A Portrait of the Library: A Fine History

by

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List of Abbreviations

Art History: Department of Art History, The University of Auckland

AU: The University of Auckland General Library

AUEL: Fine Arts Library, The University of Auckland

AULS: The University of Auckland Library System

Elam: Elam School of Fine Arts, The University of Auckland

Abstract

The Elam School of Fine Arts amalgamated with Auckland University College in 1950, bringing with it a small collection of art books. From these beginnings the Fine Arts Library has developed into the well-funded and reputable arts library that exists today. Throughout its history the Library has supported the Elam School of Fine Arts and later the Department of Art History and has in turn been integrated into and supported by The University of Auckland Library system. This research utilised an historical case study approach to identify and analyse how this web of interconnected relationships has influenced the development, maintenance, and future of a specialised art library.

The findings illustrate that, while the Elam School of Fine Arts and the Department of Art History have experienced considerable curricular and administrative changes, these have not had a significant impact on the efficiency and value of the Library. The Fine Arts Library's collection and services have consistently supported and enhanced the teaching and research needs of these two entities. Despite accommodation, staffing and funding challenges, the Fine Arts Librarians and Library staff, succeeded in establishing a comprehensive and nationally recognised art library with a strong, vibrant and unique culture.

Keywords: Academic libraries, Art libraries, Elam School of Fine Arts, Fine Arts Library, Library History

Introduction

2010 marked the 60th anniversary of the amalgamation of the Elam School of Fine Arts (Elam) into Auckland University College. This significant event provided the catalyst to initiate research into the evolution of the Fine Arts Library (AUEL), which has developed from a small collection in 1950 into the nationally recognised specialist art library of today.

The research provides an historical overview, described in six significant time periods, of the relationships forged between the Library and its major stakeholders — Elam, the Department of Art History (Art History) and The University of Auckland Library General Library (AU). The use of an historical case study approach allows for the assessment of the development of the AUEL through the lenses of information history and organisational culture. Data, information and personal remembrances were compiled and analysed from historical documents, artefacts and by carrying out oral histories.

This research identifies shifts in curricular focus and changes in the organisational structure of Elam and Art History and assesses the resultant effects on the AUEL's services and collections. Factors such as funding, staffing, accommodation and technology are explored and related to the development of the AUEL and its unique culture. The Library's evolving institutional relationship with The University of Auckland Library system (AULS) is outlined and future opportunities for development and realignment posited.

Purpose Statement

The purpose of this study is to document the development of the AUEL from 1950-2010, from institutional and cultural perspectives. The themes and patterns identified could provide useful material for those assessing the Library's current needs and the plans for its future strategic development. The past decade has witnessed the burgeoning interest in cultural history and the theory of information history, making historical research about libraries a more robust field of study. As far as it is known, this is the first historical study of the AUEL to be based on contemporary and historical records. Therefore, it will be of interest to both historians of information and library science, special librarians and the wider artistic and art historical community. It also aims to provide a model for further research in New Zealand; which will hopefully encourage other members of the profession to assess the historical development of their own specialist library. The changing role of libraries and information technology in tertiary institutions provides a further catalyst for this research.

Research Questions

The study, and especially the data gathering process, is guided by the following seven sub-questions.

1. How did the amalgamation of the Elam School of Art and Design into The University of Auckland in 1950 influence the development of a formalised and specialised art library?

2. How has the relationship between Elam School of Fine Arts and the Fine Arts Library developed or changed over the past 60 years?

3. How has the relationship between the Department of Art History and the Fine Arts Library developed or changed over the past 48 years?

4. What role has The University of Auckland Library played in the development of the Fine Arts Library?

5. How has the Library's physical accommodation changed overtime?

6. What defined the culture at the Fine Arts Library? Who lead or influenced this culture?

7. What is the future of the Fine Arts Library?

Delimitations / Limitations

Delimitations

- The researcher has been employed at the AUEL since May 2008 and has her own beliefs and perceptions of the Library's current administration and culture. The researcher, aware of these biases, aimed to provide an accurate, sensitive and professional interpretation of data collected.

Limitations

- The researcher recognises the significant contribution of other art libraries to specialist library history. However, due to the project's limited time frame and scale the focus is restricted to the AUEL.
- The study focuses on the AUEL in the years between 1950 and 2010. Prior to 1950 the library was an un-catalogued collection and there are few documentary sources to draw on.
- The number of oral histories undertaken is reflective of the amount of time allocated to this research.

Disclaimer

Opinions expressed here are those of the author and do not necessarily reflect the position of The University of Auckland.

Literature Review

The literature review initially aimed to provide an overview of the effect that academic and organisational influences have had on the development of specialist university libraries in New Zealand. Early into the research process the author discovered that little literature concerning the historical development of a specialist academic branch library and the subsequent relationship it had to the faculty and administration has been written from a historical perspective. The author therefore chose the broader fields of library history and information history to provide both a context and to assess the methodological approaches used.

Included in this review of the literature are journal articles, books, and research papers published between 1979 and 2010. These provide a sample of recent work and a selection of seminal studies regarding academic and public libraries from America, Britain and New Zealand. Research into the history of the library in both pre-modern and modern history is briefly referenced.

Trends in Library History

The growth of interest in writing library histories in during the 1960s and 1970s, as discussed by Olle (1979), was tempered by the 'amateur' status of their authors. Most were in fulfilment of a library degree, and were written in a popularist style that lacked a clear research methodology. They focused on providing an overview of the organisation or experience of an entire public library system or academic library and only indirectly referenced the development of libraries at branch level.

The 1970s saw the move away from teaching historical or qualitative research methods in Library and Information Science (LIS) (Black & Crawford, 2001; Harrison, 1994; Wertheimer, 2005). Arguably, the current emphasis on legitimising LIS as an interdisciplinary field, through the utilisation of quantitative research, or even the mixed method approach of combining qualitative assessment with quantitative data, has meant that branch or specialist library histories are not being written by LIS students.

The past 15 years has seen an increasing interest in libraries, 'the book' and its collectors, explored through the interdisciplinary lens of social and cultural history. This greater appreciation of libraries, is partly a result of new information technologies reviving the relevance of libraries (D. G. Davis, 2010). Research has focused on two areas. Firstly, the comprehensive history of the 'Library', the book and collectors of both pre-history and modern history (Battles, 2003; Lerner, 2001; Polastron, 2007; Staikos & Cullen, 2004) and secondly, the development of the public library (Allan, 2008; Black, 1996, 1997). These studies are written by cultural historians who believe that by placing libraries in a broad social, cultural and political context they will find correlations with and insight into wider society.

The field of information history has grown out of this research, with Alistair Black, a major proponent (Black, 1996, 1998, 2006; Black & Crawford, 2001; Black & Hoare, 2006; D. G. Davis & Aho, 2001). Information history is a specialised area of history relating to library and information science. It focuses on the role of information in contemporary society and is the study of the history of print and written culture, including the history of libraries and librarianship, and the history of information management, information systems, and information science (Weller, 2007, 2008).

New Zealand Library History

Up until the past decade, New Zealand library history has also been in general written in a popularist style either by history students (S. Wilson, 2006), historians (Barrowman, 1995), librarians (Colgan, 1980; Johnson, 1988; Ronnie, 1993, 2008) or LIS students (Rowan, 1999). Most are also reliant on the primary archival resources held within the institution itself and make little or no reference to other New Zealand or international libraries.

One example of New Zealand LIS research relating to the history of an academic library was written by Rowan (1999). This research paper is a biography of The University of Auckland's first librarians Alice Minchin and Arthur Sandall. By utilising the field of women's studies, Rowan's research differentiates itself from conventional biography and attempts to explore the issues of gender inequality faced by the first qualified female librarian in New Zealand (Hildenbrand, 2000). The research provides historical context and illustrates the use of a solid methodological framework. The Turnbull a library and its world, written by a professional historian, utilises the method of oral-interview-based history (Barrowman, 1995). It provides a thorough assessment of the first 75 years of the Library, placing the Turnbull in the wider historical sphere.

Black argues that the 'institutional anchorage' of such literature whether it is in the form of a popular history or a piece of biographical scholarship limits its appeal (Black, 1998). Davis and Aho suggest that the undervaluing of this type of research is prevalent in historical circles as well as within the field of library and information science itself (2001).

Themes

Despite differences in methodology and purpose, the majority of studies in library / information history utilise three main structures; the thematic chronology, the biography, and the case study.

The chronological approach allows the discussion of trends and events affecting the development of the concept of the library (Hoare et al., 2006; Lerner, 2001; Staikos & Cullen, 2004). A survey of a time period or epoch not only provides an historical perspective but can be utilised to inform future developments in LIS.

Biographies not only enable the reader to gain an understanding of the individual but the also the world in which the subjects were active (McEldowney, 2006). A biography can incorporate wider themes such as gender (Rowan, 1999) or politics, to shed light on both the individual and the library profession as a whole. A constraint with this genre is that they traditionally have had as their subject Head or University Librarians.

A case study focuses on a single organisation, individual or event. Most academic and public library histories, using the case study method, focus on the library as a whole with only brief reference to branch or divisional libraries. In general, these studies make little reference to the library's place in the wider social context (Black, 1996).

Summary

This review identified limitations in the assessment of traditional library histories which up until the mid 1990s were written in a popularist style, lacking a clear research methodology. These publications focused on providing an overview of the organisation or the description an entire public library system or academic library and only indirectly referenced the

development of libraries at branch level. The literature review also identified the need for more rigorous research in the fields of New Zealand information and library histories.

The recent utilisation of cultural history and of information history has widened the scope and legitimised this area of study. Information history provides the most helpful and fresh methodology and is the most suitable approach when assessing a branch or specialist academic library, allowing for the creation of a grand as well as a granular narrative.

Paradigm

As outlined in the purpose statement above, this study aims to the gather data about the AUEL relating to its historical context and its development.

This research is intended to sit within a constructivist – interpretivist paradigm (Guba & Lincoln, 1994; Ponterotto, 2005), which asserts that there are multiple socially constructed realities, where knowledge is gained through understanding the experiences of people. This paradigm also acknowledges the researcher's subconscious values and biases (Pickard, 2007). As stated the researcher is employed by the Library in which they are researching.

The use of a constructivist paradigm is appropriate as it allows for an iterative process whereby new information is incorporated as the study progresses. It also provides the researcher with the flexibility to assess this new area of research and study at both a macro and micro level.

Theoretical Framework

This historical study utilises two major theoretical frameworks to help inform and structure the research process. Information history acts as an overarching theoretical framework, while organisational culture elucidates the research questions and allows for the creation of a grand as well as a granular narrative.

Library and Information History

This area of history relates to library and information science and focuses on the role of information in contemporary society. By utilising social-historical methodology, information history aims to legitimate and place the study of library history into the realm of historical research (Black, 1996, 1997, 2004, 2006; Black & Crawford, 2001). The pluralistic term "library and information history" coined by Black and Crawford (2001) provides a semantic bridge between the old institutional approach to library history and the wider field of information history, which engages with fields of study outside information science and provides a less restrictive and more interdisciplinary scope (D. G. Davis & Aho, 2001).

Despite a theoretical framework not being commonly discussed in this area of research it does provide a helpful and fresh approach when assessing the development and role of a branch or specialist academic library.

Organisational Culture

This historical study utilises the management theory of organisational culture, traditionally viewed as an a-historical area of research (Kieser, 1994). Organisational culture is defined as a set of memories, beliefs and values, in effect, collective understandings that have

developed overtime and have become imbedded into the everyday running of an organisation. It is both the explicit rules and regulations and implicit knowledge and norms that are transferred to new staff (Schein, 2010; Trice & Beyer, 1984, 1987). "Culture has two basic components: (1) its substance, or the networks of meanings contained in its ideologies, norms, and values; and (2) its forms, or the practices whereby these meanings are expressed, affirmed, and communicated to members" (Trice & Beyer, 1984, p. 654).

Kieser (1994) argued that historical research can be used by researchers of organisational theory as it can teach valuable lessons, highlight patterns in organisation theory and help practitioners to identify and make better choices. Some students of organisational theory have argued that Kieser has overstated the need for historical research in organisation science (Goldman, 1994). However, while historical and cultural research paradigms differ significantly this theory will be helpful in identifying the broad articulation of organisational culture.

Methodology and Data Collection

The use of the qualitative methodology of historical research allows the researcher to interpret and understand the data or information whereas quantitative study provides statistical facts without always providing supporting contextual evidence. A qualitative investigation of human relationships, through the use of archival resources and oral histories helps to provide context and a deeper social value.

Historical Case Study

This study utilises an historical case study as its core methodology (Gorman, 2005; Shep, 2005). It also employs elements of social and cultural history to understand the relationship between the AUEL and a number of institutional partners (Danto, 2008). This methodology allows the researcher to read between the lines of historical narratives and unravel the truths held within a range of primary and secondary sources (Pickard, 2007). Historical research is based on the researcher's interpretation of the data and as a consequence the researcher must be aware of their own biases and also the participatory role they play in the research process (Pickard, 2007).

Sources of Data

The sources of research involved the undertaking of oral histories, assessing and analysing primary and secondary archival documents as well as the broad category of realia which include artifacts and ephemera (Black & Hoare, 2006; Danto, 2008).

Primary Sources

The AUEL houses the Elam Archive. This collection has a large number of administrative documents that deal with the running of the School, some of which relate to the Library. A range of primary documents and resources from The University of Auckland Senate, Property Services, and the AU Special Collections were utilised.

Secondary Sources

A history of the Elam (1890-1983) was written by Franks in partial fulfilment of the Masters of Art History from The University of Auckland (1984). Importantly Franks recorded oral histories with Elam staff and students, including former Fine Arts Librarians

(G. H. Brown, 1983; Richards, 1983a). There have also been articles, exhibition catalogues and ephemera that discuss the history of the School including those celebrating the centenary of The University of Auckland (Elam School of Fine Arts, 1983), the centenary of the School in 1990 (Binney, 1990; Daly-Peoples, 1990) and most recently the 60th anniversary of the School within The University of Auckland (Elam School of Fine Arts, 2010, July; Wolfe & Elam School of Fine Arts, 2010). While they provide some important context they make only a passing reference to the Library and its wider relationship with the University.

Oral History

Oral history interviews with staff members were conducted (Bryman, 2008). The in-depth interview was chosen as one of the main methods for data collection rather than other methods because as Yow succinctly argues, "Oral history testimony is the kind of information that makes other public documents understandable" (2005). Interviews also help to fill some of the gaps and contest some of the "official organisational narratives" (Basten, 2011).

The semi-structured interview schedule utilised, enables a multiplicity of remembrances or counter narratives to be expressed (Bryman, 2008). It focuses on the interviewee, whose subjective responses can introduce and encourage deeper readings of documentary resources.

For reflections on the Library's earlier development the research relied on the existing oral history interviews held in the Elam Archive. However, the oral histories completed by the researcher formed the basis of most of the remembered history.

Selecting Oral History Participants

The original selection of the interview participants was based on several criteria. Each participant was chosen as they had an in-depth understanding of how the AUEL had developed from either a practical perspective or a strategic viewpoint. The sample group interviewed represent a range of experiences and roles and their period of employment covered a significant proportion of the AUEL's history.

Each of the prospective participants was sent a letter introducing the study and its aims and participant information and consent forms (See Appendices 2 and 3). All four individuals responded and all but one agreed to be involved in this study either by being interviewed or by submitting responses in writing. The individual who did not participate identified a former staff member who was willing to provide a written response.

The researcher subsequently noted that the sample group did not include a part-time staff member or a Library Assistant who had not advanced into a senior or managerial position. A former staff member, who fitted these criteria, agreed to be interviewed.

The four participants interviewed were:

- Valerie Richards (Fine Arts Librarian from 1965-1990)

- Jane Dodd (Full-time and part-time Library Assistant and Archivist 1987-2007)

- Lynley Stone (Deputy Fine Arts Librarian 1990-1994)

- Jane Wild (Manager of the National Institute of Creative Arts and Industries Libraries and Special Collections 1999-present)

See Appendix 4 for brief participant profiles.

Written responses were provided by:

- Gail Keefe (Library Assistant - Assistant Librarian - Fine Arts Librarian 1987-2007)

- Nicole Jackson (Library Assistant - Deputy Librarian - Subject Librarian (1989-2007)

Prior to the interview each participant was sent a schedule of questions, which was utilised to structure each session (Appendix 5). The interviews lasted between 60 and 80 minutes and were documented using an mp3 digital recorder. Three out of the four interviews were conducted in a meeting room at The University of Auckland City Campus, with the final being a phone interview.

As there were fewer documents pertaining to the relationship between the Library and Art History, a former and current Head of Art History were contacted. Elizabeth Rankin, Head of Department in the late 1990s and early 2000s provided written responses to a limited set of questions (Appendix 6).

Data Analysis

Analysis of historical data is an iterative process (Droysen, 1893). A number of data analysis techniques were used to collect, evaluate and prioritize empirical material or data.

Hermeneutics is the broad study of interpretation and understanding. Hermeneutic analysis focuses on the interpretation of textual data in its context, both present and past. This study utilised both concepts of hermeneutics and was a valid approach when assessing the empirical material created by historical research (Mercier, 1994).

Hermeneutics helped to assess both textual data and the project's oral histories. The oral history interview allowed the researcher to account for how people relate to the past experiences through spoken word (Hyde, 1980). The interviews were not focused on collating and collaborating facts and dates or providing evidence for a theoretical argument. Each interview aimed to obtain information on the working life of the individual and to capture their experiences at and memories of their time spent at the AUEL (Haynes, 2010; Wall, 2010). The analysis of the oral history interviews was a complex task (Blatz, 1990) and due to time constraints only pertinent sections of the oral history interviews were transcribed. Methods from oral history research and narrative analysis were utilised to interpret each recording (Chamberlain, 2006).

