



ARLIS/New York News

The Newsletter of the Art Libraries Society of North America/New York Metro Chapter

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Fall 2001

Election Results

New Chapter officers for 2002:

Vice-Chair/Chair Elect:
Deborah Kempe

Treasurer:
Caitlin Kilgallen

Member-at-Large, Membership:
Heather Topcik

Many thanks to our other candidates, Meg Black, Paul Glassman, and Jeffrey Ross.

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And so much more!

From the Chair

By Joy Kestenbaum

As 2001 nears its end, we can all look back on an active year with well-attended visits to The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, the Japan Society, and the Dahesh Museum. We co-sponsored the first regional meeting with the ARLIS/Delaware Valley chapter and had an enjoyable and successful trip to Planting Fields Arboretum State Historic Park. The fall season began with the tragic events of September 11, which impacted us all in different ways. We extend our deepest sympathies to those who suffered great personal loss. As we reflect on the destruction of the City's defining monuments, its skyline and artistic treasures, we also worry about the ensuing impact on the City's economy and jobs, particularly the effect on its cultural and educational institutions.

An organization like ARLIS/NY depends on the participation of its members. I would like to thank all the board members for their ongoing contributions – Paula Gabbard, Elizabeth Broman, Jenny Tobias, Tom McNulty, and Leslie Preston, and personally thank outgoing members Jenny and Tom for their service the past two years. We are fortunate that Alexandra de Luise and James Mitchell came forward this spring to co-edit the newsletter. In addition, Jim Viskochil

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2001 ARLIS/NY Executive Board

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Laurie Whitehill Chong

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Contributors

Elizabeth Broman, Deirdre Donohue, Lydia Dufour, Milan Hughston, Deborah Kempe, Joy Kestenbaum, Robert Lobe, Tom McNulty, James Mitchell, Laurie Whitehill Chong.

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Send renewals, changes of address, and contributions to Tom McNulty, Membership Coordinator, ARLIS/NY, NYU Bobst Library, 70 Washington Sq. South, New York, NY 10012.

Announcements, articles, and artwork are welcome. Send to Alexandra de Luise, Queen's College, Flushing, NY 11367, adeluise@excite.com; or to James Mitchell, jmittchell@folkartmuseum.org.

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From the Chair, continued

volunteered to succeed Christina Gjertsen as Web Manager. See the enclosed announcement about our new ARLIS/NY website. It is our hope that the website will continue to provide information on the history and activities of the chapter and keep our members posted on upcoming events and news on the City's art libraries.

The ballots have been counted and we announce three new Board members: Deborah Kempe, Vice-Chair/Chair Elect; Caitlin Kilgallen, Treasurer; and Heather Topcik, Member-at-Large for Membership. Welcome aboard!

It has been rewarding to serve as Chair and work closely with my fellow ARLIS/NYers. Plans for next year's programs are already underway and will be announced. ARLIS member Faith Pleasanton of the Neue Galerie, a museum devoted to early twentieth-century German and Austrian art and design, has graciously invited us all to visit one of New York's exciting new cultural institutions. Other locations have also been proposed and we look forward to a stimulating 2002 under the leadership of incoming Chair Paula Gabbard.

**Treasurer's Report
By Jenny Tobias**

Balance on hand (October 31, 2001): \$3468.21

ARLIS/NY Celine Palatsky Travel Award

ARLIS/NY is pleased to offer its annual Celine Palatsky Travel Award for the 2002 conference to be held in St. Louis. One award of \$500 will be offered.

Applicants must be current members of both ARLIS/NY and ARLIS/NA. Preference will be given to first-time conference attendees and to applicants who are actively participating in the conference (as a speaker or committee member, for example). Please note that applicants may not be recipients of full institutional funding.

Please send a resume and a letter of application stating your ARLIS interests and expected activities at the conference as well as your address, phone number and e-mail postmarked before January 25, 2002 to:

Paula Gabbard, ARLIS/NY Travel Award Chair
 Avery Architectural and Fine Arts Library
 1172 Amsterdam Ave. MC 0301
 Columbia University
 New York, NY 10027

The chair will notify applicants of the travel committee's decision by Feb. 8, 2002.

IFLA 2001 Satellite Meeting, August 16-17, Boston

“How do I find a picture of...?” The Changing Nature of Image Research. Sponsored by the New England Chapter of ARLIS/NA, IFLA’s Art Libraries Section, and ARLIS/NA.

