

**A MODEL FOR SERVICE RENDERING TO MEET THE
INFORMATION NEEDS OF SOUTH AFRICAN ARTISTS**

by

CAROL WENDY VAN ZIJL

submitted in fulfilment of the requirements for
the degree of

MASTER OF INFORMATION SCIENCE

at the

UNIVERSITY OF SOUTH AFRICA

SUPERVISOR: MRS E.M. GERICKE

JUNE 2000

SUMMARY

This dissertation analysed the information needs and information-seeking behaviour of visual artists. An empirical survey was conducted on a sample of the more information-literate visual artists in South Africa. A model of the information environment of South African visual artists was developed. This model provides a basis for another model which represents the optimal service that should be rendered to meet the needs of this user group. It was found that the general information needs of South African artists are fairly adequately met, but that there are several shortfalls, especially in serving their more complex information needs. The most important problems are the lack of training in the use of information sources and services, inadequate marketing of services and inadequate coverage of South African art. It was also found that greater coordination between service providers is urgently required, especially in the provision of information about South African art.

Key terms:

Visual artists; Information needs; Information-seeking behaviour; Library services; Information services; Academic libraries; Art galleries; Museum libraries; Exhibition catalogues; Information channels; Information sources; Information-retrieval tools; Databases for artists; Retrieval of images

FOREWORD

The financial assistance of National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the National Research Foundation

To my husband, Pieter, thank you for your unflagging support, endless cups of tea and uncomplaining assistance throughout this study. Thank you too for all the IT support.

To my promoter, Mrs Gericke, my thanks for the trouble you took with your supervisory duties and for your encouragement and help all along the way.

To every artist and art historian who took the time and trouble to fill in the questionnaires, I offer my most sincere thanks – especially to those who included so many enlightening and interesting comments. Without your input, this study could not have been completed.

To everyone who forwarded to me the names of artists that became my sampling frame, I really appreciate your efficiency and willingness to help a stranger.

To my librarian, Mrs Tucker, I offer my sincere thanks for your quick response every time I bothered you for literature searches.

TABLE OF CONTENTS

	Page
Summary	ii
Foreword	iii
List of Tables	xix
List of Figures	xxii
Chapter 1 Introduction	1
1.1 Background to the problem	1
1.2 Statement of the problem	2
1.2.1 Assumptions	3
1.2.2 Hypotheses	4
1.2.3 Limitations and delimitation of the study	4
1.2.4 Variables	6
1.2.5 Definitions of terms	6
1.2.5.1 Visual arts and visual artists	6
1.2.5.2 Fine arts	6
1.2.5.3 Applied arts	7
1.2.5.4 Information channels	7
1.2.5.5 Information sources or information media	7
1.2.5.6 Print media	7
1.2.5.7 Electronic media	8
1.2.5.8 Information needs	8
1.2.5.9 Information-seeking behaviour	10
1.2.6 Importance of the study	11
1.3 Research procedures	11
1.3.1 Research design	11
1.3.2 Sampling	12

1.3.3	Instrumentation	12
1.3.3.1	Self-administered questionnaires	12
1.3.3.2	Interviews	13
1.3.4	Data collection methods	14
1.3.4.1	Questionnaire survey	14
1.3.4.2	Interview survey	14
1.3.4.3	Literature study	15
1.3.5	Analysis of data	15
1.4	Research programme	15

Chapter 2 Prevailing perceptions of the information needs and information-seeking behaviour of artists 17

2.1	Introduction	17
2.2	Users of art libraries	17
2.3	Characteristics of visual artists as information users	18
2.4	Information needs in the visual arts	19
2.4.1	Needs and preferences for various types of information sources	20
2.4.1.1	Books	20
2.4.1.2	Artists' books	20
2.4.1.3	Journal articles	21
2.4.1.4	Exhibition catalogues	22
2.4.1.5	Ephemera	24
2.4.1.6	Retrospective material	24
2.4.1.7	Audiovisual material	25
2.4.1.8	Primary sources	25
2.4.1.9	Reference works	26
2.4.1.10	Electronic information sources	27
2.4.1.11	Foreign language material	29
2.4.2	Need for images and visual material	29
2.4.3	Needs for information-retrieval tools and databases	32

