Hello!
My Name is Katharina Koop and I am from Aachen or Aix-la-Chapelle, Germany.

I am pretty sure you all know Aachen – or at least two guys coming from there
The first one is Karl der Große – as we call him in German - or Charlemagne and the Cathedral of Aachen. Charlemagne loved Aachen because of the hot springs and so he spent most his time – when he was not traveling through his empire - in Aachen.
The other guy is Mies van der Rohe and his Seagram Building in New York from 1958. Mies van der Rohe was born in Aachen in 1886, but he left the town in 1905. Sad as it is we don’t have any Mies van der Rohe building in Aachen.
I am working at the Library of the Faculty of Architecture at the RWTH Aachen University, a technical university which was founded in 1870. Soon after that the Faculty of Architecture was founded, as one of the oldest of this kind in Germany.

Today there are nearly 45.000 students at the RWTH, and nearly 1.500 of them are studying architecture.

My library is decentralized in 3 buildings and consists of 10 institute libraries ranging from Art History to Individualized Robotics Production. The current inventory contains around 150.000 volumes and other media.
A part of the faculty is an art collection in responsibility of the Chair of Art History, where I mainly work for. It consists of 200 copies of old masters from the fields of painting, graphic, sculpture and works of gypsum.

As you see we own Raphael’s Sistine Madonna - o.k. it is a copy from the late 19th century of course.
Today I would like to give you some information about the professional development of art-librarians in Germany and the educational programs and trends in German art-librarianship.

It is easy to become an art-librarian in Germany: start to work in an art- or museum-library and so you are an art-librarian! But – that is not the whole truth! If you do it this way, you are just a person working in an art-library.

There isn’t any professional or specialized training for art-librarians in Germany. You have to find your own way depending on your ability, the job circumstances, your time and so on. So: it is a challenge to become an art-librarian in Germany!
The library landscape in Germany is vibrant and diverse. There are around 11,000 libraries and 500-600 of them are art- and museum-libraries. The German National Library is located in two cities - Leipzig and Frankfurt am Main – owed to the German history.

The majority of the libraries are founded by local authorities and Germany’s federal states. They are the cultural and educational institutions that are used most. In contrast to many other countries, there is neither a central institution that is responsible for national planning and control of library affairs, nor is there any national law governing libraries.
There are three levels of professional education for librarians in Germany:
On the first level there are the FAMI’s, the Fachangestellte für Medien und Informationsdienste or employee of media and information services.
The basis for this professional training is a secondary school leaving certificate. They do have a 3 year vocational training with a specialization option in the 3rd year for Librarianship, Archive, Photo agencies and so on, and an examination by the local chambers of commerce.
Librarians on this level of education rarely do work e.g. as solo librarians in art- and museum-libraries.
The second level is the Bachelor’s program of library science. The program duration is three to four years depending on the university. You do need a general higher education entrance [...] qualification - the German Abitur.

On this level for the first time there are some specializations in the art and museum area depending on the university.
For example in Leipzig there is: “Art marketing” and “Archival and museum holdings” – or in Hamburg there is a seminar “Artist books” - all optional modules lasting for only one semester.

There are no plans for a specialized art-librarian education or a broader program in the art and museum area for the near future - as I was told by a colleague who is deeply involved in the training planning of librarians in Germany. Art historical or museum topics could be a part of the master study but not of the B.A degree she said.
The third level of librarian education is the “Scientific Librarian” – the Master of Library and Information Science. This can be done as a free of charge, full-time study - or it can be done as a post-gradual Master’s degree course, a fee-based part time-study while in employment.

For the Master study you need a B.A. in Library Science or a B.A. in another discipline - than together with some expertise in librarianship.

During the master study program there are some art related topics: for example in Hamburg in Culture- and Media-Education, or in Cologne Digitization and Long-term archiving – one year, only half of the time of the study program.

One exception worth mentioning is the program: “Digital Curation” – a cooperation between the Humboldt University Berlin and the King’s College London. It has a special focus on humanities areas that involve cultural heritage.
There is also a two-year course as an in-house program. It offers practical professional training with state examinations qualifying librarians to work in the higher grade of the civil service - or as we call it in German: the Referendariat für den höheren Dienst an wissenschaftlichen Bibliotheken.

The in-house program - around 30 jobs every year – is offered nowadays in 8 of our federal states. It consists of one practical year in a University-Library or other large specialized library and one theoretical year.

