, with increasing probation exchange (for one or two weeks) between the members of the association.

A special attention is to be paid to new forms of reference - informative work, in particular the one connected with electronic means, as well as to excursions about exhibitions, organised specially for children. An urgent need was discussed of involving the section of children's and youth libraries in this project.

There was another initiative, also accepted with great enthusiasm: the first joint exhibition, "Works of Art by the Librarians," organised at the State Art Library in honour of the All-Russian Library Day (May 29 - June 19, 1998). In December 1998, another joint exhibition took place, this time "Moscow outdoor merry-making," from the stocks of Moscow libraries, by members of the art section (also at the State art library).

One of the section sessions took place in Koktebel, at Voloshin's House-Museum. Its main subject was adaptation of museum and memorial libraries to new economic situation. Participants agreed on the vital necessity of assisting museum libraries in their joining the professional community. In the session there the IFLA First Vice-President, Vice-president of Russian Library Association, director general of VGBIL Ekaterina Genieva and Leo Vogt, IFLA General Secretary, took part, which made the whole event much more effective. Its main subject raised a heated discussion. An idea was declared to actively involve memorial and museum libraries in different projects and programmes: both those, that are realised now, and the ones, that might initiated in future.

As a result of this meeting new trends were introduced into 1999 plan: "Libraries in museums and museums in libraries", "Electronic publications at art libraries and art departments". In April this year another conference, dedicated to art CD was held, its subject being dictated by everyday needs of librarians and bibliographers.

Research libraries at museums are very different as far as their history is concerned, all of them possessing unique collections and powerful information potential. But forcedly they remain out of general trend in libraries' development - both professional and social.

The section succeeded in bringing new life to these oldest Russian libraries, involving them in the Library Association membership. Museum libraries eagerly joined all projects realised within the section, participating in book-exchange and assisting each other in the very complex situation of constant lack of acquisition funding.

Professional training of personnel remained another serious problem common for each art library: art scholars in Russia are as a rule not eager to work at libraries.

Ideal demands for library specialists at art libraries or art departments is combination of library and art education - alas, this is a dream, practically unachievable. Thus sometimes it takes ten years to educate such personnel for ourselves. Several years ago the Association held the first seminar, that took decisions of uninterrupted education for art librarians within programmes of the Art Libraries section of IFLA. Since that time this has become one of our constant

trends. The St. Petersburg branch of the section, attached to the Librarian society, held skill-improvement courses in art librarianship for museum personnel.

The Art libraries section of the Russian Library Association aims at joint working out common strategy of development, as well as solving concrete needs of libraries. Substantially, in fulfilling these aims, the section seeks to practically follow recommendations, declared in IFLA projects and programmes.

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A DANISH MUSEUM ART LIBRARY: THE DANISH MUSEUM OF DECORATIVE ART LIBRARY*

By Anja Lollesgaard

Denmark's library system

Most libraries in Denmark are public, or provide public access. The two main categories are the public, local municipal libraries, and the public governmental research libraries. Besides these, there is a group of special and private libraries.

The public municipal libraries are financed by the municipal government. The research libraries are financed by their parent institution; in the case of the art libraries, that is, ultimately, the Ministry of Culture.

Most libraries are part of the Danish library system, that is the official library network of municipal and governmental libraries, and they profit from and contribute to the library system as a whole.

The Danish library system is founded on an extensive use of inter-library lending, deriving from the democratic principle that any citizen anywhere in the country can borrow any particular book through the local public library, free of charge, never mind where, or in which library the book is held.

Some research libraries, the national main subject libraries, are obliged to cover a certain subject by acquiring the most important scholarly publications, for the benefit not only of its own users but also for the entire Danish library system.

Danish art libraries

Art libraries in Denmark mostly fall into one of two categories: art departments in public libraries, and research libraries attached to colleges, universities, and museums.

Danish art museum libraries

In general art museum libraries are research libraries. Primarily they serve the curatorial staff in their scholarly work of documenting artefacts and art historical

* Paper presented at the Art Library Conference Moscow –St. Petersburg 15.5.-23.5.99: "Museums in the libraries, Libraries in the museums"

research for organising exhibitions and writing exhibition catalogues. Secondly they serve external scholars and students of art history.

In Denmark there are different categories of art museum libraries:

By user group:

- Museum staff only
- Public access
- Public lending

The libraries of the major Danish art museums provide public access to the collections, but only the library of the Danish Museum of Decorative Art is a public lending library.

Danish Museum of Decorative Art Library

The library of the Danish Museum of Decorative Art is at the same time a research library and a public library of art and design. It serves the curatorial staff, art and design historians, designers and craftsmen, students, and the general public. The library has always been – and is still – a public lending library.

Users, collections

In Western Europe the libraries of the museums of decorative art were established in the last part of the nineteenth century - in close connection with the museum and the purpose of the museum. These libraries are distinguished from other museum libraries by collections and by user groups. So is the case in Denmark.