2.4.4	Motives for using libraries and information services	34
2.4.5	Interdisciplinary needs of visual artists	36
2.4.6	Equipment requirements of visual artists	37
2.5	Information-seeking behaviour of visual artists	37
2.5.1	Information channels used by artists	38
2.5.1.1	Academic libraries	38
2.5.1.2	Public libraries	38
2.5.1.3	Bookstores	39
2.5.1.4	Remote libraries	39
2.5.1.5	Art museums and galleries	39
2.5.1.6	Private collections of material	40
2.5.2	Methods used for finding information	40
2.5.2.1	Working alone	40
2.5.2.2	Consulting librarians	41
2.5.2.3	Browsing through library stacks	42
2.5.2.4	Use of references and citations	42
2.5.2.5	Contact with peers and the invisible college	42
2.5.2.6	Use of library catalogues and OPACs	43
2.6	Conclusion.....	43
 Chapter 3 Current international trends in art librarianship		45
3.1	Introduction	45
3.2	Art libraries	46
3.2.1	Art librarians	46
3.2.2	Types of libraries providing services to artists	47
3.2.2.1	Academic art libraries	47
3.2.2.2	Art museum and art gallery libraries	47
3.2.2.3	Public libraries	48
3.2.2.4	Design libraries	49
3.2.2.5	Other art libraries	49
3.2.3	Major art libraries in South Africa	49

3.3	Services provided for artists	51
3.3.1	Reference services	51
3.3.2	Indexing	51
3.3.3	Current awareness programmes	52
3.3.4	Photographic services	52
3.3.5	Providing access to images	52
3.3.6	Exhibitions	53
3.3.7	Circulation of library materials	53
3.4	Charging for services	54
3.5	Collecting material on South African art and artists	55
3.6	Collection development in art libraries	57
3.6.1	Books	57
3.6.2	Journals	58
3.6.3	Exhibition catalogues	58
3.6.4	Audiovisual material	59
3.6.5	Reference works... ..	60
3.6.6	Electronic information sources	60
3.6.7	Special collections	61
3.7	Cooperative ventures in art librarianship	62
3.7.1	Art librarian associations	62
3.7.2	Development of databases	64
3.7.3	Other cooperative projects	66
3.8	Community responsibility of art libraries	67
3.9	Physical layout and atmosphere of the library	68
3.10	Conclusion	69
Chapter 4	Conducting the survey	71
4.1	Introduction	71
4.2	Distribution of questionnaires	72
4.3	First sampling frame	72

4.4	Extension of sampling frame	74
4.5	Investigation into the response rate	75
4.5.1	Institutions with nil response	75
4.5.2	Universities vs. technikons as a factor in non-response	76
4.5.3	Evaluation of non-response by gender	76
4.5.4	Evaluation of non-response by area of expertise	77
4.6	Composition of the sample in the survey	78
4.6.1	Gender	78
4.6.2	Age groups of respondents	78
4.6.3	Academic qualifications	79
4.6.4	Affiliation of respondents	80
4.6.5	Primary field of interest in the visual arts	81
4.6.6	Library or information service context	83
4.6.7	Home language or ethnic group	83
4.7	Conclusion.....	84
 Chapter 5 Information needs of South African visual artists		86
5.1	Introduction	86
5.2	Motives for seeking information	87
5.2.1	Information for teaching or lecturing purposes	87
5.2.2	Information for personal interest and curiosity	88
5.2.2.1	Gender and information for personal interest and curiosity	89
5.2.2.2	Age and information for personal interest and curiosity	89
5.2.2.3	Affiliation and information for personal interest and curiosity	90
5.2.2.4	Lecturing field and information for personal interest and curiosity	90
5.2.2.5	Qualifications and information for personal interest and curiosity	90
5.2.3	Information for scholarly research or authorship	91
5.2.3.1	Age and information for scholarly research or authorship	91
5.2.3.2	Affiliation and information for scholarly research or authorship	92
5.2.3.3	Lecturing field and information for scholarly research or authorship	92

5.2.3.4	Qualifications and information for scholarly research or authorship	93
5.2.3.5	Home language or ethnic group and information for scholarly research or authorship	93
5.2.4	Information about an artistic technique or materials	94
5.2.4.1	Age and information about an artistic technique or materials	94
5.2.4.2	Lecturing field and information about an artistic technique or materials .	94
5.2.4.3	Affiliation and information about an artistic technique or materials	95
5.2.4.4	Qualifications and information about an artistic technique or materials..	96
5.2.4.5	Home language or ethnic group and information about an artistic technique or materials	96
5.2.5	Information as muse or inspiration	96
5.2.5.1	Qualifications and information as muse	97
5.2.5.2	Home language or ethnic group and information as muse	97
5.2.6	Need for a picture to use in artwork	97
5.2.6.1	Gender and need for pictures	97
5.2.6.2	Affiliation and need for pictures	98
5.2.6.3	Lecturing field and need for pictures	98
5.2.7	Other information needs	98
5.3	Need for various categories of information channels	99
5.3.1	Comparative needs for information channels	99
5.3.2	Bookshops as information channels.....	102
5.3.2.1	Gender and bookshops	102
5.3.2.2	Age and bookshops	103
5.3.2.3	Affiliation and bookshops	103
5.3.2.4	Lecturing field and bookshops	103
5.3.3	Artists' private collections as information channels.....	104
5.3.3.1	Age and own private collection of material	104
5.3.3.2	Affiliation and own private collection of material	104
5.3.3.3	Lecturing field and own private collection of material	105
5.3.3.4	Qualifications and own private collection of material	105
5.3.3.5	Home language or ethnic group and own private collection of material ..	105

