



ART LIBRARIES SOCIETY OF NORTH AMERICA

36th Annual Conference
Grand Hyatt, Denver, Colorado, May 1-5, 2008

Session: Managing the Collective Collection

Sunday, May 4, 2008 11:00 am – 12:30 pm

Moderator: Deborah Kempe, Frick Art Reference Library

Speakers:

Lizanne Payne, Washington Research Library Consortium
Annette Haines and Rebecca Price, University of Michigan
Guenter Waibel, RLG Programs, OCLC and Milan Hughston, Museum of Modern Art

Introduction:

Good morning, everyone. Thank you for attending this session, titled **Managing the Collective Collection**. I'm Deborah Kempe, Chief of Collections Management & Access at the Frick Art Reference Library, and I will be moderating and introducing our speakers this morning. Before I do that, however, I want to extend my thanks to Duncan Systems Specialists for so generously sponsoring this session.

I think you will agree with me that this is a period of great paradox for libraries. While demand for rapid access to digital information is on the rise, publishers—at least those in the field of fine arts-- continue to release an unrelenting stream of costly print collections. As the costs of digital storage go down, the brick and mortar costs to house burgeoning print collections rise. As libraries strive to enhance their presence, our users demand access to collections in the large-scale information hubs such as Google and Flickr where they already work and socialize. This has led to a disassociation of libraries with a particular institution. The

traditional model that equated the size of a library's physical collection with scholastic excellence is melting like the world's glaciers.

New models that address today's shifting landscape of information production, user demands, and economic viability are required. A fundamental re-definition of what exactly constitutes a library is required.

Lorcan Dempsey of OCLC coined the phrase "managing the collective collection" in 2005, and it has caught on. It is now an objective that RLG Programs and others define as development of more profoundly cooperative models of acquiring, managing, and disclosing collections. Even within single institutions, the so-called "collective collection" remains elusive, with disparate, un-unified collections that are not retrievable from within a single library catalog. But from there, when we move up a notch or two in the hierarchy of the landscape, it really causes consternation. In the midst of all this change, librarians are reacting. To continue the glacier analogy, we are not Global Warming deniers. Here are some trends and projects worth noting:

- An increase in consortial borrowing, using newly developed tools from ILS vendors, Open Source designers, and library nonprofits, such as *Search TRLN*, a single-interface search and request tool that searches across a collection of 4 North Carolina university libraries.
- *WorldCat Local*, intended to move users smoothly from the local to the global

- Widespread acceptance (if grudgingly) of public/private partnerships with commercial companies such as Google, Microsoft, Amazon, and Proquest.
- Digital collections that unite disparate manuscripts, literary texts, and print portfolios, like the *Transatlantic Shakespeare Quartos Archive*
- The North American Storage Trust, an initiative to facilitate “virtually shared” print collections.

Although our topic, by its very nature, is so broad to be deserving of at least a day’s rumination and discussion; today, in our limited time, we will focus in on three representative projects that shed light on innovative efforts to achieve optimization of collections.

I will introduce the speakers before each of the three presentations, and ask that you please hold questions until the final presentation has been made.

FIRST SPEAKER-Lizanne Payne

Our first speaker is Lizanne Payne, Executive Director of the Washington Research Library Consortium, a group of eight major university libraries in the Washington, DC area. The Consortium was established in 1987 to share library collections and information technology in order to enhance the resources available to their students and faculty. Since joining WRLC in 1989, Ms. Payne has overseen the implementation and ongoing development of WRLC's shared digital library system, and the construction and operation of a shared library storage facility which began

operations in 1994. Ms. Payne has been active in the field of library consortia and library storage facilities. Last November, OCLC released her commissioned report on state of the art library storage facilities and the future of print collections in North America. She holds an M.L.S. from the University of Maryland and an M.B.A. from The George Washington University. The title of her presentation is *Off-Site But Not Out of Reach: Trends in Shared Storage*.