The purpose of the library originates in the foundation of the museum some 100 years ago. The library's aims were educational and oriented at a broad public. Together with the museum's collection of artifacts it should provide the public – i.e. designers and craftsmen - with the finest examples of crafts, art and design from antiquity to the present day as well as from foreign countries – all of this in order to improve contemporary taste and quality of design.

This was to be done not only through books, but equally through models, that is pattern prints, drawings and photographs, in the print and drawing room.

By studying the art of earlier times, the founders of the museum wanted to promote a symbiosis of fine art, crafts and industry, with the aim of beautifying articles in everyday use.

Collections, archives, current trends

The Danish Museum of Decorative Arts took the example of the Victoria and Albert Museum in London, as well as other Western European museums at the

same period. The pattern collections in the library were meant to supplement the collections of artefacts. From the beginning the library acquired several collections of pictorial material intended as direct inspiration for production. Teachers and pupils would look at patterns and make freehand copies from books, woodcuts and Danish artists' original decorative drawings. And still today designers and students make use of the material in this way.

Recently, the research in Danish design history and the wish to document Danish design, called for an expansion of the Danish documentation collection of the library.

Design history is changing its focus. From exclusively dealing with the samples, the aesthetic and the artistic values of design, the research of today examines the subject from a multiple angles, such as ethnology, anthropology, archaeology, sociology, economy, communication and mass media theory.

This makes new demands to design collections of libraries and museums. In order to meet this challenge, the Art and Design Library of the Danish Museum of Decorative Art is establishing a collection of designers' drawings archives. And also today we try to follow the example at the National art Library at the Victoria and Albert Museum in London.

Museums of decorative art are no longer aiming at unique artifacts. The conception of «decorative art» today also compasses ordinary things from daily life. Consequently, the library is not including only literature on taste, but also sketches of, say, ordinary lamps and furniture for the archive of the prints and drawing collection.

Whereas a «collection» used to consist of selected examples of high artistic value, the archive collection of today aims at greater breadth and a certain level of comprehensiveness in order to illustrate and document the history of a firm or the oeuvre of a designer.

In terms of collections the library also profits from its users. Craftspeople and designers are valuable mediators for acquiring unique materials, and they are valuable benefactors, donating old and new publications, difficult to obtain through ordinary sources

Demands from the users to the library

The library of the Museum of Decorative Art has several purposes. Some of them are:

- Serving the museum staff
- Serving craftspeople and designers
- Serving art history researchers

Providing the Danish public with literature and information in decorative art, industrial and graphic design
Research in decorative art, industrial and graphic design
Collecting posters
Collecting drawings and designs by Danish artists
Documentation of Danish craftsmen and designers for Danish art history
Maintaining and developing online catalogues for different collections
Co-operation with colleague art libraries on the project of «Denmark's Virtual Library»

The multiple purposes put different demands on the library.

In terms of acquisitions of books:

for researchers:

scholarly publications, primarily in the form of texts, illustrated with pictures

for craftsmen and designers (with no scholarly education nor purposes):

models for learning and for inspiration,

examples of craft items and techniques,

examples of products and designs,

primarily through pictures, accompanied by texts.

In terms of library catalogue entries

- for researchers:

classification and verbal subject indexing according to art historical terminology,

- for craftspeople:

classification and verbal subject indexing by techniques and material

translation of title and contents into Danish for books in other languages.

In terms of professional assistance from the librarian, the two main categories of users have different backgrounds:

Researchers:-

literarily oriented, familiar with library subject systems, skilled in proper spelling, knowledge of foreign languages.

Craftspeople and designers:

visually oriented, unfamiliar with subject systems, little knowledge of foreign languages

few skills in spelling, need the librarian's understanding and capability to «translate» their needs for visual information into the library system of textual information.

In terms of information technology:
Training, and maintenance and development of services.

The training and qualifications of art librarians

The Royal Danish School of Librarianship offers courses for all kinds of library employees. Art librarianship as such is not included in the four year course, except for a one term optional course in visual media, introducing art history and information structures of the subject area, but the school offers one week post-graduate courses in art history and contemporary art. This is all to little. As art library employees, librarians in general lack knowledge of art. Consequently, they must acquire it through personal interest and enthusiasm.

Librarians are generally devoted to the ideals of librarianship, the promotion of culture and information among all people regardless of educational and cultural background.

The librarian provides the art library with systematic skills, and a service-oriented approach to all fields of work in the library.

While some staff employed in the Danish research libraries are graduates of the four year librarianship course, others are university graduates. They may chose to take the two years post-graduate course in library and information science, but it is not compulsory.

The research librarian provides the library with art historical expertise, valuable to the selection of materials.

The different approaches of trained librarians, and of research librarians, to the library tasks, deriving from their different educational backgrounds, constitute at its best an ideal basis for co-operation.