5.3.4	Internet as information channel.....	106
5.3.4.1	Gender and the Internet as information channel.....	107
5.3.4.2	Age and the Internet as information channel	107
5.3.4.3	Affiliation and the Internet as information channel.....	108
5.3.4.4	Lecturing field and the Internet as information channel	109
5.3.4.5	Correlation between access to the Internet and its value as information channel	109
5.3.5	Exhibitions in art galleries or museums as information channel.....	110
5.3.5.1	Age and exhibitions as information channel	110
5.3.5.2	Affiliation and exhibitions as information channel	111
5.3.5.3	Lecturing field and exhibitions as information channel	111
5.3.5.4	Home language or ethnic group and exhibitions as information channel ..	112
5.3.6	Personal communication with colleagues or other artists as information channel.....	117
5.3.6.1	Gender and personal communication with colleagues or other artists ..	112
5.3.6.2	Affiliation and personal communication with colleagues or other artists	113
5.3.6.3	Lecturing field and personal communication with colleagues or other artists	113
5.3.7	Meetings, conferences, seminars and workshops as information channels ..	114
5.3.7.1	Age and meetings, conferences, etc. as information channels	114
5.3.7.2	Affiliation and meetings, conferences, etc. as information channels.....	115
5.3.7.3	Qualifications and meetings, conferences, etc. as information channels...	115
5.3.8	Electronic communication with other artists or art scholars	115
5.3.8.1	Gender and electronic communication	117
5.3.8.2	Age and electronic communication	117
5.3.8.3	Affiliation and electronic communication	117
5.3.8.4	Lecturing field and electronic communication	118
5.3.9	Public libraries as information channel.....	118
5.3.9.1	Age and public libraries as information channel.....	119
5.3.9.2	Affiliation and public libraries as information channel.....	119
5.3.10	Museum libraries as information channel.....	119

5.3.10.1	Age and museum libraries as information channel	120
5.3.10.2	Lecturing field and museum libraries as information channel	120
5.3.11	Academic libraries as information channel.....	121
5.3.11.1	Affiliation and academic libraries as information channel	121
5.3.11.2	Lecturing field and academic libraries as information channel	122
5.3.12	Other information channels required by artists	122
5.4	Preferences for various information sources	123
5.4.1	Preferences for books	124
5.4.2	Preferences for journal articles	124
5.4.2.1	Age and preferences for journal articles	125
5.4.2.2	Affiliation and preferences for journal articles	125
5.4.2.3	Home language or ethnic group and preferences for journal articles	126
5.4.2.4	Services offered and preferences for journal articles	127
5.4.3	Preferences for original works of art	128
5.4.3.1	Age and preferences for original works of art	128
5.4.3.2	Affiliation and preferences for original works of art	128
5.4.3.3	Field of interest or lecturing field and preferences for original works of art	129
5.4.3.4	Qualifications and preferences for original works of art	130
5.4.3.5	Need to view original works of art in galleries abroad	130
5.4.4	Preferences for reference material	130
5.4.4.1	Affiliation and preferences for reference material	131
5.4.4.2	Qualifications and preferences for reference material	131
5.4.4.3	Field of interest and preferences for reference material	132
5.4.5	Preferences for audiovisual material	132
5.4.5.1	Affiliation and preferences for audiovisual material	132
5.4.5.2	Qualifications and preferences for audiovisual material	132
5.4.6	Preferences for exhibition catalogues	133
5.4.6.1	Affiliation and preferences for exhibition catalogues	133
5.4.6.2	Lecturing field and preferences for exhibition catalogues	134
5.4.7	Preferences for press-clippings	134

5.4.7.1	Lecturing field and preferences for press-clippings	134
5.4.7.2	Affiliation and preferences for press-clippings	135
5.4.8	Preferences for artists' books	135
5.4.8.1	Age and preferences for artists' books	135
5.4.8.2	Affiliation and preferences for artists' books	136
5.4.8.3	Qualifications and preferences for artists' books	136
5.4.9	Preferences for <i>catalogues raisonnés</i>	137
5.4.9.1	Affiliation and preferences for <i>catalogues raisonnés</i>	137
5.4.9.2	Lecturing field and preferences for <i>catalogues raisonnés</i>	137
5.4.10	Preferences for CD-ROM databases	138
5.4.10.1	Affiliation and preferences for CD-ROM databases	138
5.4.10.2	Access to CD-ROM databases and preferences for these information sources	138
5.4.11	Preferences for exhibition ephemera	139
5.5	Need for information in languages other than English	140
5.5.1	Qualifications and need for other languages	140
5.5.2	Lecturing field and need for other languages	141
5.5.3	Needs for specific languages	141
5.6	Requirement for recency of material.....	142
5.6.1	Affiliation and recency of material	143
5.6.2	Qualifications and recency of material	144
5.6.3	Lecturing field and recency of material	144
5.6.4	Home language or ethnic group and recency of material	145
5.7	Need for art-related material	145
5.7.1	Gender and need for art-related material	146
5.7.2	Affiliation and need for art-related material	147
5.7.3	Preferences of artists for various subject fields	148
5.7.3.1	Gender and subject preferences	149
5.7.3.2	Age and subject preferences	150
5.7.3.3	Affiliation of artists and subject preferences.....	151
5.7.3.4	Home language or ethnic group and subject preferences	152