By Laurie Whitehill Chong, ARLIS/NA Northeast Regional Representative; Readers’ Services Librarian, Rhode Island School of Design

This outstanding two day satellite meeting, preceding the annual International Federation of Library Associations conference in Boston, was organized by ARLIS/NE members Amanda Bowen, Adeane Bregman, Sarah Dickinson, Stephen Nonack, Merrill Smith, Carol Terry, Hugh Wilburn, and ARLIS/NA liaison to the Art Section of IFLA, Jeannette Dixon. Two years of planning for this unique opportunity to meet with art librarians from all over the world on “home soil” resulted in a program with excellent speakers, interesting tours, fine receptions and the utmost attention to detail. Approximately 180 attended the conference from Australia, Canada, the Czech Republic, Denmark, England, Finland, France, Germany, Iceland, Japan, Mexico, The Netherlands, Portugal, Russia, Spain, Sweden, Switzerland, and the US.

Robert Campbell, Pulitzer Prize-winning architecture critic of the Boston Globe, opened the conference on Thursday afternoon with an engaging presentation on the architectural history of the city of Boston from an urban planning perspective. Quoting some as saying that Boston’s “street layout was created by cows wandering around”, he proceeded to describe how the city grew and developed. Presenting slides of 18th and 19th century city locations beside contemporary images of the same, he illustrated the charm of Boston’s “unembarrassed juxtaposition of big and small, old and new.” Following this introduction to Boston, guests departed for various tours of the city, including a boat tour on the Charles River and inner Boston Harbor, walking tours of Victorian Boston in the Back Bay, of Beacon Hill, and the Copley Square/ Boston Public Library areas.

Elmar Seibel, of Ars Libri, hosted a lovely reception Thursday evening at his establishment in Boston’s South End, with wonderful food

from the restaurant “Lala Rokh on Beacon Hill.” It was a treat to be able to visit with colleagues and to browse the shelves of Ars Libri’s incredible collections.

Friday morning’s program took place at the Museum of Fine Arts, Boston, with coffee and pastries provided by the MFA. Keynote speaker, Henry Pisciotto of Pennsylvania State University, presented a thought-provoking paper on the “Image Problem,” detailing the many challenges and opportunities libraries and researchers face in this digital age.

Henry spoke of the “commodification of knowledge” and the “real estate of the computer screen”; how public demand has created a glut of images on the Web, yet most of them are junk. Libraries, by contrast, can be seen as “land grant” spaces for “common good,” striving to provide quality image delivery services. Our challenge is to be willing to risk taking new initiatives, to recognize our own strengths as organizers and providers of information, to create partnerships with our information technology colleagues, and to re-examine our users’ needs. He mentioned a “Visual Image User Study” at Penn State, a cross-disciplinary project to develop a digital delivery system. (See <http://www.libraries.psu.edu/crsweb/arts/imageproblem.htm>) From this study they are learning that librarians may need to focus more on the access needs of teachers and learners than collection management and metadata standards. Henry also spoke of the concept of “federated access” to digital images, with libraries providing a union catalog of images, using a shared cataloging database, but with separate, customizable interfaces and retrieval systems. Finally, he encouraged us to see these challenges, not as threats, but as opportunities.

Nancy Allen described the “Image Problem” from the perspective of museums. Scholars benefit from the visual records of our collections, yet the reality is that economics determine the number of images we can make available. We need to adopt “planned image collection development” strategies that combine both “what we have” and “what they need” approaches with “because they have found it.” For example, scholars viewing objects in our collections often have research project grants that include digital imaging. We can take advantage of that funding opportunity to create the digitized image for them and for our own digital image collection. Nancy believes that it’s time to stop putting our energies into developing slide collections. Though we need more quality control in digital image production we should not get bogged down with costly and time-consuming cataloging standards. Our images, with curatorial comments will provide extraordinary resources that we can always go back and upgrade.

The next respondent, Geert-Jan Koot, from the Rijksmuseum Research Library, Amsterdam, addressed two sides of the “Image Problem”: the lack of available digital images and the need for flexible retrieval systems. He described the need for content based indexing of images, combining the use of existing hierarchical thesauri with more complex data, involving relationships and semantics. Geert-Jan went on to describe an interdisciplinary research program in the Netherlands called TOKEN 2000, that is creating this kind of retrieval system. He ended with a timely reminder that “the process of searching is as important to researchers as the product retrieved, because new knowledge is achieved.”

Elisa Lanzi, of Smith College, Northampton, MA was the final respondent, again addressing the academic library perspective. Elisa concurred that we need good management tools, cross-disciplinary access to images, and improved copyright rules. She suggested that libraries improve slide room functions, not simply duplicate them digitally, and sees the collection manager as “guide,” in a more client-centered environment. While cataloging is a

skill we have always taken pride in, we need to be less rigid about data standards and engage our users in the process. For example, a system of digital “post-its” holding users’ annotations, would not disturb the database but would provide another rich resource for image researchers. Elisa spoke briefly of various digital image database projects such as ArtSTOR; AMICO; the Cooper Union National Graphic Design Image Database; and the RLG Cultural Materials Initiative. She stressed the need for collaboration with all types of institutions, for thesaural tools available to all, for resource sharing, seamless access to high and low-end environments, and for links to scholarly journals through projects like JSTOR.