SECOND PRESENTATION-ANNETTE HAINES AND REBECCA PRICE

Annette Haines has served as the Art & Design Field Librarian at the University of Michigan since 2002. Annette is an active member of ARLIS/NA and ARLIS/Midstates Chapter, recently serving as chair of the latter. She has been Co-Moderator of the Art & Design School Division and Webpage Editor for the Reference and Information Services Section. Two articles she contributed to Art Documentation focus on librarianship for Studio Arts programs and on strategies for developing graphic novel and comic book collections. Rebecca holds an MLIS degree from Wayne State University. In 2006, she was awarded the University Librarian Recognition Award at Michigan. You can catch her later today at 2:00 when she will speak at the session "Beyond the Traditional Archive."

Rebecca Price has been Architecture, Urban Planning and Visual Resources Librarian at the University of Michigan since 1998 and an ARLIS/NA member since 1999. She has also been active in ARLIS, beginning with stints as Update Editor and then as Moderator for the Academic Library Division. More recently, she has served on the Publications Committee, the Wittenborn Award Committee, the Restructuring

Task Force, and currently serves as Secretary of the Board. Rebecca received an MA in Architectural History from the University of Virginia, a PhD in Art History and the Masters in Information Science from the University of Michigan. Although Rebecca has presented at several ARLIS sessions over the years, she hasn't yet talked about the University of Michigan's pioneering Google Project, so without further ado, they will tell us what it's like to be Googlized.

THIRD PRESENTATION- GUENTER WAIBEL AND MILAN HUGHSTON

Our final presentation will be given by Günter Waibel and Milan Hughston. Both are familiar faces to many of you, and almost need no introduction. But I'm going to give one anyway, if only to remind you of the many contributions each of them has made to our profession.

Günter Waibel is a Program Officer in the RLG Programs division of OCLC. He specializes in standards for describing and sharing cultural materials in a networked environment, as well as the intersection of museums, libraries and archives. Further areas of interest for him are digital asset management and digital preservation. Gunter is familiar to many of us in his ongoing role as the RLG Programs liaison to the museum and art library community. He joined RLG in 2003, coming from the position of Digital Media Developer at the UC-Berkeley Art Museum & Pacific Film Archive. At Berkeley he worked closely with the California Digital Library and the project called Museums and the Online Archive of California. In 2006, he transitioned to OCLC Programs and Research following the combination of OCLC and RLG. Gunter is active in many professional organizations, including service on the boards of the Museum Computer Center and the Association of American

Museums. He recently co-authored the article [“Metadata for All: Descriptive Standards and Metadata Sharing across Libraries, Archives and Museums”](#), and also teaches as adjunct faculty in the School of Information Studies at Syracuse University.

Before assuming his duties as Chief of Library and Museum Archives at The Museum of Modern Art in September 1999, Milan Hughston was a librarian at the Amon Carter Museum for 20 years. During that time, he published comprehensive bibliographies in the Carter Museum’s publications, including those for Thomas Eakins, the Amon Carter’s photography collection, Eliot Porter, and Laura Gilpin. At MoMA, he has devoted much of his energy to planning and coordinating the newly-opened research facilities in Manhattan and Queens. He also established, with May Castleberry, a new program called the Library Council, founded to promote the research resources of MoMA through a membership program and publications of artist books in a series called *Contemporary Editions*. He’s just returned from a trip to Beijing in support of their latest publication. He is a founding member of the New York Art Resources Consortium (NYARC), which coordinates collaborative projects between the research libraries of MoMA, the Frick Collection, the Brooklyn Museum, and the Metropolitan Museum of Art. A frequent speaker here at ARLIS as well as other conferences, Milan received his Bachelor of Journalism and MLS degrees from The University of Texas at Austin. A Rotary International Scholarship allowed him to complete a post-graduate program in Art Gallery and Museum Studies at the University of Manchester in England.

Together, they will present *Rarity is Common: A Case Study Measuring Overlap of the Collections of Four New York Art Libraries*.

FINAL

Questions?

I hope this has been a helpful session for you. Again, thank you for attending.

Let's give our speakers and our sponsor Duncan Systems Specialists another round of applause.