5.8	Equipment required in an art information service	153
5.9	Other information needs	155
5.9.1	South African art	155
5.9.2	Additional information sources required	155
5.9.2.1	Need for databases	156
5.9.2.2	Need for art-related journals	156
5.9.2.3	Need for slide collections	156
5.9.2.4	Need for interlibrary loans	157
5.9.3	Other needs of visual artists	157
5.9.3.1	Need for well-qualified librarians	157
5.9.3.2	Need for technical assistance	157
5.9.3.3	Need for longer opening hours	158
5.9.3.4	Need for improved shelving and signage	158
5.10	Conclusion	158
 Chapter 6 Information behaviour of South African visual artists		160
6.1	Introduction	160
6.2	Information-seeking methods used by artists	161
6.2.1	Conducting own search on OPAC or databases	162
6.2.2	Browsing	163
6.2.2.1	Gender and browsing	164
6.2.2.2	Lecturing field and browsing	164
6.2.2.3	Qualifications and browsing	165
6.2.2.4	Home language or ethnic group and browsing	165
6.2.3	Asking a librarian for assistance	166
6.2.3.1	Gender and asking a librarian for assistance	167
6.2.3.2	Age and asking a librarian for assistance	167
6.2.3.3	Affiliation and asking a librarian for assistance	168
6.2.3.4	Qualifications and asking a librarian for assistance	169
6.2.4	Following up citations in bibliographies	169

6.2.4.1	Affiliation and following up citations in bibliographies	170
6.2.4.2	Lecturing field and following up citations in bibliographies	170
6.2.5	Conducting own searches on the Internet	171
6.2.5.1	Age and conducting own searches on the Internet	172
6.2.5.2	Affiliation and conducting own searches on the Internet	173
6.2.6	Asking a friend or colleague for help	173
6.2.6.1	Gender and asking a friend or colleague for help	174
6.2.6.2	Affiliation and asking a friend or colleague for help	174
6.2.6.3	Qualifications and asking a friend or colleague for help	175
6.2.6.4	Lecturing field or field of interest and asking a friend or colleague for help	176
6.2.7	Using electronic lists and bulletin boards	176
6.2.7.1	Gender and use of electronic lists and bulletin boards	177
6.2.7.2	Age and use of electronic lists and bulletin boards	178
6.2.7.3	Affiliation and use of electronic lists and bulletin boards	178
6.2.7.4	Qualifications and use of electronic lists and bulletin boards	179
6.2.8	Other methods used by artists for finding information	179
6.3	Use of various databases by artists	179
6.3.1	Gender and use of databases	183
6.3.2	Age and use of databases	183
6.3.3	Affiliation and use of databases	185
6.3.4	Qualifications and use of databases	187
6.3.5	Lecturing field and use of databases.....	188
6.3.6	Success in the use of databases	192
6.3.6.1	Age and success in searching databases	193
6.3.6.2	Affiliation and success in searching databases	194
6.3.6.3	Lecturing field and success in searching databases	195
6.3.6.4	Availability of literature search facilities and success in searching databases	197
6.4	Visiting art museums or art galleries	197
6.4.1	Age and visiting a gallery abroad	198

6.4.2	Affiliation and visiting a gallery abroad	198
6.4.3	Lecturing field and visiting a gallery abroad	199
6.4.4	Qualifications and visiting a gallery abroad	200
6.5	Finding reproductions of works of art	200
6.5.1	Affiliation and finding images	201
6.5.2	Home language or ethnic group and finding images	201
6.6	Use of various tools for locating images	203
6.6.1	Using books' indexes to find images	205
6.6.2	Using slide collections to find images.....	205
6.6.2.1	Gender and slide collections to find images	205
6.6.2.2	Affiliation and slide collections to find images	206
6.6.2.3	Lecturing field and slide collections to find images	206
6.6.2.4	Qualifications and slide collections to find images.....	207
6.6.3	Using exhibition catalogues to find images	208
6.6.3.1	Gender and exhibition catalogues to find images	208
6.6.3.2	Affiliation and exhibition catalogues to find images	208
6.6.3.3	Lecturing fields and exhibition catalogues to find images	209
6.6.3.4	Qualifications and exhibition catalogues to find images	209
6.6.3.5	Home language or ethnic group and exhibition catalogues to find images	210
6.6.4	Using the Internet to find images	210
6.6.4.1	Gender and the Internet to find images	210
6.6.4.2	Affiliation and the Internet to find images	211
6.6.4.3	Qualifications and the Internet to find images	212
6.6.5	Using photograph archives of works of art to find images	213
6.6.5.1	Age and photograph archives to find images	213
6.6.5.2	Affiliation and photograph archives to find images	214
6.6.6	Using databases of images to find images	214
6.6.6.1	Gender and databases of images	214
6.6.6.2	Age and databases of images	215
6.6.6.3	Affiliation and databases of images	215
6.6.6.4	Home language or ethnic group and databases of images	216