"Secondary analysis involves the utilisation of existing data, collected for the purposes of a prior study, in order to pursue a research interest which is distinct from that of the original work" (Heaton, 1998). This includes quantitative and qualitative data. Resources including previously conducted oral histories and other organisational records such as audits and surveys, notes and manuscripts were reassessed to find additional data and themes that may not have been identified in the original research (Bryman, 2008; Goodwin & O'Connor, 2006).

These techniques as well as the intuition of the researcher helped to identify patterns and themes (Bryman, 2008; Pickard, 2007). This enabled a holistic view of the relationships between Elam, Art History, AU and the AUEL. The analysis of the documentary data was not directed by a preconceived model. It was developed and created in a continuous discourse with the available historical data (Kieser, 1994).

Limitations of Methodology

During the interview process a number of shortcomings were identified:

- the oral history schedule was written in past tense which biased it towards past staff members.

- the range of jobs that had been held by the interviewees meant that questions that focused on either the practical or managerial tasks were not always appropriate or relevant to the experience of the individual participant.

- the questions that focused on the academic effectiveness of the Elam and the Art History could not be answered by the interview participants.

Therefore, while remaining focused on a set of general topics, the research would have benefitted from including questions more tailored to the experiences and knowledge base of the individual respondent.

The analysis of the oral histories and primary and secondary sources provided a limited number of references to the rites and rituals of the organisation. Consequently the researcher could only explore the concept of organisational culture on a superficial level.

At the end of the research and interview phase a revaluation of the research questions was carried out. One of the questions that had focused on how the size and growth of the collection had affected the physical space was streamlined to focus on how the building has changed overtime. An additional question on the culture of the AUEL was included to better reflect the use of organisational culture as a theoretical mode

Chapter One: 1950-1961

The Elam School of Fine Arts 1950-1961

On the 15th January 1949 a fire destroyed the School and its Library (Franks, 1984; "Heavy loss in fire," 1949; Tyler, 2010) and a year later the Elam School of Fine Arts became a 'special school' under the jurisdiction of the Auckland University College Council (Auckland University College, 1947; Education Department & McMurtrie, 1948; Sinclair, 1983). This integration significantly changed the School's roll and demographic (Fisher, 1955). Elam's new academic status required the reassessment of its curriculum especially in regards to art theory. Fairburn became the first Lecturer in the History and Theory of Art in 1951, the only one of its kind in New Zealand (Fairburn, 1955). The School's shift into a more academic world opened up a range of opportunities, including the development of an academic art library.

During this period former students and staff described the School's teaching style as rigid, hierarchical and conservative with the curriculum focusing on draughtsmanship, modelling and design (Auckland Society of Arts & Fine Arts Committee, 1949; R. Ellis & Tapper, c.1983; Fairburn, 1944-1945, 1945; Saunders, 1983). In the 1950s Elam's lack of vision, due in part to the approach taken by its Head, Archibald Joseph Charles Fisher, restricted it from developing into a reputable, modern and innovative organisation (Franks, 1984).

Newton West

During the 1950s the School was housed at two sites - prefabricated buildings on the

School's former site in Symonds Street and in the grounds of the former Newton West

School on the corner of Brisbane Street and Great North Road, Grey Lynn, where the

Library was situated (Figure 1). Elam's poor infrastructure and working conditions were

widely discussed (Vaassen, 1962; W.R., 1958) and were best expressed by Fisher (1955):

> In general, I consider that the poor position in which we have found ourselves, since
>
> the fire of 1949, in regards to buildings and equipment has acted as a severe
>
> discouragement to those contemplating enrolment, and have inevitably lowered the
>
> morale of the School. (p. 2)

Figure 1. Elam School of Fine Arts, Newton West site (1963)

Throughout its 60 year history within The University of Auckland, Elam has faced many

challenges in terms of its buildings and infrastructure. The various physical incarnations of

the AUEL can be identified as an artifact of the organisational culture (Schein, 2010), a visible manifestation of the Library's culture. The analysis of the Library's physical space over time helps to identify the way in which the organisation was perceived, supported and valued (Schein, 2010). It also provides an entry point into the way the Library functioned. The University's inability to upgrade or construct new premises for the School meant that staff and students cultivated a culture of defiance in the face of adversity (Macpherson, 1999a, 1999b). It was also difficult to create a community atmosphere as the School was split between two sites (Catt, 1951; W.R., 1958).

The Library 1950-1961: The Lawless Years

Internationally, the development of professionally administered art libraries began in the early 1960s (D. L. Smith & Baxter, 1965). A number of art library profiles and histories include references to library collections prior to this decade. However, they largely describe them as small collections run by non-professional librarians (Aulton, 1970; Leja, 2006; Valmestad, 2006; Willmot, 1970).

In 1950 the AUEL was identified as a Departmental Library (Tamaki Planning Committee, 1951). This status differed from a Divisional Library in terms of funding and administration. Each Departmental Library, within a Special / Professional School, was run with minimal support from the AU. The School decided on the funding allocated to the Library each year. The items would then be purchased, catalogued and processed by AU (Sandall, 1950a, 1950b). By 1952, University Librarian, Arthur Sandall, described the new Departmental Library as "still feeling their way to some extent and I suggest need to gather

momentum in selection and acquisition of books and reproductions" (Auckland University College, 1952, p. 2).

The Newton West library covered 624 square feet (Education Department & Elam School of Fine Arts, c.1949). A floor plan drawn by Sandall (Figure 2), illustrates his recommendation for rearranging the Library (Sandall, 1951).
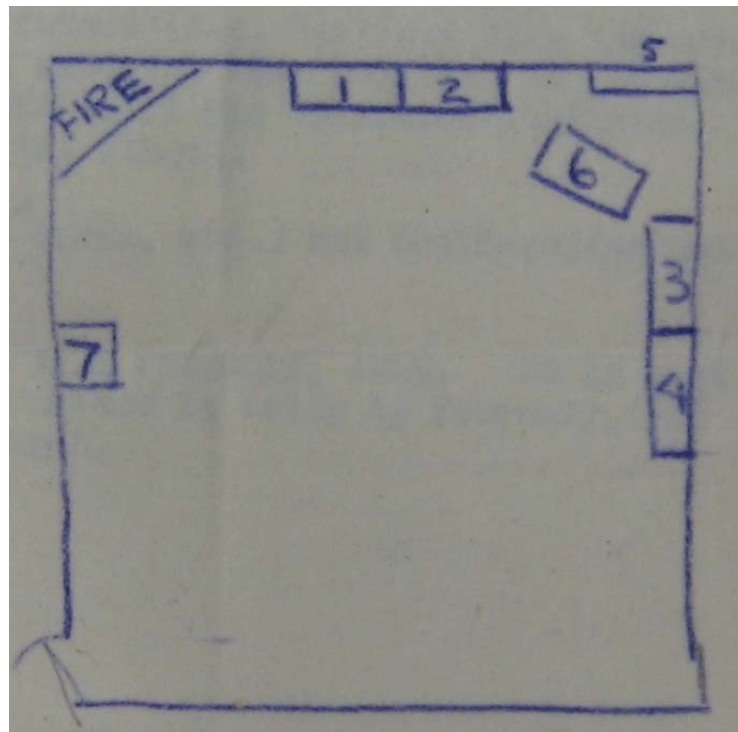
Figure 2. "Proposed layout of library at Newton West"1,2,3,4 are existing units of shelves; 5 small set of "process" shelves…; 6 desks…; 7 cabinets" (Sandall, 1951)

The letter in response to these suggestion states "that the question of the lay-out of the room be left in the hands of the Lecturer in the History and Theory of Fine Arts" (Fisher, 1951). Images from the 1958 and 1962 prospectuses convey the limitations of the space, with the lack of free standing shelves restricting the number of books the reading room could accommodate (Figures 3 and 4).
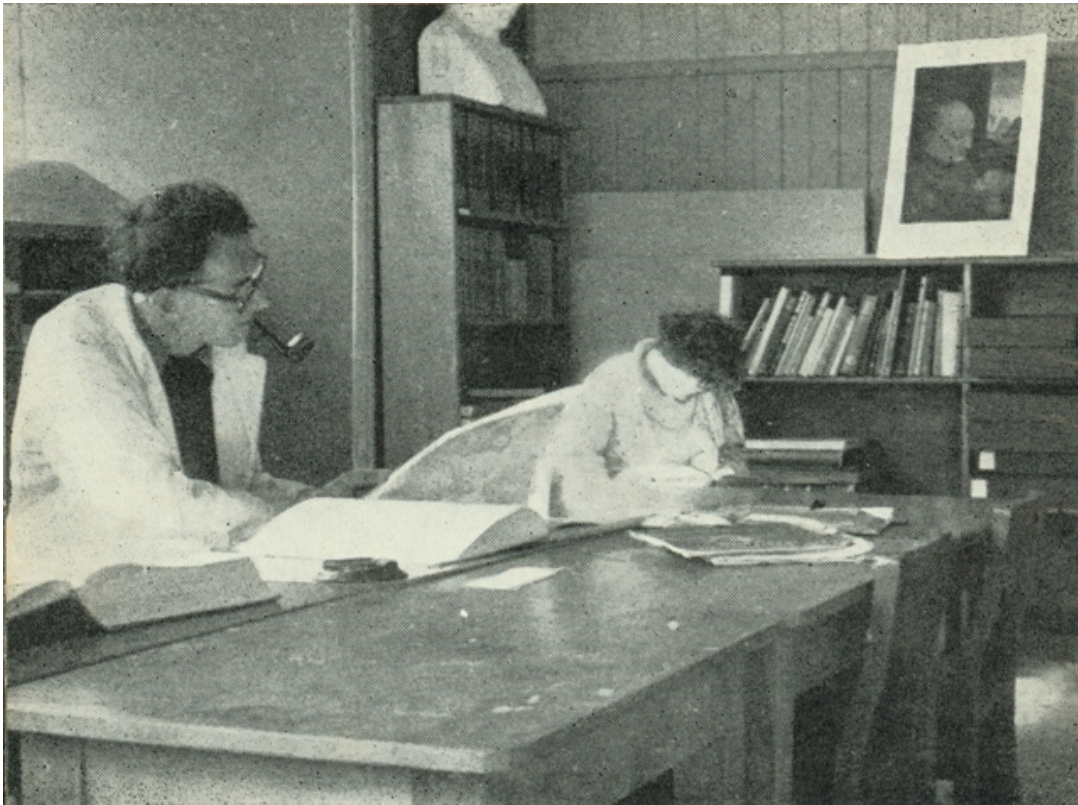
Figure 3. View of the library at the Elam School of Fine Arts, Newton West (1958)
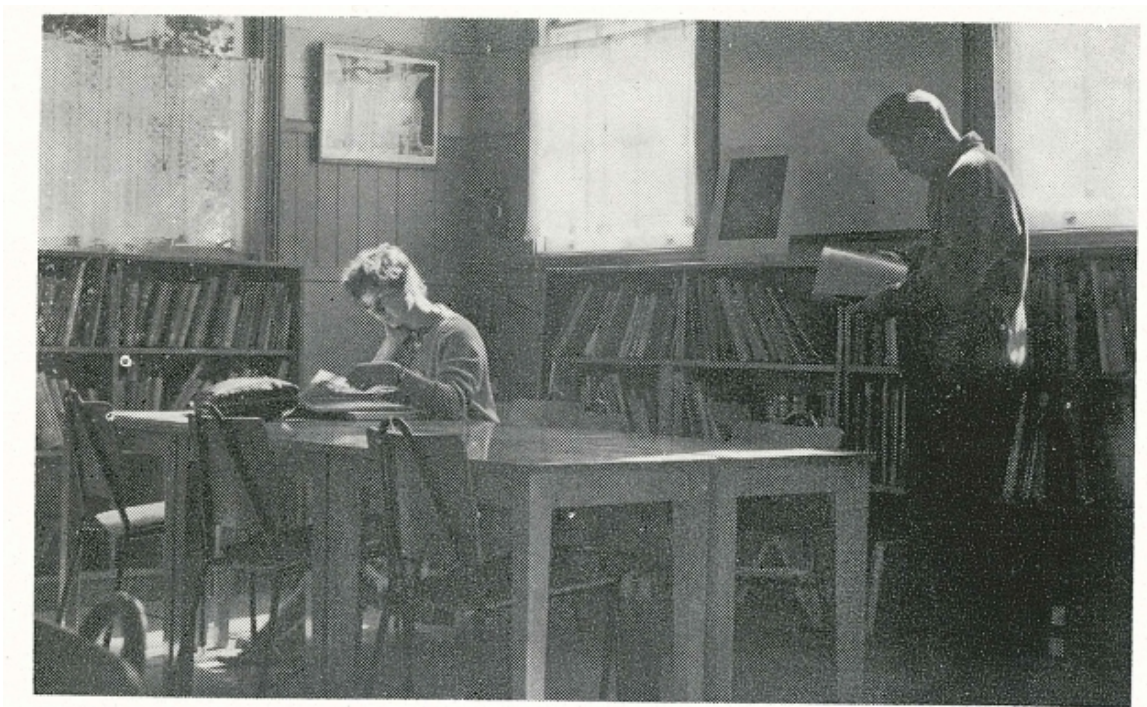
Figure 4. View of the library at the Elam School of Fine Arts, Newton West (1962)

Statistics kept during June, July, August 1952 showed that the library issued an average of 17 books per week (Fine Arts Library Sub-Committee, 1952). The space was also used as a lunch room where students were permitted to smoke (Fine Arts Library Sub-Committee, 1952). The Library as a physical space was treated as a multi-functional area. As suggested by Smith and Baxter "In colleges which lack adequate common rooms and leisure facilities, students…may come to regard the library as a rest-room or meeting place" (1965, p. 6).

Between 1951 and 1961 the Library was principally administered by the secretarial office staff (Sandall, 1950a). Elam provided funding for a temporary student / librarian at a rate of £1 per week in 1951 (Elam School of Fine Arts, 1950). The Library was open from 10am to 1pm (Sandall, 1951), with Elam staff able to access the library outside of these hours by obtaining a key from the office this arrangement continued to 1964 (Beadle, 1964; Fine Arts Library Sub-Committee, 1957).

An Elam lecturer, Robert Ellis described the collection of art books at Newton West during his earlier years at the School (from 1957 until Archie Fisher's death in 1959); "the art library consisted... [of]…one locked cupboard and in that cupboard were about 40 or 50 books, those 40 or 50 books nothing later than about 1850" (R. Ellis & Tapper, c.1983). This statement underestimated the number of books held by the Library, as shown by the acquisition records (Complete orders 1951-1960). However, the Library collection would not have exceeded fifteen hundred books, periodicals and visual resources (Beadle, 1962). This situation partly reflected the state of the New Zealand book trade where licensing restrictions limited the importation of books between the 1930s and the early 1960s (Craccum Reporter, 1963; R. Ellis & Tapper, c.1983; McKeon, 2001; Preston, 2001).

The Library's grant between 1950 and 1960 was £300 per annum (Fisher, 1951). This was augmented, up until 1954, by two Government fire loss grants of £355 12s 10d and £500 respectively (Fine Arts Library Sub-Committee, 1954). These grants were utilised to "purchase an equivalent collection of representative contemporary publications" (C. G. S. Ellis, 1953). The list of 'Fire Loss Replacements', of books, artworks and serials, provides an insight into the collection's redevelopment (*Complete orders* 1951-1960; C. G. S. Ellis, 1953; Registrar Auckland University College, 1952). Acquisition records show a traditional and conservative collection of art books on ancient and renaissance art, drawing and modelling and monographs on artists such as Augustus John, a favourite of Fisher (R. Ellis & Tapper, c.1983).

Elam's establishment of an AUEL sub-committee confirms that although the collection was not a large one, the School was committed to its successful management (Fine Arts Library Sub-Committee, 1952, 1956, 1957, 1960, 1962). The Library's acquisitions were chosen by both the lecturers and the Librarian, who was never referred to by name. Along with books purchased from Progressive Books, Technical Books, Whitcombe and Tombs, Paul's Arcade and Roy Parson's, the Library also acquired prints for the teaching collection. A slide collection, developed in the 1950s, was initially catalogued by and held in the AUEL.

Planning the New Library

In 1958 the Army, on whose land the Newton West site was situated, requested its return. Ellis discussed the School's current and previous accommodations and refers to a schedule of new buildings at Tamaki in 1952 with the Library to occupy 400 square feet (R. Ellis, 1963). This did not eventuate and it took a further decade to identify an appropriate site.

This indecision was arguably a consequence of the University Council's ongoing "site row" (Sinclair, 1983, pp. 223-240).

Funding for a new Fine Arts school building was approved by the University Grants Committee in the late 1950s and tenders were invited in August 1960 ("£145,000 arts school," 1960; "New School of Fine Arts," 1960; "Tenders for art school," 1960; "Tenders: New School of Fine Arts, University of Auckland," 1960). The death of Fisher in 1959 "left a power vacuum" until the appointment of Professor Paul Beadle in 1961 (Franks, 1984, p. 41). Without a strong leader the project was characterised by dissention between Elam's various departments (Beadle, 1963; Franks, 1984), reflecting the presence of a number of micro-cultures (Macpherson, 1999b).

The new School was designed when the Library was still a Departmental Collection and the brief reflected this. The 1958 building specifications written by Fisher, limited the School to 80 students and the Library to 725 sq feet, 100 feet of which is given to a work area for the Librarian. The report also envisaged that the Library would hold a maximum of 25 readers per hour during peak hours (Fisher, 1958). Sandall was consulted and drew on his experience and knowledge gained from visiting American University Libraries (Sandall, 1956) and suggested that it should cover 1295 square feet (R. Ellis, 1963). In the main Sandall's recommendations were incorporated in the design and size of the new Library, but little effort was made to investigate the design of other specialists libraries.