In fact, there is hardly ever a vacancy for that kind of higher education at one our big Art-Libraries. So hardly ever they occur as a specialized training institution for art-librarians.

The scientific librarians more often work in larger libraries and teams - like University-Libraries, one of our big art-libraries - or at the German arthistorical facilities abroad, in Rome and Florence.
They have leading positions there and often they also work as curator.

In smaller and medium size libraries there are mainly colleagues of the 2. level in leading positions. And particularly in the art- and museum-libraries they work as solo librarians.
So, it is obvious that the content and thematic requirements to broaden the knowledge in general - and the knowledge in the professional art-librarian area – differ to a large extend. But: where to get this knowledge from?
There is a large market for further librarian education:
The annual German Librarian’s Conference is the main education and information event and is organized by different German librarian associations.
For the **art and museum librarians** the IFLA Art Libraries Section meeting is of great importance and it is not far to ARLIS/UK or the OKBN, the Dutch ARLIS and so on. Most of the conferences are open to the public and provide a great deal of information and further education.

Training courses are held by ekz - a service company for libraries in the German speaking world - or the different German librarian associations. Of course, the universities where you can do a degree in Library Science offer a wide range in further education for librarians as well. Most of these courses are for a **broad** user group and deal with more general topics in librarianship.
But there are two specialized providers for art-librarian training courses in Germany: The AKMB, the Arbeitsgemeinschaft der Kunst- und Museumsbibliotheken – the working group of art and museum libraries in German speaking countries and the IF, the Initiative Fortbildung für Spezialbibliotheken – the Initiative for Training in Scientific Libraries.

The AKMB was founded in the early 90’s to represent the small and medium size art and museum libraries. Since 2015 I am proud to be the head of this organization.

Altogether the AKMB has 260 institutional and personal members today. 60 to 70% are museum-libraries - the other libraries are affiliated to institutes of art history at universities, art academies and so on.

From the beginning one of our aims was to organize trainings in the special area of art-librarianship. The speakers are encouraged to take the specific situation of art- and museum-libraries into account. The presentations are strongly related to our group of participants and best-practices examples often comes from colleagues from the AKMB.

Every year – normally in the context of the annual Librarian’s Conference – the AKMB
organizes a half day workshop, and together with the IF, one or two training courses in addition. The close cooperation between the board of the AKMB and the Initiative helps to meet the needs of the members as well as to identify new topics.
Topics range from software for special libraries, to more general knowledge about public relations, fundraising or marketing. We had workshops about the use of social media and on emergency planning – you see impressions of this workshop here.

And, of course, there were more and more workshops on digitization and the management of digital information in art-libraries – from “Don’t fear the digital future – acquisition, indexing and supply of electronic resources in art and museum libraries” in 2001 to “Digital information space: the future in art and museum libraries” in 2016.

**Trends**
Thinking about our next workshops means thinking about what our members need, what they want to learn, what they are willing to learn – and maybe what is an upcoming trend.
A highly discussed topic nowadays is **open access**. Therefore, the board of the AKMB is preparing an open access workshop for our members at the 2017 German Librarian Conference. The members should learn to actively participate in the editorial process. They will get information on technical implementation as well as on legal issues.
Another trend we identified and that we will present to our members in a workshop this year, is the model of the **embedded librarian**, which - until now - is not really widespread in Germany.

Due to changing job descriptions from the formerly “shshing book people” to communication-oriented information managers, we need this new type of librarian – or maybe this new view on our profession.

The definition of the term and therefore the new job description makes one aware of one’s own position. As a result it would be either strengthened or additional requirements and challenges would become apparent.
We all know that lifelong learning is essential for our profession. The best thing one could do is to remain active and stay curious about new tendencies. Especially the exchange with colleagues is important. To talk about your everyday work and to hear what your expert colleagues report on their experiences is a good way to broaden one’s own horizon. Particularly for the colleagues in small libraries or the solo librarians, this communication and networking is vital to their business. But especially in this area it is problematic because the communication doesn’t take place automatically during the day. You have to take time to meet and to exchange yourself with others. Therefore: the lack of time is more often the biggest problem concerning further education than the lack of money. When I am not at my desk there are no little elves doing my work. But if I don’t take the time sooner or later I lag behind in development and my work becomes outdated.

„Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. The only way to do great work is to love what you do.“

Steve Jobs
As a result: Take the time! Active networking could be a good way of further education. With a little help from my friends I don’t only create a network, the network will hold me as well.

Thank you!