6.6.7	Using CD-ROMs and CD-I to find images	216
6.6.7.1	Lecturing field and CD-ROMs for finding images.....	216
6.6.7.2	Qualifications and CD-ROMs for finding images	217
6.7	Ease of locating exhibition catalogues	218
6.7.1	Age and ease of locating exhibition catalogues	219
6.7.2	Affiliation and ease of locating exhibition catalogues	220
6.7.3	Lecturing field and ease of locating exhibition catalogues	221
6.8	Participants in information-seeking patterns of artists	222
6.8.1	Age and participants in information-seeking activities	223
6.8.1.1	Under 40 years and participants in information-seeking activities	224
6.8.1.2	Over 40 years and participants in information-seeking activities	225
6.8.2	Affiliation and participants in information-seeking activities	225
6.8.2.1	University lecturers and participants in information-seeking activities..	226
6.8.2.2	Technikon lecturers and participants in information-seeking activities..	226
6.8.2.3	Teachers and participants in information-seeking activities	226
6.8.2.4	Members of SANAVA and participants in information-seeking activities	226
6.9	Information about South African artists	227
6.9.1	Files about South African artists	227
6.9.2	Books about South African artists	228
6.9.3	Libraries	228
6.9.4	Art museum staff	229
6.9.5	Interviews with the artists themselves	229
6.9.6	Attending exhibitions	230
6.9.7	Exhibition catalogues of South African art	230
6.9.8	Journals about South African art	230
6.9.9	The Internet	231
6.9.10	Newspapers	231
6.9.11	Professional bodies	232
6.9.12	Local archives or art	232
6.9.13	Conferences and seminars	232

6.9.14	Invitations to exhibitions	232
6.9.15	Other sources of information about South African artists	232
6.10	Conclusion	233
Chapter 7	Conclusion and recommendations	235
7.1	Introduction	235
7.2	Findings	235
7.2.1	Information needs of South African visual artists	236
7.2.1.1	Needs of artists by gender	236
7.2.1.2	Needs of artists by age	236
7.2.1.3	Needs of artists by home language or ethnic group	237
7.2.1.4	Needs of artists by qualifications	237
7.2.1.5	Needs of artists by affiliation	237
7.2.1.6	Needs of artists by lecturing field or field of interest	239
7.2.2	Information behaviour of South African visual artists	239
7.2.2.1	Behaviour by gender	239
7.2.2.2	Behaviour by age	240
7.2.2.3	Behaviour by affiliation	241
7.2.2.4	Behaviour by lecturing field or field of interest	242
7.2.2.5	Behaviour by qualifications	243
7.2.2.6	Behaviour by home language or ethnic group	243
7.2.2.7	Ways of finding graphic and textual information	244
7.2.3	Information channels used by South African visual artists	244
7.2.4	Information sources used by South African visual artists	245
7.2.5	Information retrieval tools used by South African visual artists	246
7.2.6	Shortfalls in the provision of information to visual artists	246
7.2.6.1	Lack of coordination in service provision	247
7.2.6.2	Lack of training in use of facilities	247
7.2.6.3	Inadequate marketing of services and facilities	247
7.3	South African artists in the information environment	248

7.3.1	Zweizig's user model	248
7.3.2	Paisley's model of the scientist within systems	249
7.3.3	Model of the information environment of visual artists	251
7.3.3.1	The artist "in his own head"	252
7.3.3.2	Formal information system	252
7.3.3.3	Semi-formal information system	253
7.3.3.4	Informal information system	255
7.4	Model for service rendering to South African artists	256
7.4.1	The artist as information user	257
7.4.2	Needs of the artist	257
7.4.3	Information channels for artists	258
7.4.4	Information sources for artists	258
7.4.5	Broader information world	260
7.5	Recommendations	260
7.5.1	Cooperative projects	260
7.5.2	Marketing of information services	260
7.5.3	Training in the use of libraries and databases	261
7.5.4	Access to databases	261
7.5.5	Facilities required by South African artists	261
7.5.6	Information about South African art and artists	262
7.6	Further research possibilities	263
7.7	Conclusion	264