The conference planning committee is to be commended for budgeting time well in a very full day. There was enough time, following the morning program, for viewing the MFA’s rich collections or visiting neighboring museums, for having lunch, and for getting everyone across the Charles River to Harvard’s Graduate School of Design for the afternoon program.

The afternoon began with a panel on imaging projects in France, the U.S., and Britain. Marie-Claude Thompson, of the Bibliothèque Nationale de France, described their on-going image digitization project, part of which can be viewed at GALLICA, the web version of their database (<http://gallica.bnf.fr>) It includes more than 70,000 images, copyright free to the 1930’s. She also mentioned partnerships with several other imaging/digitization projects, such as the Mellon Foundation’s Dunhuang Archives program, the architectural plans of Henri Labrouste, and the Bibliotheca Universalis project (<http://portico.bl.uk/gabriel/bibliotheca-universalis/index.htm>). The work they are doing is still a tiny portion of all the collections they plan to digitize and the impact of these projects raises issues regarding staffing, return on investments, and the reality of ever-changing technology. While digital image projects increase the number of users of our collections, her final concern is that our need to adequately fund these projects will result in a “pay-per-use” system, eventually limiting those who are able to access it.

Helena Zinkham, of the Library of Congress, next spoke of the Prints and Photographs Online Catalog (<http://memory.loc.gov/pp/pphome.html>), an electronic database including text and images from more than 6 million items in their collections. This is not an art history collection, but rather a combination of photographs, original prints, posters, architectural plans, measured drawings, and other special collection materials, mostly American. Many of these images have been used in the American Memory Project. Helena sees the need for enhancing access to these resources with better indexing, annotation “flags,” and more cross references from the main catalog.

The third speaker was Graham Jefcoate, from the British Library, who described their many projects for digitizing the content of their collections (see <http://www.bl.uk> and select Digital Library). Rare books, incunabulae, bindings, decorated papers, photographs, maps, and illustrations are included. Electronic formats provide increased access to their collections and at the same time materials are conserved. Finding tools also bring to light under-used materials. Graham also mentioned collaborative projects with Japan, such as digitizing the Gutenberg Bible. Finally, he spoke of the high costs of creating and maintaining this database, both in terms of software (OCTOVO) and staffing.

During mid-afternoon break, guests were entertained by a short video of movie clips, all depicting librarians. The next half of the program included a panel on Consortial Imaging Projects. Beth Sandore, of the University of Illinois, spoke on planning for consortial imaging projects and described their Digital Imaging and Media Technology Initiative (<http://images/library.uiuc.edu>). She referred also to other ongoing projects:

American Memory Project, <http://memory.loc.gov>
 Getty Museum Education Site Licensing
 Project, <http://www.getty.edu/bookstore/titles/deliv.html>
 University of Michigan, Making of America
 Project,
<http://www.dlib.org/dlib/july97/america/07shaw.html>

Colorado Digitization Project,
<http://coloradodigital.coalliance.org>
 The AMICO Library, <http://www.amico.org>

Daniel Greenstein, Director of the Digital Library Federation (<http://www.diglib.org/dlfhomepage.htm>) gave his thoughts on the role of libraries in digitization projects. He also echoed some of the earlier speakers’ suggestions on loosening metadata standards, taking risks with copyright interpretation, and providing user-driven accessing tools. He sees future information organizations developed collaboratively by the “haves,” or libraries with digital collections, and the “have-nots,” those who point to them.

Katherine Martinez, of the Fine Arts Library, Harvard University, delighted all over-loaded listeners with a concise and insightful summary of all the day’s themes. She reminded us that “new initiatives are scary, but don’t panic”; that “messy data” is okay; that “we don’t have to do everything for our users”; that “the process of searching produces new knowledge”; and that “serendipity should always exist.” The day ended with an elegant reception at the Fogg Art Museum, sponsored by Worldwide Books and Harvard University, with good food, good conversation, and time to view the collections.

Looking back on this pre-conference, with its unique opportunity to meet with so many art librarians and visual resource curators from all over the world, we were touched by a sense of “community.” Within the carefully planned “community” of the conference and of Boston, we found another “community” in which we could exchange ideas, concerns, goals, cultures, and friendships. In light of the events of September 11, this connection, this “community” of colleagues from all over the world, is even more precious. Thanks to all who made this happen.