Research in Danish art libraries

Some research libraries are themselves research institutions, research being part of the employment of the researchers, and there is a prominent tradition of research and publication activity, generally focussing on material in the institution's collections or in the subject area of the library. Research activities by art librarians provide the art libraries with inside information and enhance the library's position as a highly esteemed centre of culture and information.

Research and publications in the Danish Museum of Decorative Art Library

The academic staff conducts research in the history of decorative art, industrial and graphic design and take an active part in the exhibition activities of the museum. The chief librarian is a leading design historian in the country, and is promoting

research in Danish and Scandinavian design by editing the annual journal «Scandinavian Journal of Design History».

Danish design is an area closely associated with the concept of Danish culture throughout the world. Along with Danish art, Danish decorative art design ought to be publicised and made the subject of exhibitions. Information and research are absolutely necessary to meet the requirements.

Danish Museum of Decorative Art Library - Meeting point

Thanks to the varied collections of the museum and the library, the library is a meeting point for craftsmen and designers, for art and design history students and researchers.

The specific character – deriving from the multiple purposes and user groups - gives the library a very special atmosphere. It puts high demands to the staff's professional level and personal involvement and is consequently a challenging and stimulating place of work and centre of culture and information.

Museum libraries

The museum library serves the museum staff primarily, but must inevitably answer the question: «Is the library part of the external activities of the museum ? Is the museum willing to pay for it ?» This question may cause a fundamental conflict to the museum library in relationship with the museum. Who pays, and who profits? Will the museum pay for the library's involvement in the library system ?

To the museum management library activity is not the primary objective of the institution, and the library may in some cases suffer from lack of understanding in library matters.

The library seems expensive to the museum management, expenses to professional librarians, to acquisitions, and not least library automation systems.

But the museum usually acknowledges the enduring values of the library, its professional handling of information, and the systematic skills of library professionals.

The museum library is the natural place for the museum guest to visit in order to throw light on the artefacts and the exhibition concepts of the museum. It is the museum's meeting place with its enthusiastic users, and it is the important centre for backing up the activities and the purposes of the museum.

Danish design is an area closely associated with the concept of Danish culture throughout the world. Along with Danish art, Danish decorative art design ought to be publicised and made the subject of exhibitions. Information and research are

absolutely necessary to meet the requirements. If the museum wants to keep up with the research within its field, it is absolutely necessary to have a library, that can provide the information.

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STUDENTS IN THE MUSEUM LIBRARY: PRO ET CONTRA***By Olga Malinkovskaya**

While creating the Museum of Fine Arts in Moscow at the end of the 19th century, Professor of the Moscow University Ivan Tzvetaev (1847-1913) paid much attention to the museum's library. In his letters to the architect of the museum, Roman Klein (1858-1924), the library is often mentioned. So one can see that it was considered by Tzvetaev to be very serious, fundamental part of the museum, a kind of heart. Tzvetaev's idea was that the library had to provide for the scientific work of the museum, and at the same time, to be a base for the studies in the Moscow University. The students of the University were considered to be the readers that enjoyed full rights. Tzvetaev understood that the existence of the scientific library of such a kind had to raise the authority of the museum in general.

During Tzvetaev's life the reading rooms of the library were three large rooms on the first floor (now one can see there Dutch, Flemish and Italian paintings), while the repositories for books and periodicals were in the ground floor. The latter were "...constructed wide enough to place the future stocks during 50 years," as Tzvetaev wrote in one letter to Klein.

The years passed and brought a lot of changes. In 1924 because of the opening of the picture gallery, the reading rooms of the library were moved to the so-called White Room of the museum on the second floor. Serious changes were happened to the library: it grew, its specific character expanded, and the amount of literature about the history of art, painting, and engraving increased. A few large private libraries were received, as well as a lot of books from the Roumiantzev Museum (later known as the Lenin Library). In the end of the 1930s, because of the expanding picture gallery, the whole library (both the reading rooms and the repositories) were moved downstairs, on the ground floor. The space reserved for future expansion was nearly exhausted.

In 1948, the Soviet government closed the famous Museum of Modern European Art that was previously built upon the base of two great private collections of Ivan Morozov and Sergey Zhukin; they contained art of the impressionists and post-impressionists. The brilliant objects from the museum were given to the State

* Paper presented at the international conference, "Museums in Libraries - Libraries in Museums," May 17 - 20, 1999 in Moscow

Hermitage in Leningrad (St.Petersburg) and the State Pushkin Museum of Fine Arts in Moscow. The large library of the Museum of Modern Art, as well as the slide-library, archive and photo-archive, were given to the Pushkin Museum. The resources of the museum library were increased by rare art books and periodicals devoted to European art of the second half of the 19th and early 20th century, but the absence of free space affected the whole life of the library.