Interestingly, Elam and the architects need not have gone far to view a new and well designed academic branch library - the University's Architecture Library. This project completed in 1957, was successful for the following reasons. Firstly, the Librarian-in-

charge was given the opportunity to design the Library space and secondly, the School had provided generous financial support (Cumming, 1958, 1968).

In addition, to this local physical exemplar a number of articles and books had been published in New Zealand and internationally during the late 1940s and 1950s on the design of library buildings (Cooperative Committee on Library Building Plans & Burchard, 1949; Fussler, 1947; Mercer, 1953; New Zealand Library Association, 1949).

The 'Main Library'

The Auckland University College's student population had increased dramatically throughout the previous three decades and the AULS was not provided with financial and infrastructural support to keep pace (Sinclair, 1983). This was consistent with the situation throughout New Zealand where no Library could have been described as holding a complete and self-contained collection (Sandall, 1952). During this time the cost of books continually outstripped the AU's allotted funds.

In 1956 Sandall travelled to America and visited a number of academic libraries. He discovered that Auckland's situation was comparable to a medium sized American university, in student numbers and subjects taught. "We differ on the whole, however, in having fewer books, fewer teaching staff, poorer equipment and less money" (1956, p. 1). He also noted that other than very large institutions, the majority of American university libraries were based on a centralised system.

In comparison the AULS was comprised of a number of satellite subject-oriented collections which had developed on an ad hoc basis (R. R. Walsh, 1969). Sandall believed

that these departmental collections should be supervised by trained staff that were part of

the wider Library organisation (Johnson, 1988). 1961 saw the first named reference to a

library assistant at Elam. In 1961 annual report thanks are made to a 'Miss Huysmans' a

secretary at the School being "loaned" by Elam to manage the Library collection (The

University of Auckland Library, 1961a, p. 4). While a list of all Library staff of the same

year attributes the position of Assistant-in-charge part-time to a 'H.M. Huismans [Miss]'

(The University of Auckland Library, 1961b).

1961 also heralded the establishment of a Chair of Fine Arts, giving the School faculty

status. Professor Paul Beadle was appointed in this position. During his first year Beadle

wrote a number of letters in regard to the Library, including one to the Chairman of the

Library Committee, "I wish to bring to your attention the serious delay in purchasing and

cataloguing. In February I selected approximately 25 volumes at Paul's Bookshop…They

duly arrived in mid-August" (Beadle, 1961). Beadle and Sandall both advocated for the

appointment of a trained librarian (Sandall, 1961)

Culture

The organisational culture of the School from the-mid 1920s up until the late 1950s was

moulded and maintained by Fisher, Director from 1924 until his sudden death in 1959

(Franks, 1984). Schein explores the interconnected nature of culture and leadership arguing

that "culture is ultimately created, embedded, evolved, and ultimately manipulated by

leaders" (Schein, 2010, p. 3). Fisher enforced a structured curriculum that did not promote

artistic freedom or self expression (Sinclair, 1983; Twiss, c.1983). Despite achieving his

goal of gaining tertiary status for the School, Fisher failed to be a creative champion and

was content to continue the technical school trajectory of the previous 50 years (Franks, 1984).

Throughout this time the School in effect 'owned' the Library with the dominating and traditional ideas of Fisher being reflected in the collection. By the end of the decade this resulted in a stagnant curriculum, a very limited collection of art books and an ill-conceived building project. Elam's new faculty status and the appointment of Beadle was the beginning of a new era (Franks, 1984).

Chapter Two: 1962-1976

The Banner Year

1962 was an important year for both the AUEL and The University as a whole. The Colleges of the University of New Zealand became autonomous entities (Sinclair, 1983) and the AUEL received its first full-time and trained Assistant-in-Charge, Mrs Desma Butler (née Russell) (Beadle, 1962; Johnson, 1988; The University of Auckland Library, 1961a, 1962b). The Library finally moved into its new premises on the 21st of December (The University of Auckland Library, 1962a).

The meeting of the 14th of February 1962 is the first acknowledgement of the AUEL as part of the wider AULS (Fine Arts Library Sub-Committee). This meeting posited the need for a larger grant and a stronger relationship between the divisional libraries. In 1962 cataloguing and acquisitions were reassigned to the AUEL (The University of Auckland Library, 1961a) and its total budget increased from £666 in 1961 to £1179 (The University of Auckland Library, 1962a).

Elam School of Fine Arts, Whitaker Place

Elam's was the first project in the University's £26 million building programme. The new site was on reserve land below Symonds Street. The project was funded by the University Grants Committee in Wellington and the design and building was directed by the Works Department, also Wellington based. The architects, Messrs Massey, Beatson, Rix-Trott, Carter and Co. won the tender.

It was unfortunate that by the time Beadle was appointed the designs for the Whitaker Place site were near completion. Beadle had not been able to stamp his mark and asserted that "the whole conception seems to lean heavily on what could be called an almost standard institutional style, adopted without thought for the nature or character of a school of art" (1963, p. 6). This assessment was mild in comparison to the judgements expressed by Kurt von Meier, Elam's Lecturer in the History and Theory of Art (von Meier, 1963a, 1963b, 1963c; W. D. Wilson, 1963).

Publicly and within the architectural profession the building of the School was identified as one of the most important building projects in New Zealand during the early 1960s with reviews in such publications as Home & Building ("Big city buildings near completion," 1962; "Elam School of Fine Arts," 1963). See Figures 5 and 6.
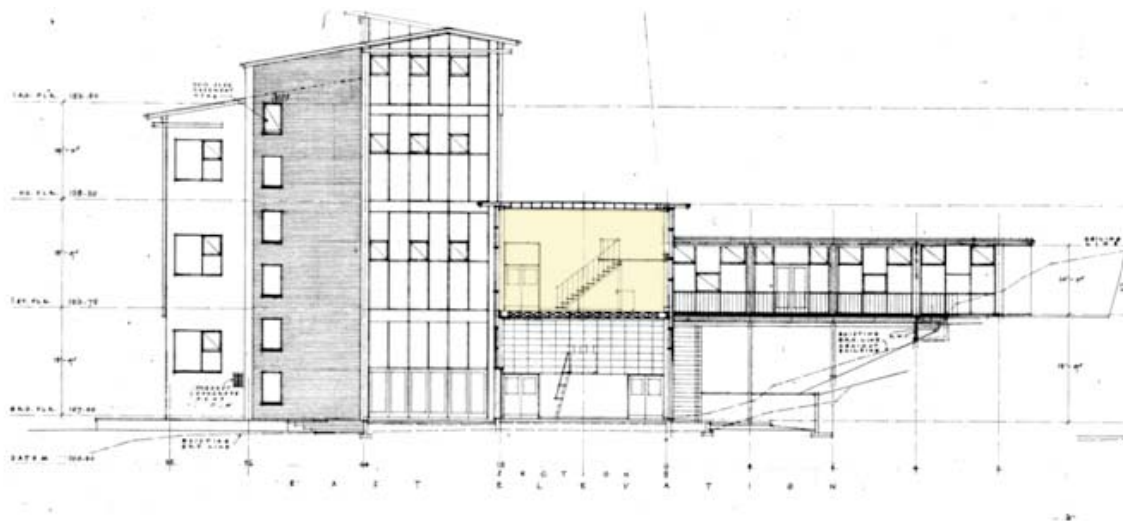
Figure 5. Elevation of School of Fine Arts at Whitaker Place (1960). Highlighted area showing library in relation to the rest of the Fine Arts buildings
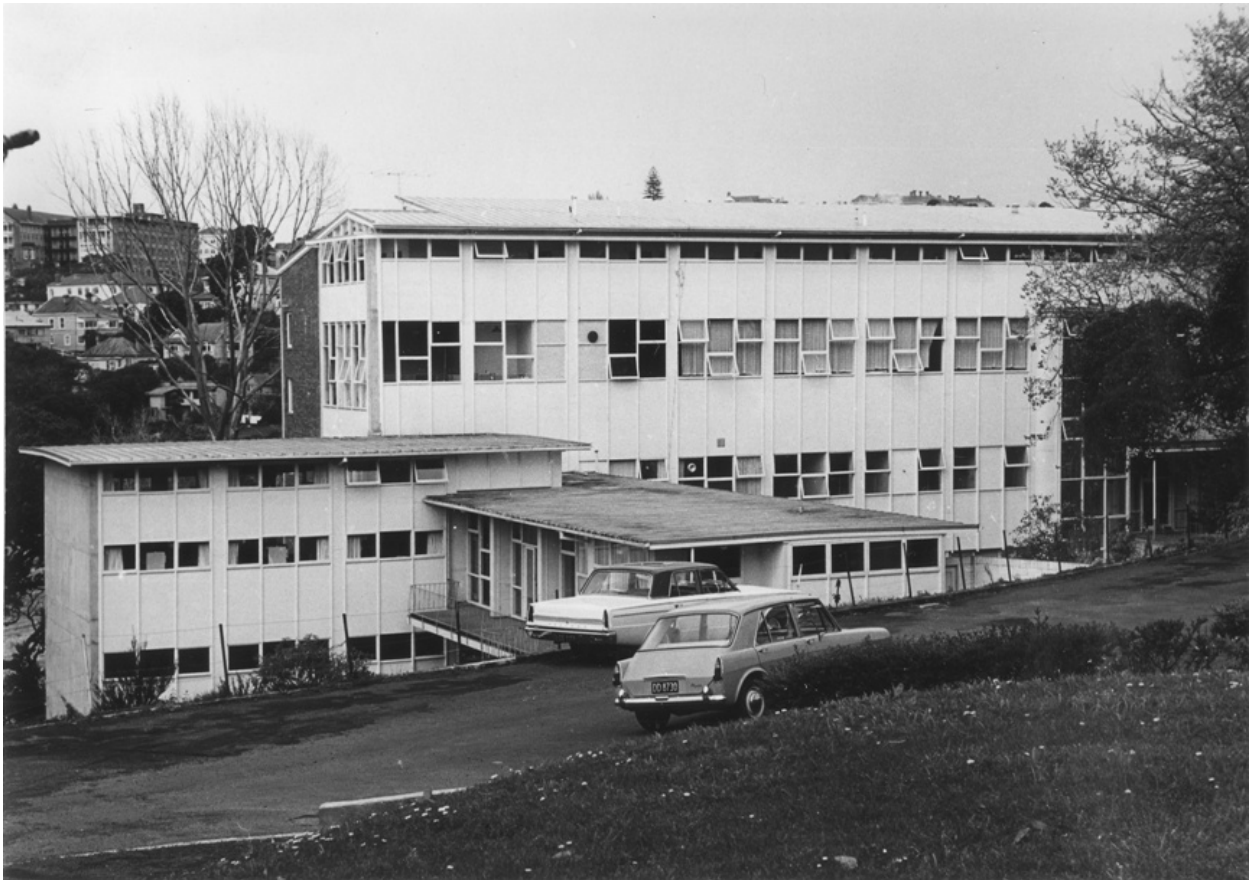
Figure 6. Administration wing (right) and Library (left) at Whitaker Place (1968)

The New Library

The new Library (Figure 7 and 8) was occupied in late 1962 but as Sandall's frustrated comment attest the size of the AUEL was not as generous as the Library administration would have preferred (The University of Auckland Library, 1962a, 1963): "in its present form may hold up to 10,000 books at the most and some 25 readers. Nevertheless this is handsome by comparison to the past..." (The University of Auckland Library, 1962a, p. 9). The space provided was to limit the success of any future physical reorganisation. Beadle identified other limitations including the awkward positioning of a number of architectural features as illustrated in Fig 8 (Beadle, 1963).

Figure 7. Plans of Elam School of Fine Arts at Whitaker Place (1960), Fine Arts Library highlighted in yellow

Figure 8. Original layout of the Fine Arts Library at Whitaker Place (1960). Note the counter / desk is directly in front of the entrance (bottom left). While the stairs up to the Mezzanine are also positioned in close proximity to the entrance

Professionalisation of the AUEL

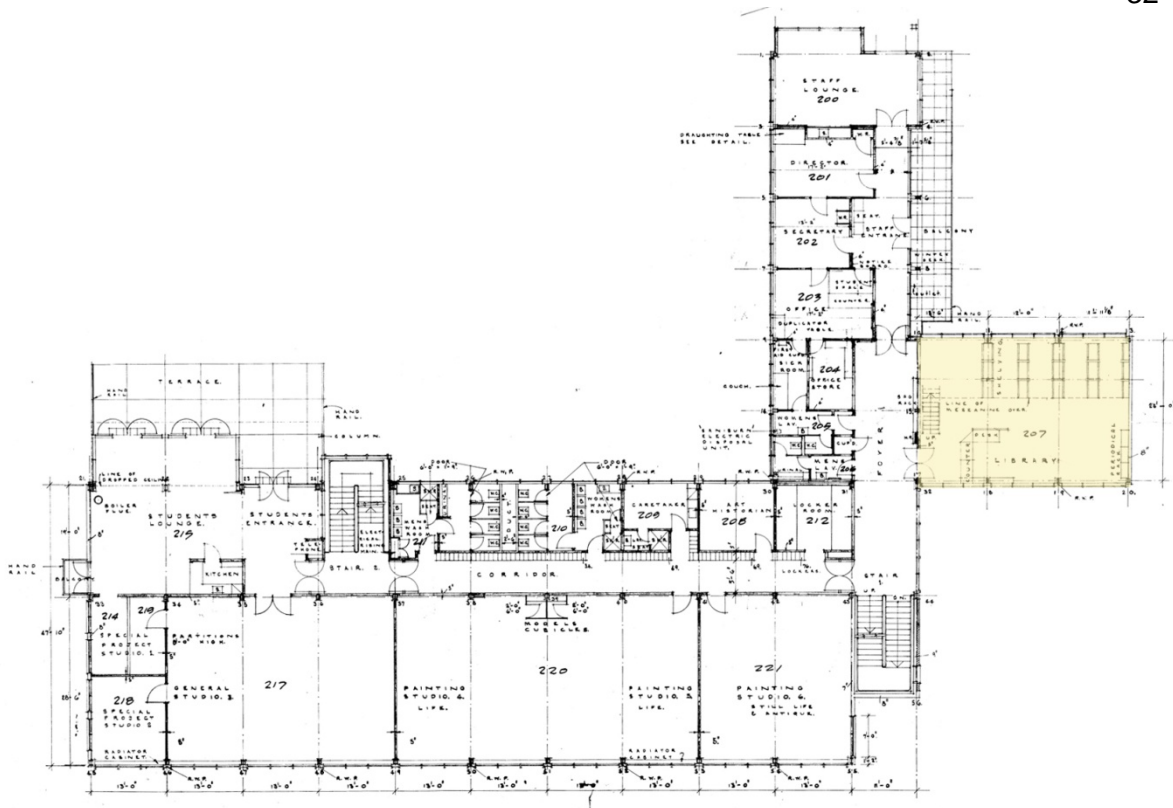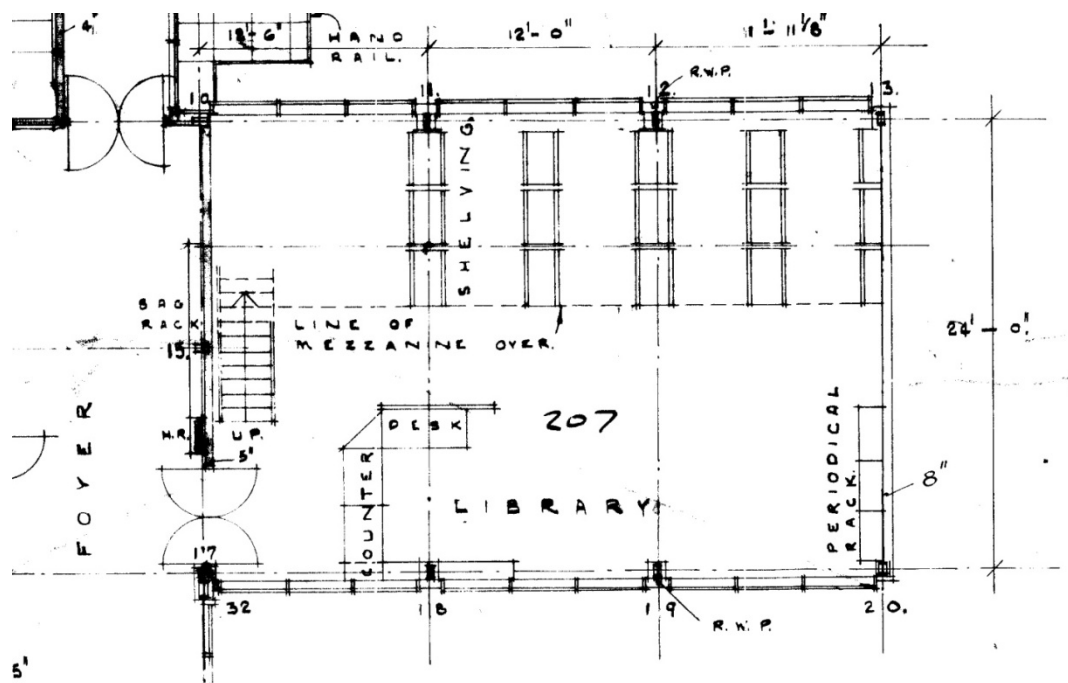The appointment of a professional interim Librarian (Butler) in 1962 meant the Library was no longer staffed by members of the Elam office. However, the arrival of Gordon H. Brown, the Library's first permanent Assistant-in-Charge in June 1964 significantly shifted the relationship the School had with the Library. As Brown suggested 20 years later this administrative separation provided a certain amount of freedom, "you were divorced up to a point from the politics of the art school..." (G. H. Brown, 1983). This appointment coincided with the increased number and increasing significance of art libraries on the international stage (Pacey, 1980c; D. L. Smith & Baxter, 1965).