RLG Cultural Materials Briefing, September 24

By Deborah Kempe, Frick Art Reference Library

A good number of ARLIS/NY members were among the 50 or so attendees at the RLG Cultural Materials "Road Show," held at the Uris Auditorium of the Metropolitan Museum on the afternoon of September 24. For those of you who were holding up the fort at work or were at the NINCH meeting that day, here is a brief report.

Presentations by RLG staff members Anne Van Camp and Tony Gill provided an overview of RLG Cultural Materials (RCM) to date, followed by an update on future plans. RLG Cultural Materials was initiated in 1999 as a program designed to provide integrated access to digital surrogates of all kinds of cultural artifacts. With its lofty goal "to transform research and learning in the digital environment," it is clear that RLG believes digital resources will play an important role in the future of scholarship. In aligning its own future with this belief, RLG has invested high stakes in creating a new service with a product that they hope will become as irreplaceable to scholars, teachers, and librarians as RLIN now is. Currently, there are 45 members of the Cultural Materials Alliance, including the art libraries of Brooklyn Museum of Art, Boston Museum of Fine Arts, and the Huntington Library. Membership is free to any RLG member. At this early stage, most members will contribute images and metadata being digitized through existing institutional initiatives, rather than producing digital resources solely for RCM. Rather, RCM offers them the opportunity to increase the visibility of their collections while strengthening it through the combined resources of a collection database. The service will also offer contributors a structure for managing institutional rights and revenue generated through licensing. Six advisory groups are working with RLG to develop specific content and technical strategies. Now for the inevitable acronym-dropping.... The "events-based" data model was guided by the CIDOC reference model. Disparate data will be converted to XML for use in the web-based XML application-the promising new METS (Metadata Encoding and Transmission Standard) is being incorporated as well. Images will be high res JPEG files, converted to Lizardtech's MrSID

image format for high-speed lossless viewing. (Whew!)

The similarities of RCM to the early days of RLIN are striking, at least to those of us who were in the field that long ago! In fact, the best way for me to envision the entire concept of RCM is "digital RLIN." I would advise drawing on that analogy when considering the expected questions about the new service: "Will enough institutions join?" – "Will there ever be a critical mass?" – "Can we feel confident of the longevity of our records?" If the past is an indicator, RLG will be successful in meeting the challenges. For the next phase of the service, RLG plans to roll out relevance ranking, fuzzy searching, private and shared notebooks, improved data gathering and OAI (Open Archives Initiative) protocol support, support for complex digital objects (most likely involving METS), persistent object identifiers and bookmarking, courseware interoperability, vocabulary-enhanced assisted searching, and more content.

At the end of the meeting, Jim Michalko, President of RLG, announced the recent awards of grants totaling over \$2.25 million towards the development of technical infrastructure and digital content. RLG anticipates further foundation support to pass through to Alliance members for digital content creation initiatives. A call for content digitization proposals will be going out before the end of this calendar year. Much of the October issue of *RLG Focus* (available on the web at <http://www.rlg.org/r-focus/i52.html>) is devoted to the Cultural Materials program.

RLG SHARES Meeting, September 25

By Lydia Dufour, Frick Art Reference Library

The second day of the RLG marathon was also well-attended, with many familiar faces from the ILL scene: Cornell, Princeton, NYU, Columbia, Teachers College, Rutgers, NYPL, Boston MFA, Philadelphia Museum of Art, among others. Linda Seckelson, as a member of the SHARES Executive Group, welcomed everyone. Dennis Massie, RLG's Program Officer for Resource Sharing, went over the SHARES net lending report for the past year, and reported on the SHARES Practitioners Council, future plans, and new features in Ariel. This brought up questions about the use of ILL requests as a demand-driven selection model for digitizing out-of-copyright items.

A discussion of international lending resulted in several helpful hints, together with re-iterated qualms about the practice and the process, though many of the university libraries have a successful and admirable record handling ILL with overseas partners.

Dennis also demonstrated new features in ILL Manager, RLG's distributed system for integrating multiple ILL databases, such as RLIN and OCLC. Several area libraries have recently implemented this system, and offered informative comments and critiques. Related to ILL Manager, too, there was a long discussion about patron requests via web forms, with most institutions enthusiastically steering away from paper, less so the museums. They discussed direct patron delivery, which works best with non-returnables, though a few send returnable items directly as well (museums again demurring, because of closed stacks and on-site usage rules).

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Fall Meeting at Dahesh Museum

Elizabeth Broman, ARLIS/NY Secretary, and Joy Kestenbaum, ARLIS/NY Chair

On Monday, September 24, 2001, ARLIS/NY visited the Dahesh Museum at 601 Fifth Avenue and 48th Street. The museum is located above a storefront on Fifth Avenue near Rockefeller Center. This area is known for its elegant shops and department stores, so that a museum tucked away upstairs amongst the stores and busy sidewalk strollers is an unexpected treat. The Dahesh is the only museum in the United States devoted exclusively to 19th and early 20th-Century European academic art. Dr. Dahesh (1909–84) was a Lebanese writer and collector who amassed nearly 3,000 artworks. His collection was established as a museum after his death, being chartered in 1987 and opening in 1995.