It was to be expected that in such conditions the library had to cut down the amount of its users and to become a pure museum library. Fortunately, that did not happen. On the contrary, the library became a sort of a cultural center and treasure for the filmmakers, staff of the publishing houses, etc., who found here a lot of materials for their work: reproductions, illustrations, as well as facts about the life and creative work of the artists.

The role of the library as an educational center also increased. Special seminars for the students of the Moscow University were held by the professors V. Pavlov (1898-1972), well-known Russian Egyptologist, B. Wipper (1888-1967), an outstanding Russian art historian who specialized in European art, and authored such fundamental books as The Struggle of Trends in Italian Art of the 17 Century, The Formation of Realism in the Dutch Art of the 17th Century, and others. For many years (1944-1967) Wipper was the vice-director/scientific director of the museum. Some courses were held by the chief of the faculty of art history of the University ,professor V.Lasarev (1897-1975), specialist in bysantine, old russian and early italian painting , and later- by V.Grashenkov.

The students of Moscow University worked in the library while preparing their first degree or some special course works. This tradition has survived up to today. Until now the museum`s library is «alma mater» for the students. We give them nearly everything they need, free of charge, and require nothing except careful handling of books. Now we think that it is time for our children to take care of their parent.

We are speaking about a new system of access to the library. It can be some kind of a contract according to which the student is allowed to work in the reading room if he promises to give the library (for the official purposes only) a copy of the bibliography on his theme after the work is done.

Why do we propose such a thing? There are two reasons. One benefit of such system is for the library: such bibliography may be very useful when the librarians are to find some illustrations on the same or close to the same themes for other users. Some examples of student topics from the previous year include: historiography of the Russian Assyrologie; old Egyptian wood sculpture of the Middle Kingdom; antique themes, motives and topics in the cameos of the Renaissance; accessories in portraits of the 19th and early 20th century; the

ornamentation of French faience of the 18th century, and the etchings of F. Segers. It can be also used in collection development. The copyright is carefully must be observed by the library.

Another benefit is for the students. It is not a secret that rather rare students are able to make a professional kind of bibliography to their first scientific work. There are no special bibliographical courses in the Universities. The indispensable condition to give a bibliography to the library must stimulate students to do their best in this field. We, the librarians, can help them.

All of us should look to the future. If we close the doors of the library to new generations of the historians of art, we decrease objectively the level of their education. The libraries they are allowed to use - art department of Russian State Library (held by Svetlana Artamonova), Russian State Art Library (vice-director Ada Kolganova), the art department of the State Russian Library of Foreign Languages (Olga Sinitzina) and others- have good resources, highly-educated staff, more space, etc. But in comparison with our small (only 20 seats in the reading room) library, they have no or rather small amounts of some very special materials: catalogues of different art collections (both state and private) and exhibitions. All art historians know that exactly this kind of special literature is a real bread for the researchers.

One more strong argument in defense of the rights of students: in our library all of the users have a real chance to become acquainted with the new publications in art history , ancient art, archaeology, etc., both in Russian and in foreign languages. Despite our financial difficulties, we didn't break up our international book-exchange program, to say more- we do our best to increase in. Besides we have a lot of gifts by the foreign partners of the museum. There are also some sponsors that sometimes help the library. For instance previous year when the museum had celebrated the anniversary of its foundation, the international financial committee «The Renaissance» presented us The Dictionary of Art in 32 volumes. We are the only library in Moscow now that receives a rather vast set of special periodicals. It is not enough, but to compared with others, we are on the first spot. If we forbid the students to use the museum's library, we deprive them of the hot news in the field of their professional activity.

There is one more aspect of the problem. If the student is a reader that enjoyed full rights in the library, he is able to work side by side with the well-known scholars and has a chance to have professional contact with the elder colleagues, to consult with them on some special problems. Some of the museum's curators are also professors of the university. So they meet with their students in the library. The serious students, zealously working day-after-day in the library, become a sort of museum landscape. They evoke an interest in the staff of the museum. Some of the

curators have begun to introduce them to some fields of museum work. Sometimes this kind of connection has the logical prolongation and after finishing the university, the student is taken on the museum's staff.

I have to add that the librarians are not only the independent observers of these situations. I'll not make a mistake if I say that a clever, zealous student is a kind of a present for each librarian. We are ready to fulfill nearly any of his/her tasks, to bring as many books as necessary, to find some book or magazine on the highest shelf or in the darkest corner. And the future professional life of those who are our wards is of concern to us, as well as the future of the museum. That's why we try to give the best support to these students in case of need.

Until now the focus on library users has primarily been on the students of the State Moscow University. The library is also open to the students of the State Russian University of Humanitarians, that is directed by the famous Russian historian, Youry Afanasiev. In the last few years, the connections between the museum and the university have become closer because of a rather special kind of a joint activity: an educational museum named after Ivan Tzvetaev was organized in the rooms of the University. More than 700 plaster casts from the museum's collection were placed in the University and arranged in special expositions. They were bought by Tzvetaev for the Museum of Fine Arts in the beginning of the 20th century, but later with the change of the character of the museum were moved to storage. Now they are again available for the spectators.