LIST OF TABLES

Table no.		Page
4-1	Non-response by field of study.....	77
4-2	Age groups of respondents	78
4-3	Affiliation of respondents	80
4-4	Fields of interest in the visual arts	81
4-5	Library or information service context	83
4-6	Home language or ethnic group of respondents	84
5-1	Affiliation of respondents and information for teaching purposes	88
5-2	Age of respondents and motive of curiosity or personal interest	89
5-3	Home language or ethnic group and information for research or authorship.	93
5-4	Lecturing field and need for information about techniques or materials ..	94
5-5	Need for bookshops by the various age groups	103
5-6	Need for private collections by different language or ethnic groups.....	106
5-7	Different age groups and the Internet as information channel	107
5-8	Affiliation of respondents and value of the Internet as information channel	108
5-9	Correlation between access to the Internet in office and need for the Internet	110
5-10	Affiliation of respondents and need for exhibitions as information channel	111
5-11	Home language or ethnic group and need for exhibitions as information channel	112
5-12	Affiliation and need for colleagues or other artists as information channel	113
5-13	Need for meetings, conferences, seminars and workshops	114
5-14	Affiliation of respondents and need for electronic communication channels	118
5-15	Affiliation of respondents and need for academic libraries.....	121
5-16	Other information channels used by artists	122

5-17	Home language or ethnic group and preferences for books.....	124
5-18	Affiliation of respondents and preferences for journal articles	126
5-19	Affiliation of respondents and value of studying original works of art	129
5-20	Affiliation of artists and need for reference books	131
5-21	Affiliation of respondents and need for exhibition catalogues	133
5-22	Correlation between access to CD-ROM's and their importance	139
5-23	Need for material in other languages	140
5-24	Need for material in other languages in different lecturing fields	141
5-25	Importance of recency of material	142
5-26	Affiliation of artists and importance of art-related information	147
5-27	Importance of subject areas other than art	148
5-28	Differences between English- and Afrikaans-speaking artists regarding subject fields	153
6-1	Affiliation of artists in relation to conducting own search on OPAC	163
6-2	Lecturing field and browsing	164
6-3	Home language or ethnic group and browsing.....	166
6-4	Affiliation and asking a librarian for assistance	168
6-5	Age and searching the Internet	173
6-6	Affiliation of respondents and asking a friend or colleague for help	175
6-7	Gender and use of Internet lists and bulletin boards	177
6-8	Age and use of Internet lists and bulletin boards	178
6-9	Extent to which different age groups find databases essential	184
6-10	Extent to which databases are "useful" or "essential" and age group	184
6-11	Usefulness of databases according to the affiliation of artists	185
6-12	Effect of qualifications on use of databases	188
6-13	Usefulness of databases to artists lecturing in certain fields	189
6-14	Correlation between OPAC training and success in finding information in databases	192
6-15	Correlation between databases training and success in use of databases ...	193
6-16	Age and success in use of databases	194

6-17	Correlation between success in use of databases and lecturing field	195
6-18	Age group and visiting a gallery abroad	198
6-19	Ease of finding artworks	200
6-20	Affiliation and ease of finding images	201
6-21	Home language or ethnic group and ease in finding images	202
6-22	Gender and using slide collections to find images.....	205
6-23	Affiliation of artists and importance of slide collections	207
6-24	Affiliation of artists and usefulness of Internet for finding images	211
6-25	Age and usefulness of photograph archives for finding images	213
6-26	Ease of finding exhibition catalogues	218
6-27	Age and ease of locating exhibition catalogues	219

LIST OF FIGURES

Figure no.	Page
4-1 Academic qualifications	79
4-2 Lecturing fields and fields of special interest	82
5-1 Reasons why artists seek information	87
5-2 Age group and information for research or authorship.....	92
5-3 Affiliation and need for information about techniques or materials	95
5-4 Importance of various categories of information channels	99
5-5 Importance of information channels when “essential” and “useful” categories are combined	101
5-6 Influence of access to e-mail on the need for e-mail	116
5-7 Preferences for various information sources	123
5-8 Importance of artists’ books to different age groups	136
5-9 Percentage of art-related information needed	145
6-1 Information-seeking methods of artists	162
6-2 Gender and asking a librarian for assistance.....	167
6-3 Lecturing field and following up citations	171
6-4 Usefulness of databases	181
6-5 Lecturing field and visiting a gallery abroad	199
6-6 Use of various tools for finding images	203
6-7 Qualifications and use of Internet to find images	212
6-8 People involved in information-seeking activities	222
6-9 Participants in information-seeking activities and age	224
7-1 The information user.....	249
7-2 The scientist within systems	250
7-3 Information environment of visual artists	251

7-4	Model for service rendering to meet the information needs of South African artists	256
-----	--	-----

APPENDICES

A	Questionnaire	265
B	Covering letter for questionnaire	271
C	Reminder to artists to return questionnaire	272
D	Letter to Deans of faculties	273
E	Letter to art societies and art galleries	274

BIBLIOGRAPHY	275
---------------------------	-----

CHAPTER 1

INTRODUCTION

1.1 BACKGROUND TO THE PROBLEM

In the field of user studies, very little research has been done on the information needs and information-seeking behaviour of visual artists and art historians. This is particularly true of South African artists. This user group is a large one whose information needs and information-seeking behaviour need to be examined in depth in order to be able to provide South African artists with more appropriate information services.