The three most significant issues Brown encountered during his 17 months in sole charge were the Library's spatial constraints; the quality of cataloguing and the insufficient staffing levels (G. H. Brown, 1965). The historically inconsistent cataloguing provided by AU meant that books on the same topic were catalogued in a number of areas (G. H. Brown, 1983). Brown moulded the 700 class of the Dewey Decimal Classification (DDC) to re-catalogue the collection, consistent with the approach take in other contemporary art libraries (Brill, 1970; A. Davis, 1969; Phillpot & Doran, 1970; Ramsden & Harrop, 1970; Stracey, 1970; Walker, 1970). The AUEL focused on art theory and the fine arts, which at that time was largely limited to painting and sculpture from international artists (G. H. Brown & Fine Arts Library, 1964; Broxis, 1968; Neal, 1973).

The Conditions of Employment from 1963 suggested that "the volume of work will be quite within the ability of one person during 1964" (Kirkness, 1963). This was not however the reality given the increase in enrolments in History and Theory of Fine Arts and the

Diploma of Fine Arts by 62% and 30% respectively (Beadle, 1965b). In 1965, due to staff restrictions the Library reduced its hours from 31 to 17 hours weekly.

Issues between the Library and fledgling Department of Art History also added to the challenge. The Americans, von Meier and Arthur Lawrence (Lawrence, 1965) were appointed Lecturers in the History and Theory of Fine Arts in 1962 and 1963, respectively. The History and Theory of Fine Arts had been included as a Bachelor of Arts unit within the Faculty of Arts in 1963 (Craccum Reporter, 1963; The University of Auckland Library, 1963). Brown remembered that due to "ambiguous" (G. H. Brown, 1983) wording in his job description, von Meier, believed he was responsible for ordering the Library's books, when in reality he had only been asked to recommend items for purchase (Sandall, 1963). Not only did von Meier order books without the Library's permission, he selected books with no relevance to the fine arts or art theory. This meant that Brown was forced to return each item that von Meier suggested, adding to his already significant workload (G. H. Brown, 1983).

During the 1960s the shortage of trained librarians was a significant issue for all New Zealand libraries (Barrowman, 1995; The University of Auckland Library, 1961a). So when Brown submitted his resignation in June 1965, Valerie Lockwood (who will be referred to by her married name Richards), a trained Library Assistant at the Architecture Library (Cumming, 1968), who held a New Zealand Library Association (NZLA) Certificate was the prime candidate. Richards recently recalled that she was in effect "given" the position of Librarian-in-charge by Sandall (personal communication, April 8, 2011). Richards was supported by a Library Assistant, Marion Tulloch, who remained in the position until late 1967.

Richards and the Building

The initial design of the Library lacked a number of services and facilities including heating and power outlets (Beadle, 1963). In addition, the amount of floor space was not capable of accommodating future growth. As a result over the years, Richards, a self-described 'frustrated architect' (personal communication, April 8, 2011), submitted a number of floor plans to support proposals for building changes. These drawings illustrate Richards' initiative and drive to create a more functional library space (Lockwood, 1966a, 1966b; Richards, 1973b; University of Auckland Library, 1966). As a result of Richards' and Beadle's efforts a workroom for the librarians (Figure 9) was built in late 1965 (Beadle, 1965a; C. G. S. Ellis, 1965; Fine Arts Library, 1965).
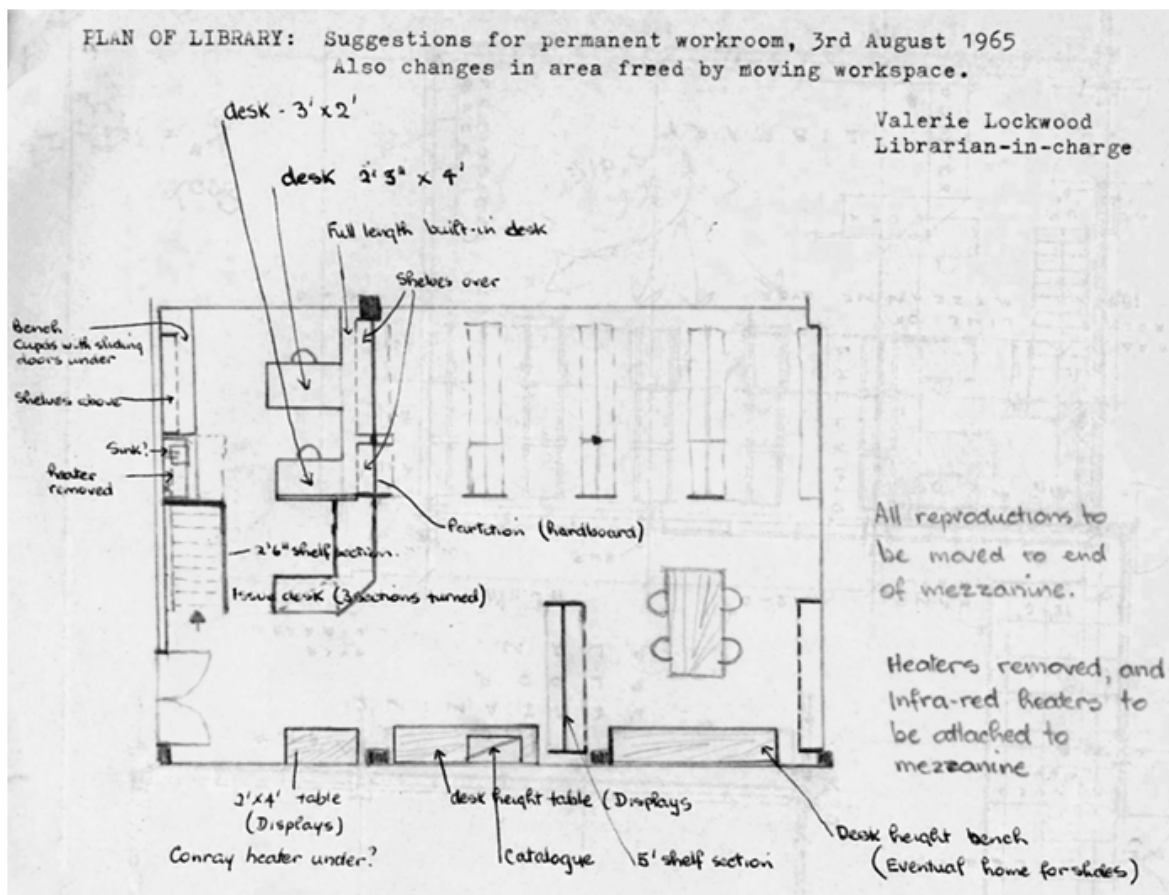
Figure 9. Suggested plan of the Library drawn by Richards (1965)

The main floor of the AUEL housed the monographs, reading desks and filing cabinets and totalled 856.8 sq feet. A 1968 building report suggests that "the Library is perhaps the most successful interior space; sun, well considered light and working areas" (Cochran, 1968, p. 25). The image included to support this statement shows a compact and functional space (Figure 10).

Figure 10. Fine Arts Library (1968)

Four colour interiors from 1969 also provide a valuable insight with Figures 11 and 12 showing a light filled reading area.

Figure 11. Richards in the Fine Arts Library (1969)

Figure 12. Richards and students in the Fine Arts Library (1969).
View from the mezzanine stairs

The average number of books and serials purchased in the 1960s and early 1970s amounted to almost 800 items per year. The shelves in the above images are not yet filled although in the same year the Library was deemed at capacity. The term 'capacity' may be in reference to the collection in the mezzanine floor of which a complete image has not been discovered.

The mezzanine floor (274 sq feet) viewed by some as "an afterthought" was initially utilised as a reading area and later for the periodical collection (Library - Elam, 1963). Figure 13 partially shows a bright, modern and comfortable reading area. Only five years later this space was to be a cramped and arguably uninviting section of the Library.

Figure 13. Richards in the mezzanine reading area facing southern wall (1969)

In response to the issue of space Richards submitted a further proposal to extend the mezzanine (Figures 14 and 15). This plan was approved and in 1970 the staircase was

moved to the far end of the Library and the mezzanine was extended by an additional 175

square feet (Fine Arts Library, 1970, 1971; Richards, 1970a, 1983a; The University of

Auckland Library, 1970).
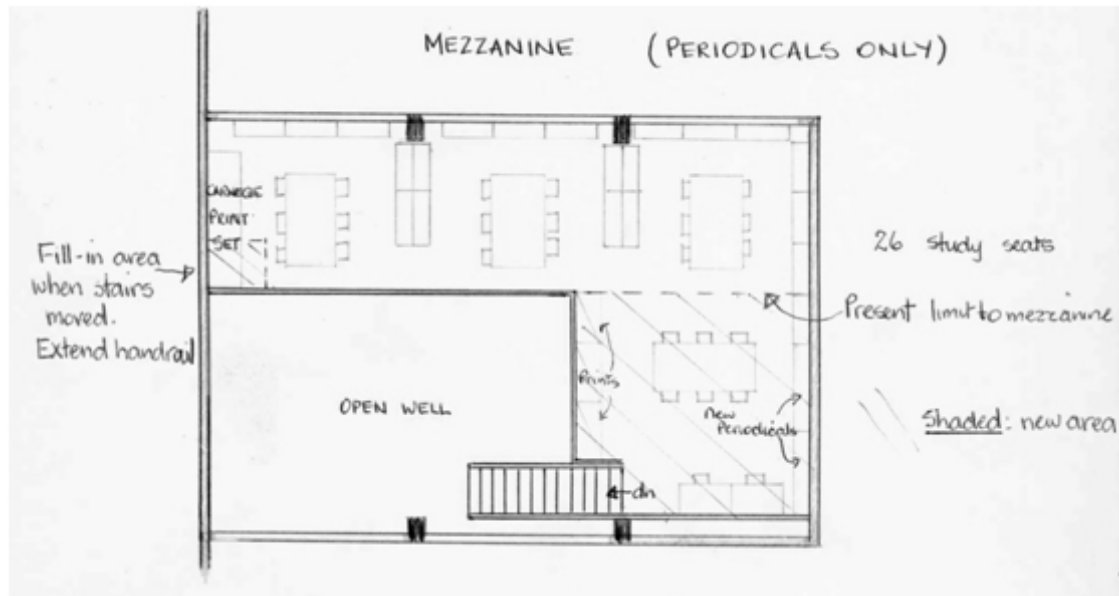
Figure 14. 1965 drawing by Richards for the proposed extensions to the Fine Arts Library
(Mezzanine Floor, Periodicals Only)
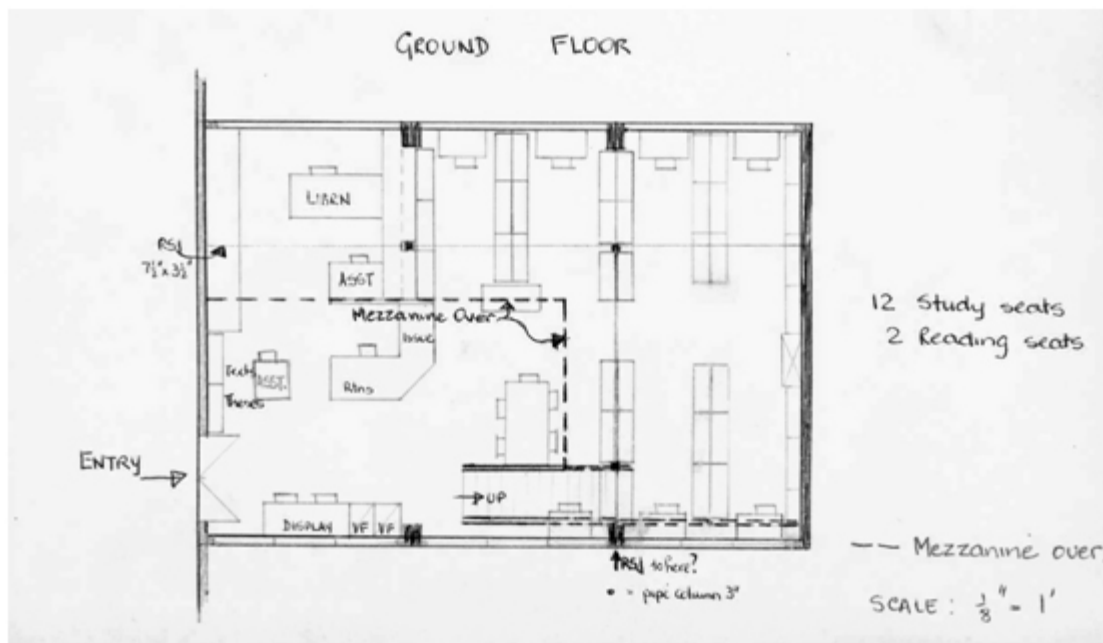
Figure 15. 1965 drawing by Richards for the proposed extensions to the Fine Arts Library
(Ground Floor)
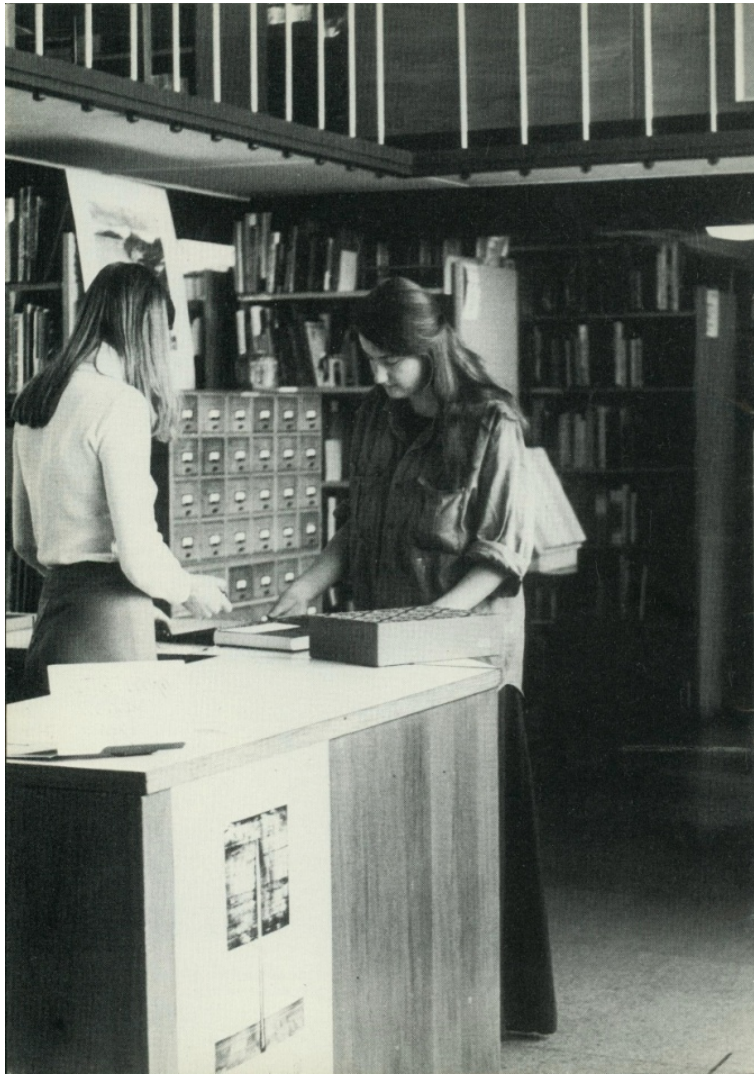
Figure 16. The Fine Arts Library in 1975. The image partially shows the front desk (mid-ground) and the extension to the mezzanine floor (top right)

While this alteration restricted movement in the main reading area (Richards, 1970b), it streamlined workflow (Figure 16). However, the change, as suggested by Durey, "exhausts the amount of space available and at the end of 1972 all available shelving will be completely full" (Durey, 1970).

Developing the Collection

The Northern Hemisphere Art Libraries of the 1960s experienced an "immense output of books, exhibition catalogues, manifestoes, posters...slides, and similar material" (A. Davis, 1969, p. 9). Unfortunately for their Australasian counterparts, distance from major markets and a lack of funding restricted access to these resources. As discussed by Richards,

> [Antipodean] Art Librarians... found themselves competing against better-funded American libraries who were weeks closer to the market. It is normal for parcels to take more than 10 weeks to arrive from either Europe or North America...booksellers lists arrive long after important titles have been sold... (1986a, p. 13)

From the mid-1960s a number of publications concerning art libraries and their administration emphasised the importance of collecting exhibition catalogues and other ephemeral art related materials (Broxis, 1968; A. Davis, 1969; Neal, 1973; Pacey, 1980b; Pollard, 1977, 1978; D. L. Smith & Baxter, 1965; Wegner, 1980). These authors identified that this material was as an important source of visual and textual information. They also acknowledged that they were hard to source and difficult to catalogue.

The AUEL was also constrained by the lack of substantial New Zealand art related publications in book or catalogue format. There were some exceptions including the seminal publication by the AUEL's first Librarian-in-charge Gordon H. Brown (1969). A standing order had been created for all catalogues published by the Auckland City Arts Gallery, The National Gallery and the Hocken Library (Elam School of Fine Arts, 1966). However, these publications were written by and created for public art galleries whose generally conservative and traditional exhibition programmes focused on American and

Eurocentric artists and themes. In response to this situation the Library established a

collection of New Zealand art ephemera. This included exhibition posters, invitations, and

exhibition catalogues which were largely un-catalogued (Richards, 1981) and housed in

"geographically arranged boxes" (Fine Arts Librarian, 1979, p. 2). The creation of this

collection supports the notion put forward by Pacey, that an art library should be biased

towards its own locale (1980c). This collection provided a valuable resource for students

and staff interested in New Zealand related art theory and practice (Coleman, 1973;

University of Auckland, 1974).