Coming back to the problem of students in the museum library, we are to mention one more argument of the opponents. They speak about the preservation of books. All the librarians know that book preservation is a very serious thing. But who says that it is the fault of the student users? Unfortunately we sometimes notice even the members of the museum staff are not very good in handling books. The problem of preservation is the problem of the library. It must have the system (technical, pedagogical, etc.) that prevents as much as possible the damage or theft of books.

The problem of preservation in our days stands before all of the libraries even more seriously than 50 years ago. Precisely now there is a tremendous discussion whether the book in its traditional view will still exist in the future, or it will be forced out by electronic vehicles? The role of libraries, especially the museum libraries in this discussion, must be very strong. We are to educate our users, the young generation first of all, to make them understand and to make them feel that the book is much more than sheets of paper with the letters, that give us some information. The book must be considered by them as a unique example of the human activity and not only a bank of information.

In this context we think that we should explain for our users (mostly-students) some of our codes. The code system of our library is rather difficult and was organised chaotically during the long history of the library. It has both letters and figures. Anyway there are some special codes that tell us that this book came from some private library. For example, the code BW tells us that we take a book that previously belonged to Boris Wipper, whom we mentioned already. The code AG means, that the book is from the library of Andrey Guber (1900-1970) also an art historian who was the chief curator of the museum (1945-1970). Recently we have made a few new codes. IK for Irina Kuznetzova, the eldest curator of the

French and English collection of the picture gallery, who is giving us her library, and IA for Irina Antonova, the director of Museum. A lot of books from these private libraries have autographs, book plates or some special marks, so they can be considered as artifacts.

In the field of the educational programmes of our library we are going to make special lectures in the Universities about the library, its past, present and future . We think that it might be not only interesting but necessary for the students. We consider the history of the library to be a small part of art history of Russia.

Not long ago we asked our users to fill a form. Among other questions we asked them : Are you ready to help the library by:

1. giving money
2. giving books
3. making some kind of heavy, dirty but very necessary work ?

And we received no negative answers! And there were a lot of « Yes» on the third question. So we are looking forward with optimism in spite of having small money and not large amount of interest from the administration. But we are sure that the times are changing and maybe someday we will have something like our colleagues in the new library of the museum of Fine Arts in Budapest. Our library and our students deserve that.

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ARTISTS' BOOKS AND BEYOND: THE LIBRARY OF THE MUSEUM OF MODERN ART AS A CURATORIAL AND RESEARCH RESOURCE*

By Janis Ekdahl

This text will introduce you to the collection of inexpensive artists' books in the Library of The Museum of Modern Art. With over 9,000 artists' books the Library's collection is one of the largest and most comprehensive repositories open to the public. Some highlights from the collection will be presented and then cataloging and storing the books will be dealt with.

In November 1929 The Museum of Modern Art opened in New York City, pioneering the concept of a museum devoted to avant-garde art. As an institution committed to the art of its own time, MoMA (as it is affectionately called) participated, as no other institution had yet done, in the discovery, patronage, and interpretation of new talent. The Museum was selecting art to exhibit and to acquire that often had not yet acquired the imprimatur of "art." Alfred H. Barr, the Museum's founding director, had a unusually broad vision for his time: in 1929 he told the Trustees that "the Museum of Modern Art would probably expand beyond the narrow limits of painting and sculpture in order to include departments devoted to drawings, prints, photography,.. architecture, furniture.. and, a library of films." Within five years, all of those curatorial departments had been established as well as a public reference library.

From its inception the reference Library shared the Museum's inclusive and expansive definition of modern art. Bernard Karpel, the Museum Librarian from 1942 to 1973, sought out the publications of this century's avant-garde artists: manifestos by the Italian Futurists, broadsides issued by the Dadaists and Surrealists and artist-produced magazines such as *291*, *MERZ*, *BLAST*, and *MECANO*. As primary sources they provide historical and intellectual context for major 20th century artists whose work is in the Museum's permanent collection. Increasingly these once-ephemeral publications are in-demand to provide a cultural and intellectual framework for exhibited artwork.

* (Paper presented at the international conference, "Museums in Libraries - Libraries in Museums," May 17 - 20, 1999 in Moscow)

To emphasize the curatorial use that is regularly made of the Library's resources I have selected a few slides of recent exhibitions that have included library material, especially artists' books. While you are looking at these I will describe the Library. The Museum Library holds more than 160,000 books and exhibition catalogs, subscribes to approximately 300 periodicals, and maintains over 40,000 vertical files of ephemera on individual artists. In addition to the Artists' Books Collection, which I will tell you about shortly, the Library is especially rich in documentation of Dada and Surrealism.