The researcher was concerned about this lack of empirical research because art librarianship is a specialised branch of information science which has spawned its own journal, for example the *Art libraries journal* and information services and libraries that cater for artists and art scholars exclusively, such as the library of the South African National Gallery in Cape Town and the Michaelis Art Library in Johannesburg. There is also a network of 19 so-called chapters (branches) of the Art Library Association (ARLIS) which is spread across the globe. ARLIS was brought into being to meet the needs of art librarians because their branch of information science and librarianship is unique in many aspects.

There is a significant amount of documentation relating to information services that are provided for artists, but very little research has been done to date on the actual information needs and information-seeking behaviour of visual artists and art historians. In the United States, Layne (1994a), Stam (1994), Cobble Dick (1996), and Powell (1995) have researched this area of user studies and in South Africa Van Zijl and Gericke (1998) conducted a survey in this regard. Several others have also conducted research about the information needs and information-seeking behaviour

of visual artists, but much of this research was not conducted according to scientific methods, and does not appear to be authoritative. Only small sectors of the population of visual artists have been studied in each study. This means that a broad study of this group has not yet been undertaken.

At a time when library services are in a state of flux and information users are increasingly being given access to information outside the library context (Pankake 1991:10), there is clearly a need to determine what the real needs of visual artists are and how they prefer to look for information. This can be used as a guideline for providing a relevant service to them.

No comparative studies have been carried out about artists in different education and social environments. This author believes that such a comparison will produce valuable information about this user group.

The rapid growth of information technology could have a great influence on the information-seeking behaviour of visual arts researchers and scholars, but this aspect has not been documented in a scholarly study before. A recent study to find out how the new technology has influenced the information-seeking behaviour of artists is long overdue.

A review of the research carried out to date in the field of user studies in the visual arts and the humanities is given in Chapters 2 and 3 of this dissertation.

1.2 STATEMENT OF THE PROBLEM

The aim of this study is to analyse the information needs and information-seeking behaviour of visual artists in South Africa as both creative artists and art scholars. The information gleaned from this survey will be used to develop a model for an information-providing service to meet the needs and information-seeking preferences of South African visual artists and art historians optimally.

The main problems to be addressed are:

1. What are the information needs of visual artists?
2. In what ways and where do they look for this information?
3. How can information services to this user group be improved? It would probably be necessary to supply some supplementary services for artists. It was hoped that suggestions for more relevant service rendering would come out of the survey.

Certain sub-problems are also addressed, including the following:

4. Do the information needs of different categories of visual artists and art historians differ and do factors like academic qualifications, affiliation, age, gender and cultural and ethnic background affect their information-seeking behaviour and information needs?
5. Artists require not only textual information, but visual information as well. How do artists go about finding the images they need?
6. Do artists fashion their information-seeking behaviour around available services or are services fashioned around their information-seeking behaviour and information needs?

1.2.1 Assumptions

It will be assumed that the sample selected is representative of the more information-literate and information-hungry artists and art historians in South Africa.

The art hobbyist and the amateur artist are not as likely to have the same problems in satisfying their information needs as those chosen for the sampling frame. It is assumed that the exclusion of this group of information users would not have a marked effect on the findings.

Although electronic information sources are now providing easy access to vast amounts of information relating to the visual arts, the researcher believes that the future of print media is still very secure and that the place of these will not easily be

usurped by electronic information sources, especially in the humanities and the visual arts. It is thus assumed that the survey should include sections relating to print media and how artists use these.

It is assumed that visual artists have a genuine need for information and that they will provide honest answers to the questions in the questionnaire. It is assumed further that the responses of the subjects included in the sample can be generalised to be representative of those of the more information-literate visual artists in South Africa.

1.2.2 Hypotheses

The main hypothesis is that the real information needs of visual artists in South Africa are not adequately met in the information-providing institutions at their disposal because the needs are not fully understood.

The secondary hypothesis is that the information needs and information-seeking patterns differ according to the category of visual arts in which the artist lectures or which he practices, and the age, gender, home language or ethnic group, affiliation and educational level of the individual artist. These differences should also be taken into account when providing a model information service for all possible needs.

1.2.3 Limitations and delimitation of the study

The units of analysis for this project are South African visual artists and art historians.