About 60 members and guests came together to partake of refreshments; it was good to establish contact with one another and see familiar faces and friends two weeks after the World Trade Center attacks. Chair Joy Kestenbaum, who organized the event, made general business announcements. Leslie Preston, as Chair of the Nominating Committee, introduced candidates for the positions of Vice-Chair, Treasurer, and Member-at-Large for Membership.

David Farmer, Director of the Dahesh Museum, greeted us and introduced the curator of the current exhibition, Roger Diederer, the Museum's Associate Curator. On exhibit was "Telling Tales I: Classical Images from the

Dahesh Museum of Art." These works demonstrate how artists interpreted Neoclassicism to express their own interests and aspirations. We were fortunate that Diederer was able to give us a guided tour of the exhibition. The first part of the exhibition explored how ancient sculpture, or plaster-casts after them, were instrumental in the training of academic artists. The next group of works concentrated on the mythological and classical genre themes that were prevalent in the art of the Neoclassical period. On view were an early and a late Jean-Léon Gérôme, "Michelangelo" (1849) and "Working in Marble" (or "Artist Sculpting Tanagra") (1890), which is reminiscent of his "Pygmalion and Galatea," as well as Lawrence Alma Tadema's "A Staircase" (1870) in its original frame. The last part of the exhibition included "prime examples of how the Classical canon could at times be greatly transformed." The centerpiece of the show, "The Abduction of a Herzegovinian Woman" (1861), by Jaroslav Cermak, as Mr. Diederer pointed out still has significant political and religious meaning today. An understanding of this work was enhanced by the supplementary historical commentary and documentation. In addition to Farmer and Diederer, ARLIS/NY wishes to thank Maria Celli, Administrator of the Museum, for helping to arrange our visit. "Telling Tales II," which opened on October 16 and is on view until January 26th, focuses on "Religious Images in 19th-Century Academic Art.



ARLIS/NY members listening to Dahesh Museum curator Roger Diederer.

NINCH Copyright and Fair Use Town Meeting at NYPL

By James Mitchell

On September 24 several ARLIS members joined colleagues for the latest in this well-known series of mini-conferences. Sponsored by the National Initiative for a Networked Cultural Heritage since 1997, the meetings have progressed beyond fair use to address a broad range of intellectual property issues confronting cultural organizations. This meeting, an all-day session hosted by the New York Public Library at its Celeste Bartos Forum, focused on "Intellectual Property & Multimedia in the Digital Age."

Eight excellent speakers, representing a variety of stakeholders and points of view, presented thoughtful, informed talks and led discussion of the complex panoply of issues now confronting us. Lively questions from concerned citizens in the audience kept the speakers on their toes, and kept the meeting from being too insiderish. The local organizing committee did an excellent job of balancing the panels between practical and theoretical concerns, as well as avoiding any tendencies toward political naivete.

After introductions from NYPL President Paul LeClerc and NINCH Executive Director David Green, keynote speaker Peter Jaszi, Professor at Washington College of Law of The American University, reviewed recent developments that affect not-for-profit organizations. These include the originality requirement, technological protection measures, database legislation, and click-on licenses. Jaszi suggested that the

terminology of intellectual property users /consumers vs. rights' owners/holders creates an artificial distinction among IP "practitioners" who frequently play multiple roles at once. Adam Eisgrau (remembered by many from his days at the ALA Washington Office) then spoke in more detail about recent legislative, judicial, and diplomatic developments.

Ryan Craig gave a very sharp PowerPoint on copyright issues for distance learning technology. His particular emphasis was on trends among major universities to enact policies regarding digital courseware developed by their faculty that allow those institutions to retain rights to that work. This represents a shift from the traditional practice of allowing faculty authors to retain copyrights in their publications, and toward the more recent, and highly profitable, policies whereby research universities control patents on inventions developed under their auspices.

Don Waters, Program Officer for Scholarly Communication at the Andrew W. Mellon Foundation, who oversees the grants programs involved in building the JSTOR and Artstor projects, discussed his experience with those projects. They have involved the development of a model for educational use of copyrighted material that essentially is based on fair use concepts built into narrowly-constructed licenses

continued on next page



At the Dahesh Museum. Photos: Museum.