With a staff of 15, the MoMA Library acquires and catalogs approximately 5,000 titles annually. Everything in the Library is cataloged in the Research Libraries Information Network (RLIN). Our catalog, christened DADATABASE, is available over the Internet on The Museum of Modern Art Web-site: <http://www.moma.org>. We were surprised to learn that DADATABASE had over 40,000 virtual visitors during March.

The Library is used heavily by the Museum staff and is open to the public, by appointment, 24 hours a week. Our users include students, critics, curators, auction house employees, artists, and members of the general public. By the end of this June we predict that the Library will have accommodated nearly 4,800 "real" visitors this year.

The scope of the Library's collection generally mirrors that of the Museum. Of course the Library is able to document a far wider range of art and artists than is possible, or desirable, for the Museum to represent. The Library assiduously collects material on emerging artists and contemporary art forms in anticipation of future research needs. We also pay special attention to publications that directly reflect the thoughts of artists: for example, artists' writings, statements, periodicals, and - as we are discussing today - artists' books.

When Clive Phillpot became the Chief Librarian in 1977 he established the Artist Book Collection to acquire and preserve the small, inexpensive books that artists had begun making and distributing in the 1960s. Phillpot built this special collection through purchases and through his contacts with artist book makers. In 1993 he negotiated the Library's acquisition of the Franklin Furnace Archive of Artists' Books thereby adding over 3,500 new titles to the Library's Artist Book Collection.

The Franklin Furnace was established in 1976 as an alternative space that collected and exhibited artists' books. In the early 1990s they decided to sell their loft space on Franklin Street and to divest themselves of the Archive of Artists' Books. It was fortuitous that the Archive could find another home in New York City. The

Franklin Furnace now functions as a virtual performance space on the Web (<http://www.franklinfurnace.org>).

As I mentioned earlier, the Artist Book Collection has over 9,000 titles which are, like the rest of the Library, fully cataloged. Phillipot left the Library in 1994 but the collection has continued to grow. Our principle supplier is the Printed Matter Bookstore in New York although we routinely receive donations from artists around the world.

There is no agreement among critics, curators and writers as to the definition of an "artists book." Much ink has been spilled in the struggle to find properly inclusive terminology for this convergence of art, language, and the printing technologies. In 1976 Conceptual artist, Sol LeWitt offered this description:

"Artists' books are, like any other medium, a means of conveying art ideas from the artist to the viewer/reader. Unlike most other media they are available to all at a low cost. They do not need a special place to be seen. They are not valuable except for the ideas they contain...

Art shows come and go but books stay around for years. They are works themselves, not reproductions of works. "

Many critics have noted the strong parallel between the artists' books of the 1960s and 1970s and those published in the early years of this century by the Russian Futurists. In both eras artists used the book format to disseminate unconventional, revolutionary ideas. The Futurists used readily available printing technologies to produce inexpensive books over which they had complete control. Like their counterparts in Europe and America fifty years later, the Russian Futurists made a decisive break from the traditional book and the deluxe print portfolio. In their hands the book became a forum for direct communication that could be easily and readily circulated. The Library's Artist Book Collection traces much of its legacy to the provocative, and low technology experiments of the Russian Futurists.

I want to take a moment here to clarify that the artists' books I am describing today are not the expensive *livres de luxe* that are collected by the Museum of Modern Art's curatorial Department of Prints and Illustrated Books. In 1994, 150 of that department's most beautiful and precious books and portfolios were featured in an exhibition and catalog entitled *A Century of Artists Books*. The curator's restricted definition of *livres d'artist* to describe only limited edition, luxury items continues to cause consternation in the artists' book community and confusion among the general public.

Therefore let me be explicit about the artists books in the Library's collection. They are inexpensive publications that came to prominence since 1960. They are modest books, often utilizing a photo-mechanical method of production. Usually these artists' books are bound into a codex volume and make use of that format to articulate a verbal or visual idea or experience. The artists' books we collect are

issued in open or large editions (for example, 100-or-more copies). Many are neither signed nor numbered. In principal, these artists' books have closer affinities to mass market paperbacks than to fine print portfolios.

Now I would like to show you 10 books from the Library's Artist Book Collection which embody many of these characteristics. They also exemplify the diversity of intention and style that is characteristic of the artists' book in the Library's collection.

Edward Ruscha's *Twentysix gasoline stations* from 1962 embodies many of the attributes that subsequently have come to characterize the artist book in the late 20th century. In this small paperback book Ruscha records 26 gasoline stations in banal, black-and-white photographs. All the photographs were taken on Route 66 which, 40 years ago, was the principle highway connecting the sparsely populated towns of the southwestern United States. Each gas station is captioned simply with the name of the town and is presented in a straightforward documentary fashion. However, *Twentysix Gasoline Stations* is not boring or uninteresting. It has a subversive, deadpan humor characteristic of the Pop art being made in the 1960s.

