

assumptions and components. Readers are effectively marched through the fundamental steps in the strategic planning process: analysis of environment, identification of strategies, formulation of action plans, construction of objectives, generation of goals, review of strategies, creation of "early warning system" to monitor progress, implementation of action plans, adjustment of plans as required, and recycling of planning process. The reader will appreciate this well-organized and clear presentation of strategic planning and its focus on the effectiveness of the monitoring, measuring, and communication devices. The reviewer was particularly intrigued by the concept of MBWA—Management by Walking (or Wandering) Around. The presentation would have been improved by expanding attention to the relationship between the planning and budget processes and by discussing the need for organizationwide commitment to the planning effort.

The chapter on the relationship of information resources management and decision support systems to strategic planning is crucial to the book's thesis. A well-designed information system provides an empirical basis for planning and decision making; presents intelligence about the environment; encourages assessment of historical, current, and future conditions; and permits evaluation of the planning process and monitoring of progress. The important role of online database services and the institution's library in supporting access to information resources is cited. The general principles advocated for effective information management systems—integration, interaction, flexibility, and needs orientation—will be familiar to librarian readers.

Harman and McClure have provided a well-organized and -documented study. The literatures of organizational theory, planning, information management, and sponsored-project administration are effectively integrated. Graphics, charts, and tables are used liberally to present complex ideas and synthesize research findings, and each chapter is clearly organized and concluded with a well-written summary of the key concepts. The most signif-

icant weakness of the work and perhaps, in my view, its greatest strength is the seeming focus on sponsored-project administration, as indicated in the title. Some potential readers will thus not be attracted to the volume, although much of the material would be of value to a broad audience. One could read the book, freely substituting a host of professions for the sponsored-project administrator. The authors conclude that "people are the organization and information is the most critical resource at their disposal." Haven't librarians been advocating these ideas for years?—James G. Neal, *Pennsylvania State University Libraries, University Park.*

**Keaveney, Sydney Starr.** *Contemporary Art Documentation and Fine Arts Libraries.* Metuchen, N.J.: Scarecrow, 1986. 181p. \$17.50. LC 85-22234. ISBN 0-8108-1859-0.

*A Reader in Art Librarianship.* Ed. by Philip Pacey for the Section of Art Libraries. IFLA Publications, no. 34. München: K.G. Saur, 1985. 199p. \$20 ISBN 3-598-20398-5.

The examination of the information flow in the contemporary art world and the impact of the resulting interrelationships on library collecting patterns is an adaptation of Keaveney's doctoral thesis. After reviewing information science techniques for measuring the flow of information in other fields and applying them to the art world, she tested her assumptions against the survey results on library holdings of a set of contemporary artists. She also interviewed a number of artists and others in the art world to determine patterns of communication and the placement of "gatekeepers" on the path of information as it flows from the artists to society at large.

Keaveney selected forty contemporary American artists and analyzed the holdings of fourteen New York City-area art libraries (five museum libraries, five academic libraries, and four public libraries), checking holdings in both card catalogs and vertical files but not in periodical files or indexes. Additionally, she checked several major bibliographic sources, including the database of the Research Libraries In-

formation Network (RLIN). The searches through the fourteen libraries and the additional bibliographic resources enabled Keaveney to compile a list of 688 titles on her selected artists.

The expected findings were that the art libraries would hold information about the artists in direct proportion to their fame and that largely the same material would be held by all the libraries. Further, it was expected that monographs, which may be acquired through normal bibliographic channels, would be in all libraries, with other types of materials, exhibition catalogs and ephemera, held in inverse proportions to their numbers. Instead, Keaveney found that when the holdings of the individual libraries were compared to the ideal list, the highest percentage of the 688 was 69 percent, and most libraries held less than 25 percent. Other findings include a lack of overlap, with "unique" items found in thirteen of the fourteen libraries and a striking 60 percent found in only one of the libraries. Monographs were held evenly across the libraries, though most held only about half of those

available. For exhibition catalogs, the holdings were less evenly distributed, with greater incidence of uniqueness, perhaps reflecting difficulties in acquisition and cataloging. The two sources checked for coverage in the bibliographic mainstream—*Books in Print* and *Art Books, 1950-1979*—included 6.5 percent and 2 percent, respectively, of the 688 titles.

The examination of the vertical files of ephemeral material yielded up a larger number of items, the number of pieces a library held on the forty artists ranging from 1,423 to a mere 18. Museum libraries hold, on average, the largest number of items per artist and academic libraries, the least. There was no attempt to do an overlap study or comprehensive checklist to check completeness of holdings because of differing policies regarding the materials. For example, while artist monographs were usually cataloged, exhibition catalogs, even major ones, might be held in vertical files. Conversely, some libraries cataloged even slim dealer catalogs and indexed, in the card catalog, significant entries in a monograph or periodical articles.

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As a bibliometric study, this research is only technically interesting. The work becomes significant, however, when examining or defending a library's collection development, processing, or preservation policies. For example, if a library collects only those materials cited in standard bibliographic sources, a significant research collection may not be developed because the key documents for an art movement may be the dealers' announcements of group shows. Further, the low overlap, even across the readily available monographs, suggests that interlibrary loan arrangements, coupled with cooperative collection development, may prove to be critical in enabling researchers to consult the full range of available materials on an artist or movement.