NINCH Copyright Meeting, *continued*

with both rights' owners and users. The commercial feasibility of JSTOR, inherently dependent on copyright-protected material, is based on the Foundation's ability to reach agreement with publishers on contracts that are limited to covering non-exclusive rights for non-commercial use, and to controlling usage of the system. He also elaborated on their recent efforts to create Artstor, a similarly massive database documenting individual art objects and cultural materials. Their need to quickly achieve economies of scale has involved the addition of charter collections from the multi-institutional Dunhuang Archive of Chinese art and the MoMA design collection. Additional major collections of American art, the canon of art history, and Asian art are expected to be announced shortly. Questions taken from the audience criticized this approach from such perspectives as free speech rights, monopolization, and censorship. Panelists cited anti-trust issues that have arisen in the study of serials pricing and online music distribution.

The afternoon panel began with a keynote address by Linda Tadic of HBO's Digital Library. Among other things she discussed recent judicial opinions concerning image quality in terms of the "amount" of copying. The idea is that low-resolution images may be considered a small amount under fair use. However the law also tends toward a literal interpretation of "copy." As if to reassure art librarians that it actually can get more complicated, Tadic described the complex web of rights involved in the licensing of music. These include the ownership of separate composition and recording rights, and on the usage side separate reproduction and distribution rights.

She was followed by Siva Vaidhyanathan, Assistant Professor of Information Studies at the University of Wisconsin at Madison and author of the recent book *Copyrights and Copywrongs: The Rise of Intellectual Property and How it Threatens Creativity* (NYU Press, 2001). An immensely engaging speaker who will no doubt be turning up frequently on the conference circuit, he presented some of the strongest criticisms of not only current intellectual property laws, but the

whole language of property rights used to define and limit the terms of our discussion of cultural production. Building on Professor Jaszi's comments, he suggested that this language denies the involvement of viewers and users in a way that offends our sense of participation in a democratic political system and in a consumer society. Coming so soon after the terrorist attacks of September 11, his comments were especially welcome for putting copyright issues into a broader context, and showing their relationship to recent attacks on privacy and civil liberties in the name of national security.

Howard Besser from the UCLA School of Education and Information Studies, was well placed to follow those important remarks. Although perhaps a little too familiar to some of us (yes, he wore the Mickey Mouse t-shirt), Besser's opinions on the erosion of the public domain by corporate interests who would lease our own land (and information) to us were well set up by the previous speakers. He complemented Vaidhyanathan's view of public participation by discussing appropriation and collaboration as fundamental artistic strategies. Add him to your Favorites if you haven't already: <http://www.gseis.ucla.edu/~howard/Copyright>

By this point in the afternoon most of the audience was either ready to storm the barricades, or simply exhausted by copyright-talk. For those who remained, E. Jane White's description of the Internet Archive (<http://www.archive.org>) was usefully grounded in practical business methods. She described a wealth of audio and video-based content that remains inaccessible due to outdated business models that fear uncontrolled distribution. She argued that strong fair use of that material does not dilute its value, but creates value and demand for licensable commercial use. This is similar to the JSTOR/Artstor model discussed earlier, and is especially attractive to not-for-profit organizations that must balance their roles as creators, managers and users of intellectual "property." Combined with the more polemical comments by Besser and Vaidhyanathan, this may present a way out of our

currently hostile standoff between ostensibly opposed camps. Since the NINCH Copyright Town Meetings were founded in response to the breakdown of discussions over the CONFU proceedings in 1997, it will certainly have been worth the effort if these discussions have helped us develop new legal and business models that resolve those conflicts.

For more information on NINCH, including a report on the 2000 series of Town Meetings, see their website: <http://www.ninch.org>

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ICP's New Facility Includes a Greater Emphasis on Library

By Deirdre Donohue

When the International Center for Photography's new midtown campus opens officially this December, it will notably include the new reference library of the school and museum.

The ICP Reference Library contains the combined gifts of Cornell Capa, David Douglas Duncan, Andreas Feininger, Howard Chapnick and Harvey Fondiller, as well as materials amassed in the institution's vital exhibitions programs over the past 27 years. Besides books and periodicals, its vertical files on photographers are rich resources.

Under the stewardship of ICP's new librarian, Deirdre Donohue, the holdings and procedures will be refined and a retrospective cataloging project will commence in the forthcoming year. ICP is presently forming a "Friends of ICP Library" Committee to act as a think-tank and cheering section in realizing both its short-term and long-term goals.

Future plans include centralizing the access to all institutional reference resources within the library's catalog and providing content in tandem with collections and archives for the website photomuse.org, a collaboration between the George Eastman House in Rochester and International Center of Photography.