Twentysix Gasoline Stations was initially published in an edition of 400. In 1967 it was reissued in an edition of 500 and, two years later, in an edition of 3,000. For many years Ruscha sought to keep this and his other books in-print and available, at a reasonable price. Unfortunately he did not succeed and copies of *Twentysix Gasoline Stations* are now very scarce and expensive when offered for sale.

The idea of using the book as a medium coincided with the development of Conceptual art in the late 1960s. Conceptual artists such as Lawrence Weiner, Sol LeWitt, Peter Downsbrough, and Joseph Kosuth used the written work in art and as art. The first exhibition of Lawrence Weiner's linguistic work was organized with the Seth Siegelau Gallery in 1968. The exhibition consisted of 24 phrases, presented as the contents of this gray paperback, *Statements*. Weiner's statements conjure up specific sculptural, performative processes such as: "One piece of plywood secured to the floor or wall" and "An amount of paint poured directly upon the floor and allowed to dry". The statements themselves are printed, one to a page, in elegantly abstract blocks. The small, offset paperback was issued in 1000 copies and cost only \$1.95. Although it is a tangible aspect of specific works, Weiner does not consider the book a work of art itself. Rather he considers the book as the medium through which he presents his art. As Weiner has cryptically written, the viewer must "Learn to read art."

Sol LeWitt is another Conceptual artist who uses the book to systemically interrogate his own aesthetics. In *Four basic kinds of lines & colors*, 1971, LeWitt sets out a visual premise then systematically explores the development of the

premise page by page. As you may be able to see from the index pages of this perfectly square 20 cm. book, the artist has identified four types of lines: vertical, horizontal, diagonal to the right, and diagonal to the left. He also has picked four colors: yellow, black, red and blue. Then he combines each of these elements according to a pre-determined formula to produce 30 combinations with differing colors and densities. The fixed sequence of pages in a codex book is ideal for the exploration of these serial progressions. LeWitt's systems are hermetic and closed yet they contain a logical elegance and rigorous beauty.

In this 1976 book *Brutus killed Caesar*, John Baldesarri takes advantage of the photographic sequencing to transmit a haunting narrative. Each page of this horizontal-format book consists of three panels. The images on the left and right - a slender man with the receding hairline and an older, paunchy man - are repeated on every page. Only the object depicted in the center panel changes as the pages are flipped over. Innocuous objects such as a brush, a watch or a funnel, become threatening when placed in sequence with lethal objects such as a gun, an arrow, and matches. It is only when we recall the book's title, *Brutus killed Caesar*, that we realize each of these objects could be an instrument of death. This unexpectedly menacing book reflects Baldesarri's consciousness of language and his sophisticated use of the visual pun.

Other artists use the book as an album in which to assemble or inventory images or ideas. In the early 1970s Annette Messenger published a number of small booklets that she called "album-collections." In her 1974 *Les Tortures volontaires* the artist reproduced photographic images of women voluntarily submitting to various torturous treatments and rituals associated with the attainment of beauty. These grainy images of facial peels and plastic surgeries were gathered from mass-market newspapers and magazines. Because the book seems to reproach the painful sacrifices that women undergo to make themselves attractive to men it has earned a place in feminist discussion. However, Messenger claims that she assembled these images simply for the purpose of examining the relationship of art to ordinary aspects of daily life.

Christian Boltanski also works in the tradition of albums and collections. In *Le Club Mickey* Boltanski selects children's snapshots clipped from a yellowing issue of the *Mickey (Mouse) Club* newsletter of 1950. Each of these eager, smiling children is captioned with his or her own six-digit Mickey Mouse Club membership number, proof that they are part of a group, that they belong. Published in 1990 the book comments ironically on the pervasive, unquestioned influence that Walt Disney and American television had on the French-speaking world, from Antibes to Saigon, in the 1950s. By evoking the lost innocence of childhood *Le Club Mickey* explores the passage of time and the role that memory plays in that passage.

A more personal, poignant feeling is evoked by Francine Zubié's 1993 book *Panique générale*. In this deceptively simple book the same black-and-white photograph of an elegant but anxious young bride appears on every page. Bound between bright red endpapers the images are repeated on milky white translucent pages. The bride's face is hidden in shadow behind her white veil. The reader keeps turning the pages in a futile attempt to glimpse the expression on this young woman's face. By shifting the image slightly on each page, the book has a luminous three-dimensionality; the image of the bride seems to exist in space. A single line of text, printed in fine red letters on every other page, gives voice to the young woman's private thoughts: "a feeling of suffocation" [une sensation d'étouffement] and "this disarray of the soul" [ce déssarroi de l'âme]. These musings work with the image to intensify the reader's feeling of panic and entrapment.