The paucity of New Zealand's art resources also made it a necessity for the Library to

manage and produce a press cutting index, "clippings will be kept in scrap-books for future

reference" (Fine Arts Library & Richards, 1965, p. 1). From 1965, the Library, with the

financial support of Elam and later Art History, subscribed to a press cuttings service. The

press cuttings were housed in vertical file cabinets alongside the art related ephemera

(Figure 17)

Figure 17: Richards looking through ephemera files while a
library patron looks at press cuttings display (1969)

New Zealand art journals were also indexed and filed separately. In 1970 the AUEL was described by Richards "as the most comprehensive of its subject in New Zealand" (Richards, 1970b). This was in part due to the creation of these reference collections.

The AUEL also purchased a number of international bibliographic resources (Fine Arts Library, 1976). Publications such as ARTbibliographies Modern (Walker, 1971), the Art Index and Repertoire International de l'Art (RILA), first published in the late 1960s, focused on the contemporary art of Britain, Europe and America ("Art bibliographies," 1972). These were valuable resources when identifying international trends. However, they may have prejudiced the user into believing that New Zealand art practice was invisible or undervalued. This lack of information in regard to the New Zealand 'art scene' was another one of the motivating factors behind the creation of the AUEL's unique reference collections.

First instituted in 1950 the budget for the AU and all New Zealand Universities were provided in set allotments (New Zealand. Committee on New Zealand Universities & Parry, 1960; Sinclair, 1983; The University of Auckland Library, 1970). Staff had to provide budgets for a five year period (quinquennium). This created significant financial strain, as the effects of devaluation and the exchange rate meant that while staffing needs and student demands increased, the budget could remain at the same level of the previous year or two years. This situation was combined with the ever "alarming rise in prices of books and periodicals" (The University of Auckland Library, 1971, p. 1). From the 1960s and into the mid-1970s the AUEL collection development and cataloguing would be best described as being based on constraint and compromise (V. Richards, personal communication, April 8, 2011).

The AUEL's annual grant increased from $3,350 in 1970 to $5,525 in 1971 (Fine Arts Library, 1972, 1973; The University of Auckland Library, 1972). Despite this in 1972 the purchasing power per Art Historical item was almost half that of other departments (Department of Art History & Green, 1972). The Library's purchases were restricted to curricular specific items and the financial constraints did not "provide for exploration beyond the confines of the syllabus" (Pacey, 1980c, p. 13).

The low staffing levels and the on average annual 4% increase in library use between 1970 and 1975 also added to the challenges. An additional part-time Library Assistant was appointed in 1970 (Fine Arts Library, 1970) followed by a second full-time Library Assistant in 1973. However, library use always outstripped staffing resources (V. Richards, personal communication, April 8, 2011).

In this restrained financial context the Library was the grateful recipient of a number of donations, gifts, and exchanged items. These came from former and current staff and students, the Elam Trust, art galleries and museums and a number of other philanthropic organisations and individuals (Fine Arts Library, 1974; McCahon, 1976; Richards, 1969, 1974). Donations from Fletcher Industries, one of the most significant corporate patrons, allowed the Library to purchase items that they would otherwise not have been able to afford (Figure 18)

Figure 18. Valerie Richards (Fine Arts Librarian) receiving a $100 cheque from a Fletcher Industries representative in c.1968

The Library was also involved in exchange networks with art libraries and related cultural institutions. The purpose of the *Fine Arts Library Bulletin* (1965-1990), created and written by Richards, was both promotional and informational. It was sent to and, exchanged with, other libraries and interested parties both domestically and internationally (D. L. Smith & Baxter, 1965). The *Bulletin* also created a connection between the Library and Elam by providing an opportunity to showcase the work of an Elam staff member or student, commissioned to design the cover page. Figure 19 created by Richard Wolfe is an example of this collaboration (Richards, 1972b; Wolfe, 1972a).
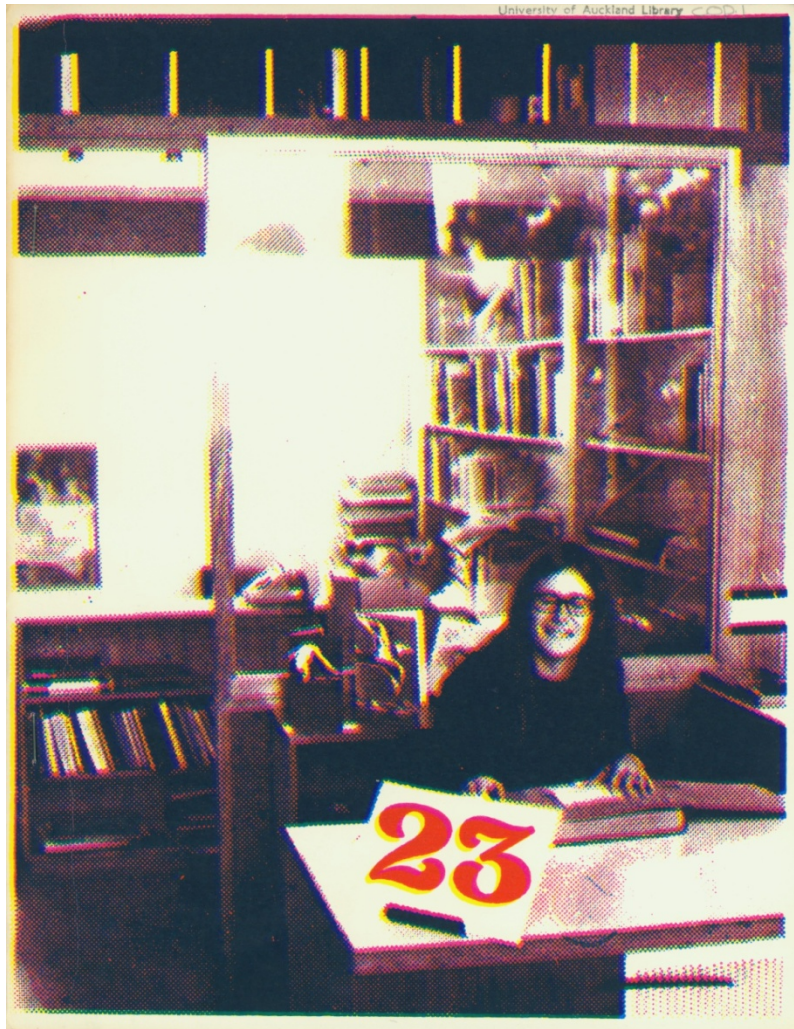
Figure 19. 1972 cover of *Fine Arts Library Bulletin* (v.23) by Richard
Wolfe. Jane Shallcrass, Library Assistant, sits at issuing desk

Elam's lack of permanent exhibition space (Cochran, 1968; Richards, 1983a; Twiss, 1973)

saw the Library taking on this role, furthering connections between the Library and the

School. The Library maintained a well-supported exhibition calendar of staff and student

work throughout Richards' tenure (Fine Arts Library & Richards, 1968, 1977).

Student propelled projects included the Open Drawer and the Post-Object Art Files (Elam School of Fine Arts, c.1970-1989; Passau & Fine Arts Library, 2010b). The former project, consisting of a "living archive" of mail art, was managed by the AUEL (Fig 20) ("Inch Art," 1976).

Figure 20. Richards (kneeling) with two of the creator creators of the Open Drawers archive Phil Dadson (left) and Terry Reid (far right)

During this period the students felt an increased sense of ownership of Elam (Baloghy, 1976; Franks, 1984) and the Library. This was also emphasised by the number of Elam students employed as part-time desk assistants. This employment ethos has had a number of advantages. These have included the injection of fresh perspectives, significant subject knowledge and have enabled staff to cultivate more informal relationship between the students and Library staff.

Art History and Teaching

The creation of Art History as a separate Department within the Faculty of Arts in 1967 changed the relationship the Department had with both the School and the Library. The establishment of this department meant that the AUEL now officially serviced both Elam and Art History and was the only tertiary library to do so in New Zealand (Richards, 1983a).

In this same year the Bachelor of Fine Arts Degree was introduced. "This course now had a greater emphasis on academic study, with two papers in Art History being prescribed in Stage One, and three [*sic*] Art History papers at Stages Two and Three" (Franks, 1984, p. 56).

In 1969 Art History was moved to 21 Symonds Street (Fine Arts Library, 1970). Access to the Library by the Art History staff and students has been an issue ever since. To assuage her concern that Art History students would no longer patronise the Library, Richards "persuaded" (personal communication, April 8, 2011) Art History to include Library tours for first year Art History students (Lockwood, 1967). In the first two weeks of each term Library staff carried out approximately 20 tours, described as follows:

> I added in … research things like saying, because nobody else seemed to,
> "Remember you are doing your art history by reproduction in a book, think about
> size, think about colour because print colour is not paint colour" …we gradually
> developed a routine…"(V. Richards, personal communication, April 8, 2011).

Richards' provision of library tours was a positive advance (Neal, 1973).

From 1962 onwards, the Library began to purchase 35 mm slides, to support this new focus on art history, (Craccum Reporter, 1963; Fine Arts Library Sub-Committee, 1960; von Meier, c.1963). While this image resource was later transferred to Art History (Green, 1975b; Saunders, 1975), The AUEL continued to collect photographs, colour plates, postcards and other visual resources (Murray, 1975; Pacey, 1982).

Communication

Peter Durey, appointed as the University Librarian in 1970, brought a fresh approach to the Library. He wanted to ensure that the Library was viewed "an integral part of the intellectual life of the institution" (Johnson, 1988, p. 15). Richards commented that Durey was very supportive in getting the Fine Arts Librarian elected onto the Faculty of Fine Arts (Elam School of Fine Arts, 1970).

> ...Peter had the good sense to see that the Subject Librarians were part of
> faculties...and that helped enormously because Art History was a member on the
> Fine Arts Faculty...so you knew what was being planned... that was very useful
> and...made you a greater part of the whole School complex. (V. Richards, personal
> communication, April 8, 2011)

The relationship between Elam and Art History was also cemented through other lines of communication with each Head consulted in regards to the yearly submission for the Library budget. The Fine Arts Library Committee also provided an opportunity for Elam and Art History to assess and comment on the progress and direction of the Library's collection (R. Ellis, 1969). However, in terms of providing suggestions for purchase Richards "was not so sure that the art historians were 100% helpful in that direction...maybe they had confidence that I'd turn up with things that... they'd want for their course work or were of interest to them" (personal communication, April 8, 2011). This attitude, which was also arguably held by the Elam staff, supports the theory that libraries are perceived as holding the "buyer" function (Schonfeld & Housewright, 2010). "Even though academic departments are supposed to be responsible for making their own recommendations for the library, we rely on librarians to show us what's out there" (Jenkins, 2005, p. 115). This generally hands-off approach did not limit the Departments from providing feedback regarding new acquisitions. Anthony Green, Head of the Department of Art History, wrote in a letter to Richards,

> You and I have worked very happily on library matters for the past five years. I hope that what I am going to say will not disrupt that.
>
> I saw a book on 18th Century Painting by Clare [sic] Gay. I hope you do not mind me saying that I would be very glad if you would discuss books of this sort with me since they are in my specialist field. I don't think this is a very good one (Green, 1975a).

Interestingly this book (Gay, 1968) is still available for loan. This confirms that, while academics were free to provide feedback, the Library made its own decisions in regards to acquisition and collection development.

Academic and Student Disputes

In the 1970s students were unhappy with the running of the School and the curriculum ("Elam stirs: students expresss disatisfaction," 1972; Wolfe, 1972b). The Art History papers were seen to be irrelevant to the Bachelor of Fine Arts students. The increasing number of disputes resulted in an academic review in 1973 (Franks, 1984; The University of Auckland, 1973).

The Art History curriculum was partly restricted by the resources available at the AUEL. The Department felt constrained to focus on artists who were well represented in the Library's collection (McLaren, 1972). In addition, the Art History curriculum ignored the needs and interests of Elam students who wanted to engage with and learn about developments in contemporary art practice both internationally and within New Zealand (Wolfe, 1972b). The Library, recognising the need to develop a more comprehensive collection, not only purchased books on historic artists and conservative art theory but acquired items on a range of topics and a number of "avant-garde" publications as finances allowed (Richards, 1983a).

By providing a spectrum of resources the Library acknowledged the different needs of their users (V. Richards, personal communication, April 8, 2011). Art history students needed theoretical and text based resources to complete essays and written assignments. In contrast, Elam's practical studio assignments meant that fine art students required a diverse

range of books and journals that would visually and conceptually 'inspire' them to create art (Fawcett, 1975; Pacey, 1982; Toyne, 1977; Varley, 1977).

The Elam students' public dissatisfaction played a strong part in the introduction of a New Zealand Art History paper in 1974, the first of its kind taught at an undergraduate level ("News from departments," 1975). The changes to the curriculum saw an increase in reference queries and library use. During 1975 the Library developed 'bibliographic tools' or lists of books and articles relevant to a certain topic (Fine Arts Library, 1975). However, the Library did not expand its traditional tours to include in-depth bibliographic instruction (Toyne, 1977) or participate "in education at studio level" (Slythe, 1973, p. 75). Philip Pacey, Chairman of Art Libraries Society / United Kingdom who visited Australian and New Zealand art libraries in 1979 noted:

> I sensed that, in libraries serving art education, the training of students in the use of the library and of information sources, is emphasised less than it might be, although I am the first to recognise the natural limitations which constrain this kind of activity not least where art students are concerned. (Pacey, 1980a, p. 3)

Hardesty (1995) described the period after 1969 as the "modern period of bibliographic instruction" (p. 339), with Kennedy (1970) a leader of this field. A major theme identified was that library instruction was not supported by faculty. Richards' remembrances suggest that while there was a core group of academic staff who supported the Library, the departments on the whole did not on consider that providing library instruction was integral to the education of their students (personal communication, April 8, 2011).

Culture

Richards, a very determined individual with a forthright personality, can be identified as the 'founder' of the Library's culture (Schein, 1991, 2010). The Library had a hierarchical organisational structure, appropriate for an environment that was experiencing "relatively little change in work requirements" (Line, 1991, p. 99). "I think the students thought of me as 'Dragon Lady'...Because I said what I thought... But I did to the staff too" (V. Richards, personal communication, April 8, 2011).

Throughout the history of the AUEL there has been a tendency for the Library to view itself as an independent outpost. Johnson argued that by 1979 "the individual destinies of the Divisional Libraries" ran in parallel to the AU (Johnson, 1988). The 'can-do attitude' and autonomous approach to managing the library was created out of necessity and is not unlike experiences of other organisations (Varley, 1977). The Art Library Society went so far as to argue that a "properly functioning art library must have a degree of administrative autonomy" (1974, p. 8) from both the department they service and the main library. When asked whether she encountered any problems introducing project proposals, Richards replied, "I found it best to do things and ask afterwards, well never ask actually. If people noticed I'll say "Ohh, yes"...You'll find that the Special School Librarians were a bit of a rule unto themselves" (V. Richards, personal communication, April 8, 2011). This response was not unusual within the special libraries community (G. Smith, 1975).

The Library, while situated within the School's environs and part of Elam activities, maintained its own identity and did not align itself to Elam's self-defined culture as a rebellious outsider in an inflexible tertiary environment (Macpherson, 1999a, 1999b).

Richards made a concerted effort to involve the AUEL and its staff in a number of initiatives both within the AU system ("AULSA Committee 1975/76," 1976, June; "Officers for 1977," 1977, July; Richards, 1973a, 1975a, 1975b, 1975d; "Who are your delegates?," 1974) and in the wider arts community including the development of the New Zealand branch of Art Libraries Society /Australia New Zealand in 1976 (Fine Arts Library, 1983; Richards, 1982, 1986a).

Library Use

The early to mid-1970s saw a natural increase in Library use, creating a need for additional staff. Unfortunately the creation of these positions was constantly postponed due to financial and accommodation factors. As Richards noted, by August 1972 sketch plans for a new library had been completed and were due to be sent to the University Grants Committee for final approval. "In the meantime accommodation has become acute and shows signs of less use than would be expected of 600 borrowers in a more spacious area" (1972a, p. 3).

The restricted space had a significant effect on book issues and student access, reflected in the low Library use of undergraduate Art History students (Fine Arts Library, 1975, 1976; Richards, 1976). In these years Library staff resorted to requesting students to take home "barrow loads of books" (Richards, 1975c) over the summer period to ease the accommodation issues (Fine Arts Librarian, 1976, 1979). By 1975 the Library consisted of approximately 16,000 books, 3200 serials, 30 study desks and three staff.

The AUEL Extension

In the early 1970s a request for an extension to the library was submitted to the University of Auckland Building Committee (The University of Auckland Library, 1972, 1974). The need for a larger library space was due to the natural growth of the collection and the "rapid" growth in Art History (Durey, 1976a). The extension (Figure 21), again designed by Beatson, Rix-Trott, Carter & Co. in 1972, covered 5,600 square feet and cost a total of $148,000 (Beatson Rix-Trott Carter & Co., 1972; Fine Arts Librarian, 1977).