The library is open Monday through Friday by appointment. (212) 857-004 / library@icp.org

The Museum of Modern Art's Library, Museum Archives, and Research Resources Service Plan, 2001–2005

By Milan R. Hughston, Chief of Library and Museum Archives, The Museum of Modern Art

Considerable publicity has been given to The Museum of Modern Art's expansion, beginning with the selection of the architect several years ago to our acquisition of the Swingline Staple Factory in Long Island City for our temporary home. What seemed like a faraway date for the move now actually hovers around the corner. As a result, we have begun a concerted effort to inform the research community what effect this expansion and move will have on access to MoMA collections.

Throughout the Fall we have distributed a timeline both onsite and via electronic means that describes our movements during this exciting time. A summary follows:

As of January 1, 2002 the Library and Museum Archives will be closed to the public to prepare for the move in the spring to the new MoMA QNS facility in Long Island City. This site will be home for the Library, Museum Archives and Study Centers for the duration of the expansion project. We will return to the new midtown facility in late 2004 or early 2005.

From January through June 2002 the Library will be closed to the public. The Library plans to reopen to the public in Queens, along with the Museum's exhibition spaces, in July 2002.

Throughout the expansion, the Library is committed to providing e-mail reference (library@moma.org), referrals to other libraries, and access to our online catalog (DADABASE). We will also continue to post service updates via e-mail and Web. For DADABASE, Frequently Asked Questions (FAQ's), service details and updates see <http://library.moma.org>.

The Museum Archives will be closed to the public from January through July 2002. During this time, remote reference assistance will not be available. We will re-open to the public in Queens in August 2002 on a limited basis. For

further information, you may contact archives@moma.org.

Currently, the Architecture and Design Study Center, Photography Study Center, Prints and Illustrated Books Study Center and the Video Study Center are not taking appointments. The Film Study Center is already functioning in Queens; appointments in Queens are required for items with DADABASE locations Film Study Center and Film Storage.

Jan 2002	Library and Museum Archives close to public to plan for relocation and re-opening in Long Island City (QNS).
Spring 2002	Library, Museum Archives and remaining Study Centers (Architecture & Design, Photography, Prints & Illustrated Books) relocate to QNS.
July 2002	Library re-opens in MoMA QNS.
Aug. 2002	Museum Archives re-opens in MoMA QNS on limited basis.
TBA	Study Center books and serials available at Library.
Fall 2004	Library, Museum Archives and Study Centers close to prepare for re-opening in new Education Building on 54th Street.
Late 2004–	Library, Museum Archives and Study Centers reopen to public
Early 2005	on 54th Street.

We will continue to rely on our colleagues for help during this remarkable period. Your expertise, guidance, and generosity in sharing your collections with our staff and public are appreciated, and we promise to return the favor when called upon.

Member News

Jim Viskochil has moved to New York to be Senior Librarian at the Wilbour Library of Egyptology at the Brooklyn Museum of Art. Jim was previously Systems Librarian at the Cleveland Museum of Art, where he managed all technology in the library as well as set up their OPAC. He's already getting into the swing of things in New York, volunteering as the new website manager for ARLIS/NY.

James Mitchell is now the Librarian of the American Folk Art Museum. James was formerly Assistant Reference Librarian at the Frick Art Reference Library. He promises a full report in the next issue of *ARLIS/NY News*.

ARLIS/NA President **Ted Goodman** announces that his latest book, *FIRE! The 100 Most Devastating Fires and the Heroes Who Fought Them*, has recently been published (Black Dog & Leventhal Pub.; ISBN 1579121608). This is a coffee-table sized book with wonderful illustrations of fires from The Great Fire of London in 1666 to the Kaprun Train Tunnel fire of 2000. Sounds like a great holiday gift idea! (Look for it under his real name: Edward C. Goodman.)

New ARLIS/NY Members 2001 (as of 11/8/01)

Reported by Tom McNulty, Membership Coordinator

Meg Black
Metropolitan Museum of Art

Roberta Blitz
Avery Library, Columbia University

Charles Egleston
Pierpont Morgan Library

Robert Fabbro
Pratt Institute

Hyojin Kim
Watson Library, Metropolitan Museum of Art

Jeffrey Sowder
Martha Stewart Living Omnimedia, Inc.

Heather Topcik
Bard Graduate Center Library

Job Openings

Frick Art Reference Library

Position: Assistant Reference Librarian for Electronic Resources

Description: Full-Time Position. Reports to the Chief of Public Services. Provides reference assistance to the Library's users on- and off-site. Primary responsibilities include: instruction and support to readers and staff in the use of electronic resources, with an emphasis on WWW-based resources; response to e-mail reference queries; evaluation of the Library's extensive electronic resources (including microforms and CD-ROMs). Additional responsibilities include: providing Reading Room coverage as needed; introducing new readers to the Library's book and photoarchive collections, resources and policies; participating in the development of reference content and policies for the Library website and intranet; processing interlibrary loan requests; preparing collection guides and bibliographies; compiling statistical reports on users.