The real significance of this study, though, lies with the analysis of the various vertical file holdings and the diversity and uniqueness of the materials found there. The art world is concerned with visual images, and this documentation includes books and periodicals, plus representations of the art itself, often in ephemeral form: postcards, reproductions, exhibition checklists, and banners. For lesser-known or emerging artists these ephemera may be the only documentation of their works, yet they present difficulties in acquisitions, cataloging, and storage for libraries, and their collection, even by major art libraries, will reflect the judgments made by the larger art world. That is, ephemera on better-known artists, or from more influential galleries, will be more likely to be acquired and retained. Too many art libraries have had to abandon their vertical files due to expense, although the files tend to continue to exist in museum libraries.

In the history of art libraries, vertical files and various forms of periodical indexing arose to fill the same need: access to published information outside of books. A combination of technology, commercial efforts, and cooperation has made periodical indexes available for most areas of artistic endeavor. Vertical files have languished—though the best have been destroyed through overuse. If the information traditionally contained in such

files is valuable, and Keaveney's work suggests that it might be, then can technology, commercial efforts, and cooperation be harnessed again for its preservation and dissemination?

Cavils include failure to define until late in the book the word *monograph*, which has a very specific meaning in an art library context, and the review of the findings in the RLIN database. The searching of the RLIN database in 1981 was performed in the early stages of RLIN's development as an art information database, when most of the major art libraries that now contribute bibliographic data were just getting started as participants and archival tapes were as yet unloaded. It would have been useful, in preparing this edition of the study, to have repeated the RLIN searches now that RLIN has matured as an art bibliographic database.

The collection of essays, edited by Philip Pacey—who until the IFLA meetings in 1985 was chair of its Section of Art Libraries—was not prepared about the "how" of art librarianship but about the "why." And while Pacey is sure of the book's purpose, this reviewer is unsure of its intended audience. As with any compilation, though, part of the publication's value is the bringing together of otherwise hard-to-find, yet timeless, essays. Of the twenty-nine presented here, nine were first published before 1970, and fully half first appeared in British library journals. (A number of the essays were first presented at IFLA meetings).

The book has four main sections: the first examines the history and nature of art librarianship and includes several discussions of the desired characteristics and qualifications of the "complete art librarian," to use the term contributed by Trevor Fawcett, past chair of the Art Libraries Society (ARLIS.). These essays combine well with the more bureaucratic standards statements from ARLIS and the Art Libraries Society of North America (ARLIS/NA) found in the appendix.

The fourteen essays in the second section describe the art library from the perspective of four classes of users: art historians and curators, artists and art students, designers, and the public. Ex-

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cept for students wishing to gain an understanding of the profession of art librarianship, most of the essays in this section serve little purpose other than professional breast-beating. Active art librarians are aware of the range of information needs their users have, though Frances Lichten's essay, written in 1959 from the perspective of a library user, keeps the reader mindful of the obstacles well-meaning librarians can throw up in the path of the researcher.

In the third section, the essayists attempt to analyze the control and retrieval challenges presented by the forms, particularly the visual forms, in which art is documented. For the experienced visual arts librarian, these essays provide the most to ponder. Trevor Fawcett examines the subject limits of the art library by looking first at the expanding limits of art itself, concluding that using standard classification schemes to define the art library leads to "arbitrary unions and separations" and proposing an artifact-based scheme instead. In the next essay, written three years later for the International Seminar on Information Problems in Art History (March 1982), Fawcett takes on the inadequacy of classification and subject indexing for retrieval, particularly of images—an inadequacy that the *Art and Architecture Thesaurus* has begun to meet. Wolfgang Freitag picks up Fawcett's concern for access to the visual image in a paper presented at the IFLA meetings in August 1982, "The Indivisibility of Art Librarianship." In this essay he reminds us that in the study of art it is the art object itself that is the primary source of information and that visual representations, whether illustrations in books, reproduction engravings, slides, or videodisc images, are surrogates, as the originals are not always available for study. Yet, to the detriment of researchers, the image and print collections are too often separate, both physically and philosophically.

The final section reviews the movement toward national and international cooperation among art librarians. The first essay, by Freitag (Fogg Art Museum), dates from 1968 and sets forth a plan leading to communication among the art libraries of the

world. The final two essays, by William B. Walker (Metropolitan Museum of Art) and Philip Pacey, describe the progress art librarians have made in international cooperation from the perspective of two who were early and influential leaders in those efforts.

Taken individually, several of the essays are delights. The one written in 1908 by Jane Wright, then librarian of the Cincinnati Art Museum, describes why art librarianship was different from other branches at a time when art libraries were growing rapidly and developing, or finding the need for, some of the bibliographical apparatus we now take as standard: indexes of periodical articles and reproductions, such as the *Periodical Index* of the Ryerson Library of the Art Institute of Chicago or the H. W. Wilson Company's *Art Index*; individualized thesauri for local collections, such as the Avery collection at Columbia University; and picture and vertical files whose value has been proven by the subsequent generations of researchers. The essay is full of the joy of having a job in which one feels as if one *can* make a difference.—Karen Muller, *Quality Books, Inc., Lake Bluff, Illinois.*

*Library Science Annual*. V.1 (1985). Ed. by Bohdan S. Wynar and Heather Cameron. Littleton, Colo.: Libraries Unlimited, 1985. 204p. \$37.50. LC 85-650346. ISBN 0-87287-495-8.

Publishers in our field have two choices: to publish significant monographs or self-sustaining reference books. The latter approach is often more time-consuming and expensive than the former. Such publishers, however, count on profits from standing orders and repeat sales as new editions become necessary.

Here, Libraries Unlimited has decided on that latter approach. Apparently they believe that researchers in library and information science generate so much new information each year about their field that others, especially librarians, will find it useful to have an annual compilation that will (1) "review all English-language monographs and reference books in library science published in a year, . . ." (2) evaluate all English-language library science period-