The Library administration acknowledged the AUEL's physical restrictions at this time (Durey, 1970; The University of Auckland Library, 1975), however it was not until 1975 that the building contract was signed.
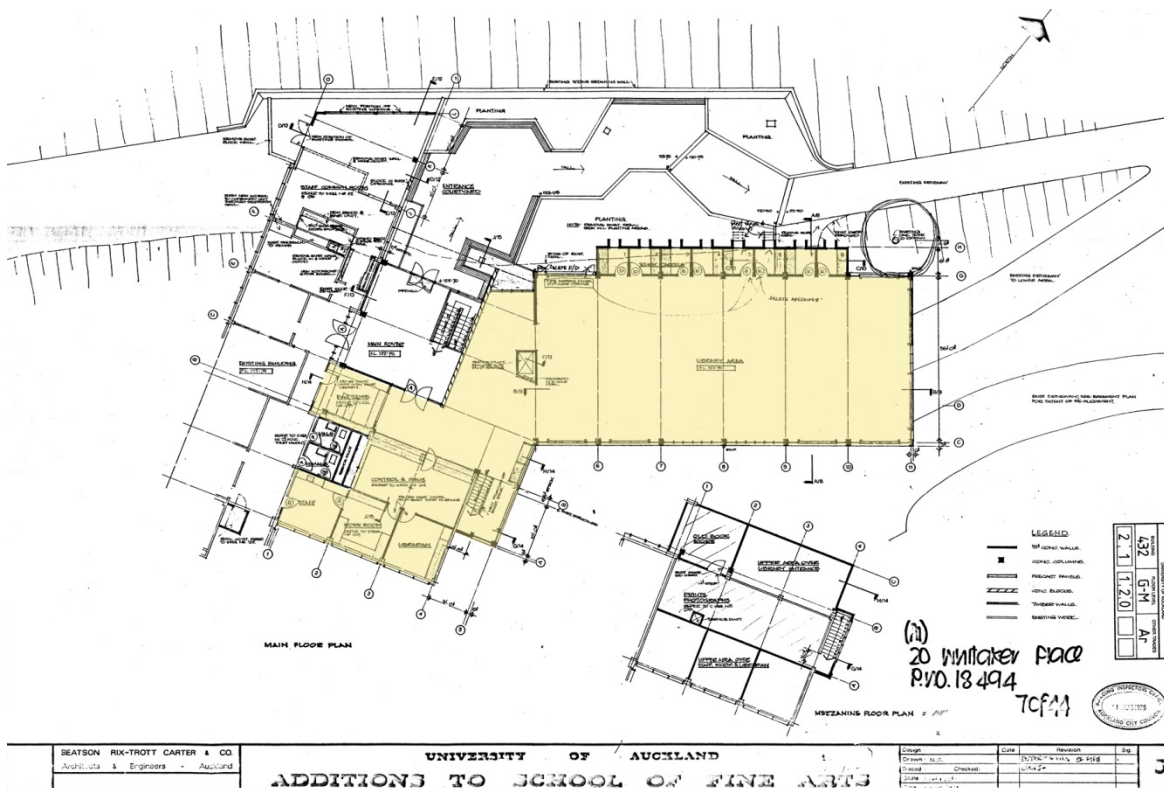

Figure 21. A plan for the additions to the School of Fine Arts, the Fine Arts Library is highlighted in yellow

Unlike the Library's first incarnation on site, and as recommended in contemporary library

literature, the project's stakeholders comprising Elam staff, the Fine Arts Librarian and the

University Librarian, were involved in the design of the building (Langmead & Beckman,

1970). The AUEL Extension Committee enabled a clear line of communication between

architects and stakeholders with Richards making sure that a future increase in Library staff

could be accommodated (V. Richards, personal communication, April 8, 2011).

Chapter Three: 1976-1990

Figure 22. The Fine Arts Library Extension (1976)

Figure 23. Moving the collection out of the ground and mezzanine floors of the original library (1976)

Figure 24. A photograph of Elam and Library staff was taken outside of the new building in 1976. Note Richards sixth from the right holding the text *What is art all about?* (Desiderius, 1975)

In the final semester of 1976 the collection was moved into the new Library (Figures 22 and 23) (Durey, 1976b) with photographs of Elam and Library staff taken to commemorate the occasion (Figure 24). The extension, officially opened by the Vice Chancellor Dr. C.J. Maiden in February 1977, was a vast improvement on the previous accommodation (Durey, 1976b, 1977; Elam School of Fine Arts, 1976). See Figures 25, 26, and 27. The collection was housed as follows:

> The main stack area houses the books (classed by Dewey), monographs (A to Z of artists) and serials (A to Z by title). Non book materials and the special collections are housed on the mezzanine floor. There are seats for 85 readers and 8 individual study carrels, some of which can be used to work with AV material and equipment. Reader services available include Desk Copies (for use in the Library and overnight

loan); Reservations; Inter-library-loan; and copying facilities. (Elam School of Fine

Arts, 1976, p. 38)

Figure 25. Interior view of the Fine Arts Library extension in 1976 looking
down the Library

Figure 26. Fine Arts Library extension, view from the rear of the Library
(1976)

Figure 27. Fine Arts Library extension c.1977 with view of new entrance (left) and issuing and returns desk (right)

The Library's overall design afforded flexibility for current layout and space for future growth. The design provided for individual and group study spaces (Langmead & Beckman, 1970) and the mezzanine to house the special collections (Cummings, 1980; Henri, 2003). The new Library enabled staff and students to continue to exhibit their works and was a more conducive space in which to carry out critical and informal discussion, central to scholarly communication (Rusbridge, 1998). This helped to maintain the relationship between the Library staff and their users and the larger space provided the opportunity to create a more social and welcoming atmosphere.

Staffing

In 1979 and 1986 Richards submitted requests for additional staff (Richards, 1979).

> [The] present accommodation for the AUEL was designed in 1970 to meet 1985
>
> requirements; then assessed as 5 full-time staff plus casual assistance. The full-time
>
> establishment has not been increased since the third full-time staff member was
>
> appointed in 1973. (Richards, 1986b)

These requests were not met and resulted in basic administrative responsibilities such as

cataloguing and acquisition being constantly deferred. Between 1977 and 1985 the

Library's roll increased from 693 to 995 users (Richards, 1986b). In 1979 Richards noted

that "similar libraries in Australia are enviously better funded and staffed: for example,

Sydney College of the Arts Information Resource Centre, which caters for 460 students,

has an annual budget of $A45,000 and a full-time staff of 7 (1978 figures)" (1980, p. 1).

The AUEL, in comparison, had a roll of 680 patrons, an annual budget of $17,000, and a

full-time staff of two, supported by two part-timers.

During the 1970s and 1980s the effects of stagnant staffing levels and low salaries were felt

in tertiary libraries nationwide (The University of Auckland Library, 1981). As a result the

AUEL was reliant on receiving special financial support from a number of sources

including Art History (Fine Arts Library, 1976) and the Labour Department's Temporary

Employment Programme. This support enabled the Library to employ 'assistants' for

special projects (Fine Arts Library, 1980).

Twenty years after the appointment of the first trained librarian the collection had grown

from 1,000 volumes in 1962 to 30,000 volumes in 1982 (Fine Arts Library, 1983). The

1980s saw the collection expand to reflect the introduction of a number of courses in Fine

Arts studio theory and Art History. New courses included Oceania Studies, Intermedia / time-based studies (Fine Arts Library, 1983), the History of Photography in New Zealand and Women in Art. Art theory, art historiography and the computer arts also became popular areas of study as suggested by Jane Dodd, who worked intermittently in a number of full-time and part-time positions from 1987 to 2008 (personal communication, April 4, 2011). To reflect these changes the Library continued to create bibliographies to facilitate research (Cole, Armitage, Richards, & Auckland University Library Staff Association, 1974; Fine Arts Library, 1981). In addition, the Library introduced 'seminars' to support Art History Masters students in the creation of bibliographies and thesis preparation (Fine Arts Library, 1987, 1989).

Staff and Students Relationships

Figure 28. Professor Paul Beadle's farewell in the Elam Staff Common Room (1982)

During the 1980s Library continued to have a strong relationship with Elam staff and

students, as the image from Beadle's farewell attests (Figure 28). The word 'Library' spelt

out with food items, in the foreground, suggests a sense of fun and camaraderie amongst

the staff — a truly special tribute to Beadle's "sympathetic encouragement" of the Library

(Fine Arts Library, 1982, p. 1). Dodd confirmed that:

> the Library was really pivotal to the 'Elam' experience. The students used the
>
> Library...extensively and...it probably wasn't quite so much with Art History but I
>
> think...[that Library staff had] so much more...daily contact than you would get
>
> nowadays...there was a real solid connection. (personal communication, April 4,
>
> 2011)

Up until the mid 1990s the fact that the AUEL was the only place that Fine Arts and Art

History students and staff could access all the resources relevant to the subjects they were

studying created a strong connection between the Library and their patrons (L. Stone,

personal communication, March 15, 2011; J. Dodd, personal communication, April 4,

2011).

To support the curricula the Library continued to add to their special collections with the

completion of historical indexing projects (Fine Arts Library, 1983) and the creation of the

Elam Archive (Fine Arts Library, 1981) and the artists' book collections. The archive,

partially funded by Elam until the mid-1990s (The University of Auckland Library, 1993),

consisting of public records and personal research papers relating to the Elam School of Art

(1890 – present), remains a significant resource for the School and researchers alike.

From the mid-1970s collections of artists' books became synonymous with art libraries

(Sammon, 2006). A visit by Hoffberg, an artists' book expert, in 1982 stimulated the

AUEL to create of an artists' book collection at the AUEL (Fine Arts Library, 1985, 1986; Richards, 1983b, 1984). The collection, established to provide students and staff with examples of a range of artistic practice, mainly acquires works created by former and current Elam staff and students. In 1988 Assistant Librarian Gail Keefe (appointed in 1987) won the first David Wylie prize for her essay on Artists' books (Keefe, 1988). The artists' book collection currently consists of over 300 items from 1960s through to today.

Automation

Automation, or the computerisation of the library catalogue and services, was the means by which unwieldy academic library collections became more accessible to core users (Thompson, 1982, 1983). In the international context automation was initiated during the late 1960s in North American, the early 1970s in Britain (Hunter, 2006) and the early 1980s in Australia (Peake, 1981). In contrast, The University of Auckland Library has been described as "a latecomer to library automation" (Wainwright & Trask, 1993, p. 22). Automation had been first discussed at AU in1971 and interestingly in New Zealand during the 1960s (Robertson, 1968; Sutch, 1965; The University of Auckland Library, 1990). The AU acquired its first multi-user microcomputer in1984 (Nuttall, 1984) and joined the New Zealand Bibliographic Network (NZBN) a year later (The University of Auckland Library, 1986). This New Zealand wide network enabled the participants to pool knowledge, technical expertise and data (Heath, 2006; C. Wilson, 1984). In 1989 The AU purchased the Northwestern Online Total Integrated System better known as NOTIS (Beverley, 1989). This integrated automation software enabled the Library to create an online catalogue,

AUCat, which was made publicly accessible through the University's Ethernet in 1990 (The University of Auckland Library, 1991).

Durey envisioned that the introduction of the NZBN and the onset of automation would allow the divisional libraries to become more 'interdependent' (Durey, 1984). However, access to the network only affected the libraries serviced by the General Library Cataloguing Department. The AUEL, which catalogued its own items, was therefore not included in the computer network until 1991.

 Delays in automation were most likely a consequence of the dispersed nature of the organization, as the arrangement of AU is unusual compared to other New Zealand tertiary libraries. In 1993 The University of Auckland consisted of AU and 14 divisional libraries (The University of Auckland Library, 1994; Wainwright & Trask, 1993) while the University of Canterbury, Victoria University of Wellington and the University of Otago each had a main Library and three or four divisional libraries. The purchase and 'commissioning' of an automation system was implemented at Canterbury in 1985 and 1986 (University of Canterbury Library, 1986, 1987), at Victoria during 1987 and 1988 (Victoria University of Wellington Library, 1988, 1989) and Otago in 1989 (The University of Otago Library, 1989).

Chapter Four: 1990-1999

Figure 29. Valerie Richards on her retirement (1990)

At Richards retirement in 1990 (Figure 29) the AUEL the Library had developed over 25 years from a collection of 2,600 books, 400 periodicals and 2,200 prints in a space of 1,200 sq feet(Beadle, 1965b) to a collection of 30,000 books in a space of 6,500 sq feet (Richards, 1990).

> Highlights of 25 years as Fine Arts Librarian? Most importantly, working with creative people …Watching the collection grow to a stage where we can adequately serve the needs of undergraduates in Fine Arts and Art History…

Friendly contact with art librarians and art booksellers around the world as well as in New Zealand. Not so great, perhaps the lack of staff to do all those things one would like to have done….But, it has been a very enjoyable time. (Porter & Richards, 1990)

This was an end of an era. Gail Keefe (Figure 30), appointed as her replacement, ushered in the new era of technology. However, as succession planning was limited, the Library faced a brief but challenging period of transition. Keefe quickly found her feet supported by Jane Dodd, in an interim position, and Lynley Stone as Deputy Fine Arts Librarian (1990-1994).

Figure 30. Gail Keefe serving a patron (1990)

Automation and the Collection

In 1991 the retrospective cataloguing commenced. Nicole Jackson, Library Assistant during this time, remembered Stone's direction of the project, "[she] managed this task brilliantly, drawing on the skills of individuals; her warmth, enthusiasm and appreciation of each person's contribution ensured that a massive project was accomplished with tremendous efficiency" (personal communication, March 18, 2011). In 1991 the AUEL was linked to NOTIS but not the NZBN (The University of Auckland Library, 1992) so the AUEL staff had to walk over to the AU Cataloguing Department to use one of their two cataloguing logins, with each search taking two or three minutes to process (L. Stone, personal communication, March 15, 2011).

Black has argued that instead of being passive onlookers librarians have "embraced the informization of their practice" (2004, p. 30). The introduction of computers and the Library's first online catalogue AUCat were exciting yet challenging milestones for the AUEL (The University of Auckland Library, 1992). The new command-driven catalogue improved the way the Library's collection could be searched but provided challenges as described by Stone:

> Keyword was the killer...When we automated we had to teach the people how to use the OPAC... and that transformed everything...nobody was used to using computers they didn't understand the command language and it was even worse than trying to teach them the card catalogue (personal communication, March 15, 2011).

Automation of the AUEL catalogue was completed in 1995 with the Library became fully automated for lending and an electronic link to the NZBN was finally established. (The University of Auckland Library, 1996). During this early period of automation the teaching

faculties of Universities around the world acknowledged that they could not keep pace with the changing technological environment (Jenkins, 2005). At the AUEL the same applied with the Library taking the lead in training students and staff in the new technologies. To ease the transition the card catalogue remained available for some time (Edwards, 1997). As the images from 1993 and 1994 attest, the Library was still very much a paper-based, manual world (Figures 31, 32 and 33).

Figure 31. Card catalogue, front desk arrangement (c.1990-1994)

Figure 32. Library Assistant desks (c.1990-1994)

Figure 33. Typewriter in backroom of the Fine Arts
Library (c.1990-1994)

In 1993 the AUEL had 17,500 monographs and had 200 current serial subscriptions, with

the acquisition's budget totalling $80,000. Twenty five percent of this budget was spent on

serials, the cost of which increased annually. Keefe identified a number of gaps, including

the lack of books on sculpture and monographs on new artists (Keefe, 1993). By New

Zealand standards the quality of the Library's collection was good and the budget was more

than sufficient (L. Stone, personal communication, March 15, 2011).

Staffing 1990-1994

Figure 34. Fine Arts Library staff (c.1990-1994)

Between 1990 and 1995 automation was the AUEL's core focus. However, the Library's regular tasks, such as book and serial selection, cataloguing, desk duty, user education and indexing, continued as usual. In 1993 the full-time staff consisted of the Fine Arts Librarian, an Assistant or Deputy Librarian, and a Library Assistant. The part-time staff included three part-time assistants, whose hours ranged from 20 to 28 hours per week, and several casual desk staff (Figure 34). An increase in Library use, with the doubling of the Elam Studio One intake from 50 to 100 in 1993, combined with pressures of the automation project, highlighted the need for additional staff (Keefe, 1993). "If you needed

more staff you had to make a very strongly argued case...it almost always got turned down"

(L. Stone, personal communication, March 15, 2011)

Culture

During the early 1990s the Library shifted from "being a silo where everything was manual

to being an integrated part of the University Library system". However, "within the culture

of the organisation...it was actually…very stable" (L. Stone, personal communication,

March 15, 2011). The period saw the Library develop a flatter more egalitarian structure,

still apparent today (J. Wild, personal communication, March 28, 2011).

Several Library staff had strong informal relationships with individuals around the

University, especially in the AU (L. Stone, personal communication, March 15, 2011).

While these personal relationships helped to provide connections to the wider organisation,

some staff felt less involved in the wider Library community (J. Dodd, personal

communication, April 4, 2011). As Stone went on to suggest it was "like a frontier society"

(personal communication, March 15, 2011).

Keefe encouraged staff to have an in-depth knowledge of the collection and afforded them

time to discuss and debate current art trends and topics. As Stone remembered:

> We had half hour tea breaks...[at] morning and afternoon and that was the culture of
>
> the place... That was when we heard what the graduate students were telling us.
>
> That's when we had the debates about art versus craft...If you weren't...talking to
>
> people in the tea room, you would have a pile of books or magazines from the
>
> collection…that you were flicking through...Gail told us that we had an obligation

to be familiar with every image in every book and magazine, and we were.

(personal communication, March 15, 2011)

The long tea break can be identified as a 'ritual' (Trice & Beyer, 1987) that helped to unify staff and create a sense of belonging. The team also included student artists who were "intelligent, creative, alternative thinkers" who added positively to the work dynamic and who acted as "our conduits out into the School" (L. Stone, personal communication, March 15, 2011). Employing staff who have a background in art history or are practising artists or students of Fine Arts or Art History is an ongoing approach to employment and demonstrates that the Library is committed to employing permanent and part-time staff with not only theoretical but practical knowledge of the subjects ("Special Issue: Art librarians as artists," 1992).

It is significant to note that Elam's 1991 external review only provided one and a half sentences, under the heading "Equipment and Library", to praise the Library as a great resource (The University of Auckland, 1991). As Keefe suggested "The fact that the Library was considered as part of the equipment of the School illustrates the low profile the Library system has in the University community" (1993, p. 6).

Review of The University of Auckland Library (1993)

A review of The University of Auckland Library was undertaken in 1993 (Wainwright & Trask, 1993). This review emphasised the need to determine the level of funding provided by The University to the Library (Wainwright & Trask, 1993). Other issues included a lack of planning and physical infrastructure to support Library automation and the need for increased organisational cohesion.