Qualifications: MLS from an ALA-accredited program. Experience in art reference and electronic information resources and services is essential. Academic background in history of Western art. Reading knowledge of one or more Western European languages. Excellent oral and written communication skills; strong public service orientation. Ability to initiate, plan, and implement projects, both independently and as a member of a team.

Hours: 35-hour week (9:00-5:00, Monday-Friday), includes minimum one half day Saturday per month, 9:00-1:00, September-May.

Salary: Competitive; excellent benefits.

Contact: To apply, send letter of application, current résumé, and names of 3 references to: Lydia Dufour, Chief, Public Services, Frick Art Reference Library of The Frick Collection, 10 East 71st Street, New York, NY 10021. EOE.

The Frick Art Reference Library is an international research library, photoarchive, and archive that serves as one of the world's most complete resources for the study of Western art. Founded in 1920, the Library today has holdings of approximately 900,000 study photographs, 275,000 books, 72,000 auction sale catalogs, and 1600 periodical titles. It is open to interested individuals from all over the world.

Job Openings

The **Visual Arts Library of the School of Visual Arts** seeks candidates for the f/t position of **Associate Library Director**. The School of Visual Arts (SVA) is the largest college of art in the country. Its 2,700 undergraduates and over 300 graduate students receive instruction from an outstanding faculty of 700 practicing art and design professionals. The Visual Arts Library serves as the primary learning facility for SVA's community. Its multimedia collections include 65,000 books, 285 current periodicals, 160,000 slides, an extensive picture collection, as well as special collections of videotapes, film scripts, comics, exhibition catalogs, recordings, alumni books and theses.

Responsibilities: Supervises the circulation manager and reference services librarian, including helping to establish departmental priorities and conducting annual performance appraisals; manages the library (staff and facilities) when the Library Director is absent from the office for business, vacations, etc.; provides reference service, including staffing the reference desk and being "on-call" during specified hours each week; also conducts 8 to 10 library instruction classes, plus several subject-based sessions requested by faculty each semester. Plans and establishes, in coordination with circulation and reference managers, an interlibrary loan/document delivery service for library patrons. Develops information about library collections/services and updates the information regularly for the college's Web site, as well as for SVA-NET, the school's intranet. Gathers statistics about library collections and services in relation to required external reports. Strengthens book and non-book collections within designated areas of the arts, humanities and social sciences via new acquisitions; also recommends materials to be weeded. Coordinates with the library director to schedule regular staff meetings and develop agendas. Contacts selected departmental chairs and faculty regarding recommendations for new acquisitions. Works with the director to develop written material communicating new library services/initiatives to various internal and external communities. Contributes articles to library newsletter, other institutional publications. At the request of the library director, participates in campus-wide committees on library-related issues, including information literacy, curriculum development, and various aspects of academic accreditation. Participates on internal library committees, e.g. library space planning, opac configuration/display, and library policy groups. Participates in professional organizations and attends relevant conferences, symposia, workshops and classes.

Qualifications: ALA-accredited M.L.S.: undergraduate degree in art history, studio art, or related field. Three years professional experience, preferably in an academic library setting. Significant reference background, including library instruction and extensive use of online information resources and integrated library systems (Voyager experience preferred). Requires leadership ability, supervisory experience, excellent written and oral communication skills. Person in this position will be required to exercise good judgement, as well as be creative and flexible. That individual must be both a focused self-starter and constructive team player. Additional desirable qualifications include knowledge of HTML and Web design, hands on experience with library system administration (Voyager preferred), and understanding of interlibrary loan procedures.

This full-time permanent position offers a competitive salary and comprehensive benefits package. Applications are being accepted through February 15, 2001. The School of Visual Arts is an equal opportunity employer. To apply, please e-mail, fax or mail your cover letter and résumé to:

hr@adm.schoolofvisualarts.edu
Fax: 212.592.2628
Mail: School of Visual Arts
Human Resources
209 East 23rd Street
New York, NY 10010

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Elizabeth Broman, Secretary of ARLIS/NY
Cooper Hewitt National Design Museum
2 East 91st Street
New York, NY 10128

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ARLIS/NY WEBSITE RETURNS

The new ARLIS/NY website can be accessed through the ARLIS/NA website (<http://www.arlisna.org>, under Contents | Regions and Chapters | ARLIS/New York Website), or directly at:

<http://www.geocities.com/arlisny/index.html>

Thanks go to Jim Viskochil, the new webmaster for ARLIS/NY, for setting up the site for us, and to past webmaster Christina Gjertsen for all her hard work. Although the website includes advertisements, it is free and affords us a solution for distributing timely information to our members. Jim and the Board of ARLIS/NY are looking at other options for the site, so this address may be temporary.