Another significant category of artists' books are those that transform or alter the codex in some way. Perhaps the best known example of this is Tom Phillips' *Humument: A treated Victorian Novel*. For this work Phillips alters an existing book: *The Human Document*, an obscure 1892 novel by W. H. Mallock. Each page of this rambling novel has been radically edited by Phillips to produce an entirely new verbal and visual work. Through erasures and embellishments most of the Victorian text is obscured. The letters, words and phrases that remain convey an entirely new lyrical narrative. Phillips has related that, at first

"I merely scored out unwanted words with pen and ink. It was not long though before the possibility became apparent of making a better unity of word and image, intertwined as in a mediaeval miniature."

A Humument may have the distinction of being the most commercially successful artists' book ever. The first version of *A Humument* was published by Thames and Hudson in 1980 and found wide, popular acceptance. Phillips has continued to work with Mallock's text, altering at least 12 copies of *The Human Document*. Thames and Hudson published one of those alterations 1987 and another in 1997. Dieter Roth, a Swiss artist who died last year, was, like Ed Ruscha, one of the seminal figures in the history of the artist book. Joanna Drucker summarizes his impact:

"Roth is the first artist to make books the major focus for his work and to engage with the book as an art work - not a publication or vehicle for literary or visual expression, but as a form in itself."

Roth made the first *Daily Mirror Book* in 1961. It was a tiny 2 x 2 cm cube that was made by cutting squares out of a pile of the London tabloid newspaper *The Daily Mirror* and giving them a glued spine. In 1970 Roth reconceived the *Daily Mirror* in a standard octavo format which he published in edition of 1,000. This version, on the screen now, was published in collaboration with Hansjörg Mayer as Volume 10 of Roth's *Collected Work*. Each page in this version reproduces a blown-up

image of a small snippet from the *Daily Mirror*, which itself is reproduced in the lower corners. Roth established the sequence for these images by inscribing a number on each tiny piece of newsprint. In this book, as in all of his work, Roth's art is inseparable from its form as a book.

Finally I would like to show you a collaborative work from 1991. *In the Crack of the Dawn* brings together two generations of Conceptual artists: Matt Mullican, born in 1951, and Lawrence Weiner, born in 1940. You will recall that a few minutes ago we looked at Lawrence Weiner's *Statements*, a ground-breaking book from 1968. This comic book, however, has a much lighter tone. The graphic simplifications of Mullican's fictional landscapes are interspersed with Weiner's terse notations and solid color geometric forms. Both artists explore our relationship to the urban environment and challenge the cultural assumptions about contemporary space. The gravity of these concerns are less ponderous because of the lively colors, the responsive interplay of forms and the presentation as a comic book. There is a lively dialogue between each artist's characteristic visual and verbal style.

The Library pursues several strategies to make the Artist Book Collection accessible to as wide a public as possible. Foremost among those strategies is thorough cataloging. At MoMA the basic bibliographic record is amplified, when appropriate, with descriptions of physical characteristics and subject matter. In addition, the term "artists' books" is part of the cataloging record for all books that share this form. Other terms that we frequently include in the MARC 655 field are listed on my handout. All of these terms can be used as keywords or phrase searches in DADABASE. Also some records include a *citation or reference* notation, indicating where a particular book was reviewed or discussed.

Also awareness of the collection is enhanced through exhibitions. The Library routinely lends artists' books to exhibitions in the Museum and elsewhere. Currently 21 books from the collection are touring the United States in the exhibition, *Artist/Author: Contemporary Artists Books*, curated by Clive Phillpot and Cornelia Lauf. The Library also has a small display area where artists' books are regularly featured.

College and art school students are frequently introduced to the collection through class visits. During these classes the students are able to handle and discuss the artists' books with their instructor.

The Artist Book Collection is housed in a restricted stack area to which only library staff has access. We routinely use two types of enclosures to house the artists' books. They are designed to protect the books from dust and light and to prevent the books from being battered on the shelf. The most common enclosure consists of

an acid-free envelope, with flap, glued into a heavy, acid-free cardboard binder. Even though the books themselves vary in size and thickness, the binders are uniform, thereby facilitating shelving and diminishing the possibility of a tiny book being lost between two bigger volumes. For books thicker than approximately 15mm we construct a protective enclosure, commonly called a "phase box." These enclosures are fashioned from sturdy acid-free boards and are secured with buttons or velcro. Oddly shaped and large, flat items are stored in acid-free boxes or in flat metal map cabinets.

Today I have been able to give you only a brief introduction to artists' books and a hint of the wonderful diversity of style and form that is included in the Library's Artist Book Collection. Of course, looking at covers and single pages does not convey the experience of holding an artists' book in your hands and discovering the artist's intention by turning the pages. Each artist book has something to reveal to the right reader. It is our challenge and mission to facilitate those connections so that these treasures are revealed.

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