From the 1930s until this time the AULS was administered through a centralised organisational structure, with managers of the individual branch libraries reporting directly to the University Librarian (Johnson, 1988; Rowan, 1999; Wainwright & Trask, 1993). This created a strong relationship between the University Librarian and the heads of departments or divisional libraries (V. Richards, personal communication, April 8, 2011; L. Stone, personal communication, March 15, 2011). However, this hierarchical arrangement also resulted in fragmented organisation, with each branch Library in effect a silo within the AULS.

The 1993 review recommended the introduction of Associate Librarians, responsible for managing different areas of the AULS. It also recommended that the City Campus "be based on broad subject-based organisational groups" (Wainwright & Trask, p. 75). This reflected the trend towards merging and 'clustering' libraries, prevalent during the late 1980s and early 1990s (Crockett, 2000).

In 1994, in line with the Review's recommendation to centralise administrative tasks, the AUEL transferred cataloguing to the AU (The University of Auckland Library, 1995). This took a significant amount of pressure off the AUEL's senior staff (The University of Auckland Library, 1995). Despite feeling a sense of "relief", staff expressed some reservations. Jackson, who became Deputy Librarian in 1994, recalled that, "we still monitored each record to ensure the Dewey entry was appropriate, checked subject headings and made sure that all New Zealand artists were listed" (personal communication, March 18, 2011).

Teaching

The 1990s saw changes in the way tutorials were presented (The University of Auckland Library, 1992). Keefe identified that the old approach "did not engage the attention of students, so very early in the piece I formulated worksheets for students. They completed these under the guidance of Library staff ...This was much more successful" (personal communication, April 2, 2011). Senior library staff also had free range to develop the content of subject specific tutorials (N. Jackson, personal communication, March 18, 2011) and "Elam staff would often bring their class to the Library and attend tutorials with their students, which was a great endorsement" (G. Keefe, personal communication, April 2, 2011). Interestingly, Stone noted that the number of non-course specific reference queries during the early 1990s was low (personal communication, March 15, 2011). However, this was to change after the mid-1990s with the increase in postgraduate enrolments.

This development was paralleled by a growth in electronic resources. The Library Electronic Academic Resource Network (LEARN) was introduced in 1996 providing a more accessible entre into the Library's electronically available material (The University of Auckland Library, 1997). The Art Index and ARTbibliographies Modern (The University of Auckland Library, 1995), core AUEL resources, were now available on CD-ROM and later online (N. Jackson, personal communication, March 18, 2011). The automation of the AUEL's in-house New Zealand art indexes (The University of Auckland Library, 1995), initially only accessible within the Library, was a response to these technological developments (J. Dodd, personal communication, April 4, 2011; N. Jackson, personal communication, March 18, 2011). The investment in the Library's electronic infrastructure was a reflection of the increased funding the Library received from 1995 (The University of Auckland Library, 1995).

Fine Arts Library Review 1998

The appointment of Janet Copsey as the University Librarian in 1998, provided the impetus

to reassess the AULS (The University of Auckland Library, 1999). An operational review

of the AUEL was completed alongside the Engineering and Architecture Libraries,

resulting in the restructuring of the three libraries, under the banner of the Engineering,

Architecture and Fine Arts Group. This new geographical association, alternatively known

as the Symonds Street Group, was to be managed by a divisional librarian, with Jane Wild

being appointed in August 1999.

Chapter Five: 1999-2007

Culture

For nearly 40 years the Library had developed a culture of autonomy and individuality. The restructuring of the Library (The University of Auckland Library, 1999) came as a shock. The grouping of the Library with two other divisional libraries and the introduction of a Divisional Library Manager was seen as a challenge to the autonomy of the AUEL. In the initial period Wild was faced with implementing changes which were not wholeheartedly supported. This reflects the independent mentality common to divisional libraries (Bottorff, Glaser, Todd, & Alderman, 2008; Crockett, 2000; Jurkowski, 1997). After some adjustment, staff saw the restructure as a positive change, enabling the streamlining of tasks and the provision of consistency across the AULS (Figure 35).

Two new positions of Client of Client Services Librarian and Subject Librarian were introduced (The University of Auckland Library, 1999). The redefinition of positions enabled the creation of consistent job descriptions throughout the AULS. Staff could now focus on creating and maintaining value added services and products which focused on the needs of its core users (Frank, 1999), an example being the digitisation of Art History's slide collection. The Art History Images Database (AHID) was a project championed by the Head of Art History Elizabeth Rankin and realised by the AUEL and the AULS Digital Services (The University of Auckland Library, 2001, 2002). The creation of this electronic resource is consistent with other art research Libraries (Baca & Tronzo, 2006; Dirst, 2003) and reflects the changing needs of the Library's users. While the reorganisation impacted the Library on an administrative level, the culture remained the status quo.

Figure 35: Fine Arts Library Staff Photo taken by Paul Gilbert (c. 2001)

Accommodation and Finances

In 2000 the AU Library's collections budget increased by 20% (The University of Auckland Library, 2001) reflecting the increased profile of the Library within The University of Auckland (The University of Auckland Library, 2003). In turn, the AUEL's acquisitions budget increased every year between 2001 and 2004 (The University of Auckland Library, 2002, 2003, 2004, 2005), and as a consequence the collection grew considerably. To accommodate this growth the front entrance and reading areas were redesigned in 2001 (Figures 36 and 37) and the serials and monograph shelving reorganised in 2004.

Figure 36. Plans for the reorganisation of the front desk in 2001.

Figure 37. Front desk of the Fine Arts Library (2011)

Bachelor of Visual Arts

A partnership between Elam and the Manukau Institute of Technology's (MIT) School of Visual Arts was created in 2001. The new Bachelor of Visual Arts (BVA), taught at Manukau Campus, provided students membership of both the Manukau School of Visual Arts Library and the AUEL (Govender, 2005). Every year BVA students are provided a tour of the Library with the BVA lecturers being great users of the Library's special collections. Remote access to the electronic resources and the twice weekly intercampus delivery service also enabled access to the AUEL's collection. The BVA programme has been suspended as of 2011, with The University supporting current students to complete the programme (The University of Auckland, 2011).

National Institute of Creative Arts and Industries Libraries 2004

In 2004, the National Institute of Creative Arts and Industries (NICAI), a Faculty combining the disciplines of Music, Dance, Architecture, Planning and Fine Arts, was established (The University of Auckland Library, 2005). Wild's role was realigned to the management of the NICAI Libraries (Music and Dance, Architecture and Planning and AUEL), and the Special Collections at AU. This more meaningful grouping of subject related collections has enabled increased collaboration between the AUEL, its Faculty partners and the wider library system. The Fine Arts Library Committee was subsumed into the NICAI Library Committee, with Elam and Art History staff representatives.

During this same year, and largely as a consequence of the 2001 Faculty review, Elam's studio structure was reorganised (The University of Auckland, 2006b). The School shifted from being a structure of seven 'core sections' to being one organised on an

interdisciplinary model (The University of Auckland, 2001). Elam, while drawing on the expertise of the Department of Art History, tailored a course on art theory (Critical Studies) to suit the needs of its own students. The following three years were difficult for Elam, and the other Schools within the fledgling faculty, with a number of grievances raised in regards to NICAI's administration (Cocker, 2007; Copland, 2007; "Cracks appearing in the foundation," 2007; Grunwell, 2006; F. Walsh, 2007, November). However, this unrest did not have a significant impact on the Library.

The curricular changes at Elam between 1999 and 2007, increased focus on contemporary art theory, interdisciplinary research and postgraduate study all influenced the Library's collection and services (The University of Auckland Library, 2002, 2004). These developments included the creation of the Photobook collection (The University of Auckland Library, 2006) and the cataloguing of the Library's ephemera (Jackson, 2006). The majority of undergraduate course related tutorials, taught for Art History, Elam and BVA students, focused on bibliographic instruction, including the use of the catalogue and a number of electronic indexes or databases. As these courses were taught in the Library they also included practical elements, such as viewing items from the special collections (Taraba, 2003) and searching for a book on the shelf. One-on-one sessions with postgraduates continued as before.

In 2007 the two in-house indices, the New Zealand Art Press Cuttings Index and the New Zealand Art Journal Index were merged to create the online Index to New Zealand Art (INZART) (Irwin, 2008/2009; The University of Auckland Library, 2007). Some staff did not initially support this project (N. Jackson, personal communication, March 18, 2011), due to the idiosyncratic approaches in indexing these two resource types. However, as a result of careful management by Wild, and support from Digital Services and the

Cataloguing Department, the initially disconnected databases became a well-defined and 'streamlined' electronic research resource (N. Jackson, personal communication, March 18, 2011).

The separation of Elam and Art History 2006

In 2006, the AUEL's two most important institutional partners broke curricular ties. The changes to the Fine Arts academic regulations, which came into effect in 2006, meant that Art History courses were no longer compulsory for Fine Arts students (The University of Auckland, 2005). The flow-on effect on the Library's collection and services were not as a significant as the impact on Art History.

In this same year, and following the recommendations of the 2005 departmental review, Art History moved from 58 Symonds Street, which was just above Elam, to Arts 2, a building at 18 Symonds Street, ten minutes away. While students of Art History remain major users of the AUEL, the Library has experienced a significant drop in the number of academic staff from Art History visiting the Library (S. Brown & Swan, 2007; Rusbridge, 1998). The adoption of information technologies by academic libraries and the scholarly community alike has provided a significant shift in the way libraries are accessed (Borgman, 2000; Schonfeld & Housewright, 2010). As Collins suggested:

> that technology reduces the number of patrons who actually walk through the door of art libraries. Statistically this might appear worrisome…In fact, patrons who are able to find answers from their own desktop or from simply e-mailing a librarian almost always remain loyal supporters of the library (Collins, 2003).

Chapter Six: 2008 - Present

Culture

Following the retirements of Keefe and Jackson in 2007, Wild moved into the Library, taking up the dual positions of manager of both the NICAI Libraries and the AUEL. Wild has promoted a culture of innovation and collaboration with other departments in the Library and the wider University. Library staff have been nominated for a number of awards and successes are celebrated. These 'rites of enhancement' provide both a model of accepted and desired behaviours for the Library's staff and an opportunity to publicise the accomplishments of the AUEL to the wider organisation (Trice & Beyer, 1987). Regular meetings of sub-groups and the wider group encourage a culture of professionalism, accountability and consultation.

Figure 38. Fine Arts Library Staff (2011)

In comparison to larger libraries, the AUEL staff have, as in previous periods, have built stronger informal and arguably more personal relationships with their users. This is especially true in relation to the Elam students as the Library's location provides the opportunity for staff to engage with the creative output of the students they support.

Staffing

The current staff consists of Wild, two Subject Librarians, a Client Services Librarian and three full-time equivalent Library Assistants. These roles are supported by five evening and weekend desk assistants. In addition to regular desk, reference and teaching services the Library focuses on the creation and maintenance of the INZART and AHID databases, completing inter-loans, and managing the serial, ephemera and special collections. The AUEL continues to focus on employing staff with specialist knowledge in either art history or the fine arts.

The Collection: Electronic versus Physical

Today 73% of AU Library's budget is spent on electronic resources and datasets (The University of Auckland Library, 2011) compared with 41% in 2002 (The University of Auckland Library, 2003). The purchasing and use of these is supported, promoted and celebrated by the AUEL which has become a 'hybrid library', relying on both electronic and physical resources (García & Coso, 2006). However, while text can be readily supplied online, successful online image reproduction, important in the field of Fine Arts and Art History, can be more problematic (Carr, 2007; Henri, 2003; Mason & Robinson, 2011).

The printing of books and journals remains the preferred format for art publication. Due to the high cost of image reproduction many of these items are expensive and can only be afforded by a collection such as the AUEL. Professor Elizabeth Rankin, from Art History argues that "however many online sources there may be, there is no substitute for browsing on shelves (particularly with art books!) and finding new material. Our good students do this just as much as we do!" (personal communication, April 4, 2011). The AUEL's browsing statistics continues to equal the number of books issued. This aligns with the information seeking-behaviour of art library users (Frank, 1999; Hemmig, 2008; Layne, 1994; Mason & Robinson, 2011; Pacey, 1982), illustrating that both the physical collection and the online collection play a complementary role in the support of the AUEL's core constituents.

The Collection: Current Trends

In the past five years as a result of shifts in curricula the Library's users are exploring a more diverse, contemporary and interdisciplinary range of research topics (Collins, 2003). This change has been reflected in the broadening of the collection development policy to include Museum Studies, Art Philosophy / Theory / Critical Studies and New Media (Fine Arts Library & Wild, 2008). The enhancement and expansion of the AUEL's unique special collections has also remained a priority (J. Wild, personal communication, March 28, 2011), with the New Zealand Illustrators Collection acquired in 2009 (Passau & Fine Arts Library, 2010a) and the finding aids for the Beverley Simmons art papers (Passau & Fine Arts Library, 2009) and Post-Object art files (Passau & Fine Arts Library, 2010b) now searchable through the Library Catalogue.

Information Literacy

The AUEL is increasingly aware of the vital role it plays in educating its users on how to access, evaluate and synthesise information. The importance of libraries' role in teaching information literacy skills within academic courses has been well documented (Bundy, 2004; Chiste, Glover, & Westwood, 2000; Dewald, Scholz-Crane, Booth, & Levine, 2000). These pedagogical shifts have been recognised both within The University of Auckland Library (Carrie & Mitchell, 2010; Zdravkovic, 2011) and the University as a whole (The University of Auckland, 2006a). The provision of tutorials and one-on-one student support at undergraduate and postgraduate level is a major focus for the two AUEL Subject Librarians. Library or information literacy tutorials are not on the main 'embedded' (Kobzina, 2010; Miller & Pellen, 2004; Pritchard, 2010) in the Art History or Elam curricula, however, the AUEL's Subject Librarians work in close collaboration with a number of academic staff to teach assignment or course specific library and information literacy skills as part of a regular course lecture (Jenkins, 2005).

The Library also continues to run hour long course related tutorials for both Elam and Art History students, the majority of which are now taught in a purpose built training room at the School of Engineering. This has resulted in a more professional and time effective tutorial programme. It has however highlighted the need for the Library to have onsite access to such an instructional space (Figure 39), a factor also an issue in other art libraries (Craig, 2003).

Figure 39. The new books and serials reading area and three of the AUEL's eight public computers (2011)

Physical Space and Collection Management

The emphasis on online resources has meant that the AULS physical collections have been described as a "steady-state" (Copsey & The University of Auckland Library, 2011, p. 17). The steady-state concept describes the offset of the acquisition of new books by withdrawing or transferring underused items to storage facilities (Cannon & Christie, 2005; Genoni, Merrick, & Willson, 2006). Over the past decade a number of collection management projects have been carried out at the AUEL to increase shelf space. Additional shelving has reduced study space from 80, when the library first opened in 1976, to approximately 45 today. Figures 25, 40 and 41 illustrate the ongoing accommodation issues. The AUEL currently houses 51,000 books, 452 theses, and 13,000 volumes of serials. With an on average 30 new books coming in per week the Library's shelf space is now at full capacity.

Figure 40. Fine Arts Library book stacks (c.1990-1994)

Figure 41. Fine Arts Library book stacks (2011)

Promotion

Through collaboration and promotion the AUEL has made a concerted effort to bridge the divide between Whitaker Place, the main campus and the wider community (Bottorff, et al., 2008). The raising of the AUEL's profile outside of the University has been achieved through the availability of INZART from 2008, via a commercial database - Knowledge Basket (The University of Auckland Library, 2009). For institutional members only, the addition of 90,000 full-text historical press cuttings in INZART has also made this a value added resource (University of Auckland Library, 2010). These developments alongside the loading of the images from the AHID database onto the next generation Library Catalogue (The University of Auckland Library, 2010) has not only provided easier access to these resources but has generated internal promotional opportunities for the AUEL.

The emphasis on promotion and outreach has been paralleled in the AULS with the creation of the NICAI Libraries web log. The current Head of Elam, Jonathan Mane-Wheoki, has also championed the promotion of the School and its current and former staff and students. The Library has played a supporting role in these initiatives (Elam School of Fine Arts, 2010, July; Fine Arts Library, 2009, Spring, 2010, February; Passau, 2010, July, 2010, Summer, 2011, Autumn; Wolfe & Elam School of Fine Arts, 2010)

While an official student exhibition calendar is no longer maintained, students continue to exhibit works in the Library. Artists' books and installations have also been shown throughout the Library and in the carrels (Dunleavy, 2008; Harris, 2005).

Chapter Six: Future

Accommodation and Realignment

The AUEL's accommodation will be an on-going issue at least for the medium term (J. Wild, personal communication, March 28, 2011). Due to financial and spatial constraints it is unlikely that the University would grant the building of a new Fine Arts Library as a singular entity. The amalgamation of the collection with another divisional or specialist library is the most viable option as argued by Crocket, "these new branch library iterations should...serve as the impetus to explore the future more aggressively than our bonds of tradition and inertia might otherwise allow" (2000, p. 192).

The Architecture and Planning Library would be the most appropriate candidate for amalgamation. The two libraries have complementary collections both in terms of items on the open shelf and in their respective special collections. There has been a strong formal and informal relationship between the two sites since the 1960s, therefore, an amalgamation of these two entities is a natural progression. An expansion of what could be described as a 'NICAI Library Hub' could be the inclusion of the Music and Dance Library and the NICAI Student Centre. The new Tamaki Library and Information Commons provides a blueprint for future possibilities. Richards' said in 1970 "Ideally, the collection should be within easy access for staff and students of the Departments of Fine Arts and Art History, which it serves" (1970c, p. 1). Therefore, if the Library was to be 'reconfigured' the location chosen would have to be an acceptable distance from its key stakeholders.

Change Management

These physical and administrative changes would need to be well-managed with a robust change management plan in place (Fawcett, 1970). As suggested by Smith change management should be an ongoing focus:

> Change and quality go hand-in-hand. Information providers and professionals operating in an environment of rapid and complex change should add to their managerial "toolkits" an understanding of the powerful interconnections between managing both organisational quality and organisational change – and a proactive approach to both. (I. Smith, p.127)

Teaching

The collaboration and pooling of knowledge and resources with other areas of the AULS will serve to enhance the teaching effectiveness of the AUEL. This could be achieved by:

- Targeted promotion of the generic library skills tutorials taught by the AULS Learning Services to Fine Arts and Art History students.

- The development of art related tutorials, focusing on the AUEL's collection and datasets, taught by the AUEL's Subject Librarians at the Learning Services facilities and included in their teaching calendar.

- The AUEL Subject Librarians to continue to design and deliver course and assignment specific tutorials that focus on critical analysis and support the course related assessment and learning outcomes. This programme requires the ongoing close collaboration with relevant academic staff.

Collection

It is essential that The University of Auckland Library continue to support the different needs of their users through the acquisition and maintenance of their physical and electronic collections (Chad & Miller, 2005; Cochrane, 2007; Ekman & Quandt, 1995). In saying this, the AUEL no longer needs to provide an all-encompassing collection - "we...can't be all things to all people. We have to say 'this is in our collection development plan' and really line up behind that" (J. Wild, personal communication, March 28, 2011). The Library and its users might need to better utilise the collections in other Library's in the Auckland region to support niche areas of research (J. Wild, personal communication, March 28, 2011). In more populated countries (e.g. Britain and America) art libraries have long encouraged patrons to 'exploit' their proximity to other library collections by directing users to additional art resources (Brill, 1970). Brownson has also highlighted the complementarity of Auckland's local collections (Brownson, 1988).

Threats and Opportunities?

The impact of Google and the increasing digitisation of books and images have been regarded as a threat to the relevancy and viability of libraries (Donovan, 2008). Henri, however, argued that art and architecture libraries will continue to be necessary "until the ability to visually browse the contents of our collections can be replicated from our user's desktops" (2003, p. 61).

Current trends in information technology have in fact provided an opportunity for libraries to shift their focus, allowing them to concentrate on the development and enhancement of

their special collections. The possibilities for digital preservation of the AUEL's physical and electronic ephemera would provide better access to this dual format collection.

However, not everything can be made available online and the AUEL needs to have confidence in its identity or brand and in the exceptional physical services and resources it has to offer (Donovan, 2008). The exploration of potential archival opportunities in areas relating to fine arts and art history would be a positive development. The introduction of an archival software system will help in the re-description of the current archival collection making it more accessible for researchers. If these special collections and archives are to become more of a focus the Library's current accommodation for these resources will need to be re-assessed.

Conclusion

This historical case study enabled the researcher to document the history of the AUEL and investigate the relationship the Library had with a number of institutional stakeholders over the past sixty years. This research was based on both archival resources and the completion of four semi-structured oral history interviews, supported by three written responses. The administrative documentation which made up the official account of the AUEL was elucidated and complemented by the counter narrative of the Library's former and current staff, involved in the oral history project. The oral histories injected a human element into this research and enabled the creation of a grand and a granular narrative.

The research suggests that the curricula of Elam and Art History have significantly influenced the development of the Library's serial, book and special research collections and the Library's provision of a wide range of services. The establishment and ongoing creation of the AUEL's reference or special collections are also a characteristic of art libraries. Parallels have been drawn where possible to the developments and trends of specialist art libraries in the international context. The history of the AUEL in many instances mirrors the experiences of its overseas counterparts.

The AUEL's culture has on the whole been most influenced by its senior staff and its position as a specialist branch library. The research highlights the complexities of working within a decentralised library system. The culture of self-sufficiency and independence from the AU which characterised the AUEL until the late 1990s has shifted to being more collaborative as it has become more integrated into the AULS. However, the culture has always been defined by its commitment to supporting the needs and interests of the Library's core users, as evidenced in both the official documents and oral history

narratives. Despite Elam and Art History experiencing a number of administrative and academic challenges these have not significantly impacted on the Library's fundamental culture, which has been characterised by strong connections and positive collaborations between the staff and students.

Financial, staffing and accommodation issues have been a recurring theme in the shaping of the Library's history. From its small beginnings as a library / lunch room, staffed by the Elam office, the AUEL has become a well-resourced and well-used collection, staffed by trained librarians and practising artists. The staff, whose specialised knowledge and helpful and flexible approach to supporting the needs of their patrons, have created a welcoming and dynamic environment for their users. The AUEL, with its focus on the research and teaching needs of its users, is an integral part of the university experience for Elam and Art History students.

The past 60 years has seen the AUEL, as part of The University of Auckland, establish its place as the premier Fine Arts Library in New Zealand. The Library, its collection and its specialised staff are valued and respected, both within the University environment and the wider society, for the vital role they play in advancing the research, teaching, learning and creativity of the academic and arts community which they serve.

Opportunities for Further Research

The scope of this historical research project was confined to the development of the Fine Arts Library. As a consequence a broader assessment of special Fine Art Libraries within New Zealand was not possible. Themes identified throughout this project as subjects for further research include:

- the historical development of New Zealand art libraries within both the tertiary and the museum and cultural heritage sectors.

- the establishment of and experiences in branch / divisional tertiary libraries within New Zealand.

- analysis of the differing needs of the fine art library users in the New Zealand context.

- investigation into the specialist professional development needs of fine art librarians in New Zealand.

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Appendix 1: List of Figures (full citations)

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Figure 37   Passau, V. (2011, May 23). [Photograph of the front desk of the Fine Arts Library].

Figure 38   Passau, V. (2011, May 26). [Photograph of Fine Arts Library Staff].

Figure 39   Passau, V. (2011, March 23). [Photograph of the new books and serial reading area].

Figure 40   Stone, L. (c.1990-1994). [Photograph of the view down the Fine Arts Library]. A gift for the Fine Arts Library. (Drawer K, 08-095). Elam Archive, Fine Arts Library, The University of Auckland, Auckland. Copyright c.1990-1994 Lynley Stone. Reprinted with permission.

Figure 41   Passau, V. (2011, March 23). [Photograph of the view down the Fine Arts Library].

Appendix 2: Participant Information Sheet

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA
UNIVERSITY OF WELLINGTON

Participant Information Sheet for a Study of the Fine Arts Library,

The University of Auckland.

Researcher: Victoria Passau: School of Information Management, Victoria University of Wellington.

The purpose of this study is to examine how the relationship between the Elam School of Fine Arts and its various institutional affiliations influenced the development, maintenance, and future of a specialised art library.

This study will include an exploration of the relationships the library has had with The Elam School of Fine Arts, Art History Department and The University Library as a whole. Information will be gathered from primary sources including oral history interviews and archival materials. This study is to be completed by the 7th of June 2011.

This study has been granted approval by the School of Information Management Ethics Committee at Victoria, University of Wellington. Participation in this project will involve an interview with the Researcher, Victoria Passau, and a list of questions indicative of what will be asked, will be made available before the interview date. It is envisaged that the oral history interview will take approximately 60 –90 minutes. The interview will be recorded with a digital recorder, with your approval, and notes may also be taken during the interview. Pertinent sections of the interview recordings will be transcribed by the Researcher – they will be securely stored, along with any associated notes, and made accessible only to the Researcher and Project Supervisor (Dr Sydney Shep). In some cases a follow-up interview may be necessary. The interviews will be conducted at a place that is private, convenient and agreed upon by the Researcher and you.

The interview(s) will explore your experiences of working at the Fine Arts Library, of working conditions and the relationship the Fine Arts Library has with a number of institutional partners. In addition you may be asked to discuss influences or changes that occurred in regards to librarianship during their working life.

Responses collected will form the basis of this research project and will be put into a written report. Please note that this study does not guarantee anonymity (as you will be named in the study), or confidentiality (as the information given during the interview will be attributed to you).

As a research participant you can refuse to answer any interview questions and / or withdraw from the study before the data analysis phase of the study begins. If you chose to withdraw from this study, all information provided by you up until that point will be destroyed and excluded from this study.

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA
UNIVERSITY OF WELLINGTON

The final research report will be submitted for marking to the School of Information Management and deposited in the University Library. It is intended that one or more articles will be submitted for publication in scholarly journals. In addition, an exhibition, which will be curated by the Researcher, pertaining to the history of the Fine Arts Library, is to be displayed at the Elam School of Fine Arts in late June to early July 2011. Please be aware that recordings or portions of the transcript maybe used as part of an exhibition celebrating the history of the Fine Arts Library.

As stipulated in the conditions of receiving the Paul Szentirmay Special Librarianship Scholarship (2010) results of this research will be disseminated by:

- Submitting a research paper to a LIANZA publication

- Delivering a paper at a LIANZA Conference / Workshop

Because of the value of historical information to present and future generations, the recordings will be deposited in the Elam Archive at the end of the project. Any instances where personal information is divulged would be edited from your recording before being stored as part of the Elam Archive.

If you are not comfortable with your interview being retained in this manner you can opt, in the Consent Form, to have the recordings and associated notes destroyed after a period of two years – the recordings will be securely stored with restricted access during that time. During that two year period, the Researcher may refer to this information for publication in academic or professional journals and/or academic or professional conferences.

If you wish to participate in this study, please read through the Consent Form, tick the statements you agree to, sign and date. It would be greatly appreciated if you contact the Researcher at your earliest convenience to organise a time to conduct an interview. Many thanks for your time and I look forward to hearing from you.

If you have any questions or would like to receive further information about the project, please contact me on (09) 3737 599 (ext 85733), passauvict@myvuw.ac.nz or my supervisor, Dr Sydney Shep at The Printer, Wai-te-ata Press at Victoria University, P O Box 600, Wellington, phone (04) 463 5784.

Victoria Passau

Appendix 3: Consent to Participate in Research

CONSENT TO PARTICIPATE IN RESEARCH

Title: **A portrait of the Library: A fine history**

How has the relationship between the Elam School of Fine Arts and its various institutional affiliations influenced the development, maintenance, and future of a specialised art library?

Researcher: Victoria Passau

Project Supervisor: Dr Sydney Shep

- ☐ I have been given and have understood an explanation of this research project.

- ☐ I have had an opportunity to ask questions and have them answered to my satisfaction.

- ☐ I understand that I may withdraw myself (or any information I have provided) from this project (before data collection and analysis is complete) without having to give reasons or without penalty of any sort. If you I do withdraw all information provided by me until that point will be destroyed and excluded from this study.

- ☐ I consent to information or opinions which I have given being attributed to me in this and any other reports on this research.

- ☐ I consent to the interview being recorded and;

    - ☐ I consent to the recordings and notes to be retained as part of the Fine Arts Library Archives in the Elam Archive in a secure collection with restricted access. In this instance, any aspects of the interview that divulges personal information will be edited from the recordings.

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA
UNIVERSITY OF WELLINGTON

OR

☐ I consent to the recordings and notes to be retained as part of the Fine Arts Library Archives in the Elam Archive in a secure collection with restricted access for a period of two years. During this time the recordings and notes will be accessible only to the Researcher and Supervisor. After this time I consent to the recording and notes being destroyed.

☐ I understand that the interview recording will be deposited in the Elam Archive under the conditions selected above.

☐ I understand that I will have an opportunity to check the transcripts of the interview before publication.

☐ I understand that recordings or portions of the transcript maybe used as part of an exhibition celebrating the history of the Fine Arts Library, to be displayed at the Elam School of Fine Arts in late June to early July 2011.

☐ I understand that the final results of the research will be presented at a LIANZA Conference or Workshop.

☐ I consent to a research paper being submitted and printed in a LIANZA publication.

☐ I agree to take part in this research.

Participants signature: …………………………………………………………………….

Name of participant: …………………………………....... Date: …………………..

Appendix 4: Participant Profiles

Jane Dodd (Full-time and Part-time Library Assistant and Archivist 1987- 2007)

Jane Dodd studied at the University of Otago receiving her Bachelor of Arts in 1984. Jane joined the AUEL staff in 1987 and was a Library Assistant until 1989. Dodd returned to work at the Fine Arts Library in the early 1990s and worked in range of part-time roles throughout the following decade. Dodd received a Diploma in 3D design majoring in jewellery from Unitec in 1994 and has gone on to become an accomplished jeweler. From the early 2000s until 2008 Dodd worked one day a week in the Elam Archive.

Valerie Richards (Fine Arts Librarian from 1965-1990)

Prior to gaining the position of Librarian-in-charge at the AUEL in 1965 Valerie Richards (nee Lockwood) had worked for three years at the Architecture Library at The University of Auckland under Lillian Cummings. She also had previous library experience from a period working at the Ardmore Teachers' Training College (V. Richards, personal communication, April 8, 2011). Richards was highly involved the establishment in the Art Libraries Society Australia New Zealand (ARLIS/ANZ) and attended a number of international art conferences throughout her career at the AUEL. Richards remained in the position of Fine Arts Librarian until her retirement in 1990.

Lynley Stone (Deputy Fine Arts Librarian 1990-1994)

Lynley Stone completed her Bachelor of Arts, majoring in English and Art History from The University of Auckland in 1985. Stone went on to work at The University of Auckland's General Library between 1987 and 1990. In 1990 she completed her Graduate Diploma in Librarianship from Victoria University and was appointed Assistant Librarian at the AUEL at the end of that same year. Lynley was instrumental in the automation of the AUEL catalogue and was responsible for this project throughout the four years she remained in the position.

In 1994 Stone left the role and became the Senior Librarian at the newly created Tamaki Library. Between 1998 and 2000 Stone was the Customer Service Manager and the University of Waikato Library. In 2001 she acquired two tutoring and facilitating positions as the Auckland Tutor/Senior Tutor, School of Information Management, Victoria University of Wellington (2001-2010) and as the Adjunct Faculty, Information and Library Studies, The Open Polytechnic of New Zealand (2001-present). In that same year Stone created the *Information Workshop* an information consultancy which is her current focus.

Jane Wild

Since receiving her in Diploma of Librarianship from VUW in 1980 Jane Wild has worked in diverse Special Libraries, including the New Zealand Wool Board Library and the Alexander Turnbull Library. In 1999, after a long career at Auckland City Libraries Wild became the Manager of the Symonds Street Group which included the AUEL. Wild is the AUEL's current Manager as well as the Manager of the National Institute of Creative Arts and Industries Libraries and Special Collections.

Appendix 5: Oral History Schedule

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA

UNIVERSITY OF WELLINGTON

Oral history schedule for a study of the Fine Arts Library,
The University of Auckland.

Educational background

Could we start out by discussing your educational background?

At what point did you decide you wanted to make your career in librarianship? Why?

Why did you apply for the position at the Fine Arts Library? Did you also apply for positions elsewhere?

What sort of working conditions did you find when you arrived? (space and equipment, staffing)

Staffing

Tell me about the staffing at the Fine Arts Library? (structure, meetings, part-time staff, areas of responsibility, roles)

How would you describe the culture of the Fine Arts Library?

What changes occurred over time? How did they meet the needs of the library?

Collection development and specific initiatives

Describe the collection in terms of subject coverage and cataloguing description when you first arrived at the Fine Arts Library?

What areas were best represented? Why do you think that was?

What limitations did you identify and how did you reconcile these shortcomings?

Can you identify and explore any significant shifts in focus in terms of the Collection Development Policy?

Can you recall any particular library initiatives or projects that you championed? For example INZART (Index to New Zealand Art), Elam Archive, AHID (Art History Image Database)

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA
UNIVERSITY OF WELLINGTON

When you introduced these proposals to the Library / School committees did you encounter any objections? What level of support was provided to you by the Departments and the General Library?

Organisational

Tell me how the Fine Arts Library fitted into the wider library organisation?

Describe the relationship you had with the General Library and senior library management? (Formal / informal lines of communication)

Were there ever any suggestions for some kind of fundamental restructuring or physical moving of the library?

Technology

Could you describe what major changes to technology were implemented during your time at the Fine Arts Library?

In what ways did this effect your position and the library service?

Librarianship

How did you usually learn about important new developments in librarianship? (attending conferences, organisational memos, internal training, journal articles)

Finance

Could you outline the funding for the Fine Arts Library? Please describe any financial problems and gains encountered?

Physical

As the collection grew what issues did you experience in terms of physical space?

What barriers did the library face to gain more space or at least a more effective use of space?

What approach did you take to increase functionality and streamline workflow?

Discuss how the limitations of space were acknowledged and resolved by senior library management?

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

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Elam School of Fine Arts and Art History Department

How much autonomy did the library have in regards to acquisitions?

Was either the School or Art History Department involved in deciding what books or items to purchase? How did this situation effect the collection?

Describe the position / significance of the library within those two organisations?

How did you perceive the academic effectiveness of these departments? How much was this reliant on the quality of the library?

What changes did you experience in terms of teaching style at Elam? How did this change the needs of the library users both in regards to students and staff?

Could you also explore the same question in terms of the Art History Department?

Students

Tell me about the relationship the library had with the students?

What types of resources were available for providing library instruction?

Could you explore the significance and effectiveness of library tutorials and tours?

Archival sources

What records exist for understanding the history of library?

Conclusion

Are there any questions I've not asked you which you would like to raise?

Are there any topics you would like to return to and say more about?

Appendix 6: List of Questions Sent to the Department of Art History

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA
UNIVERSITY OF WELLINGTON

Describe the position / significance of the Fine Arts Library within the Department of Art History during your time as HOD?

Describe the current position / significance of the Fine Arts Library within the Department of Art History?

How did you perceive the academic effectiveness of the Department of Art History during your time as HOD? How much was this reliant on the quality of the Fine Arts Library?

How do you perceive the current academic effectiveness of the Department of Art History? How much is this reliant on the quality of the Fine Arts Library?

How would you describe the relationship the Fine Arts Library has with the Department of Art History? How has this changed over time?

What role do you think the Fine Arts Library has in the future of the Art History Department?

Are there anyways that the Fine Arts Library service could be improved? Why and how.