The population to be studied is the visual artist in his capacity as a scholar and as a creative artist. It is mainly artists with some formal tertiary education who constitute the sampling frame because lecturers at tertiary educational institutions, members of the South African National Association for the Visual Arts and art teachers in secondary schools were selected for the questionnaire survey.

The attributes of the respondents which are studied are demographic characteristics including age, gender, educational level, cultural group and the environment in which

they look for information. The study also investigates the information needs artists demonstrate and the ways they go about looking for information. The subjects' fields of expertise in the visual arts are also considered relevant.

The geographical area that was investigated for this study is South Africa.

The literature review of information services has no such geographical limitations because it is essential to get as broad a perspective of these services as possible in order to take the best aspects from information services world-wide for the development of a model.

Young artists who are still in school were not included because their information needs are not clearly formed and are more easily met than those of more mature artists.

Another group that was excluded from the survey population is the illiterate, self-taught artists because of the difficulty in gaining access to data relating to this group. In trying to formulate a model information service for artists, however, this group of artists must also be taken into account.

The *Weltanschauung* of the researcher must also be considered as a limitation in this project. The researcher approached the subject matter essentially as an information provider, and not as an artist because her experience and scholarly pursuits are primarily in the former direction. It is believed, however, that by reading extensively on the subject of information use by visual artists and through many years of interaction with this group in a library and personal context, this limitation can be circumvented and that the actual needs and information-seeking patterns of the visual artists can be discovered. This *Weltanschauung* will, however, probably have influenced the construction of the questionnaire, as experience in the field of information science would have led the researcher to expect certain responses from the respondents.

1.2.4 Variables

The demographic information elicited from respondents relates to their age, highest qualifications, field of expertise, ethnic group or home language, affiliation and gender. These are believed to have a bearing on the information-seeking behaviour of visual artists and art scholars and are the independent variables in this study.

Dependent variables include motivations for seeking information, the information channels or services used by respondents and the type of information sources or records used. Information-retrieval tools are also investigated. Other dependent variables are databases used by artists and information-seeking methods used for both graphic and textual information.

1.2.5 Definitions of terms

1.2.5.1 *Visual arts and visual artists*

Cobbedick (1996:346) defines an artist as "... any person who manipulates physical media for the purpose of communication with an audience or with him- or herself." In agreement with this broad concept of an artist, the term "visual arts" is used to refer to both the fine and the applied arts and as such covers a broad spectrum of artists and art scholars. In this dissertation "arts" and "visual arts" are used interchangeably, as are "artists" and "visual artists". In *The new Oxford illustrated dictionary* (1981:80) an "artist" is defined as: "One who practises one of the fine arts, esp[ecially] painting ; one who makes his craft a fine art". The concept of an artist is therefore broader in this study and covers any person who is involved in the fine or applied arts.

1.2.5.2 *Fine arts*

"Fine art" is defined in *Webster's new collegiate dictionary* (1977:430) as: "Art (as painting, sculpture, or music) concerned primarily with the creation of beautiful objects – usu[ally] used in pl[ural]." The fine arts have to do with the creative process of art whereby something of aesthetic or emotive value is created in the form of a

painting, drawing, sculpture and ceramics *inter alia*. The history of art is also included in the concept of the fine arts for this dissertation.

1.2.5.3 *Applied arts*

Applied arts are those forms of art for which one needs specific equipment such as cameras, printing presses or computers in order to practise one's craft. These arts include such art forms as photography, graphic design and printing. These arts are defined in *New Oxford illustrated dictionary* (1981:78) as "those [arts] concerned with design and decoration of objects in practical use". In recent subject literature, however, this concept has been broadened to include those branches of the visual arts which are practised with the help of equipment (which is often digital).

1.2.5.4 *Information channels*

An information channel denotes the actual library or information-providing service to which the information user turns in order to satisfy an information need. The information channel is the place to which the user goes (either physically or through the use of a communication system, be it digital or actual) when information is required. An information channel is the intermediary service linking the information user to the information source or information medium.

1.2.5.5 *Information sources or information media*

An information source or medium is the physical carrier of the information. Sources include both print and electronic information media. Sources or information media have the potential to meet the specific information need of the respondent and to decrease his uncertainty regarding a specific problem or to satisfy an interest.

1.2.5.6 *Print media*

Print media here include all information media which exist primarily as hard copy or as an actual physical item which physically occupies space on, for example, a shelf or

a wall. Except for material produced on microform, one can use these information sources without the aid of equipment. Printed copies of electronically transmitted media are not regarded as print media. Any periodical or article which is accessed electronically in full text by the respondent will be regarded as electronic media. Only those periodicals that are physically shelved and consulted without the use of an electronic device such as a computer will be regarded as print media. This category of information sources includes works of art or representations of works that can be read without the help of computers.

1.2.5.7 Electronic media

Any information sources that require a computer and/or telecommunication links to be accessed will be regarded as electronic media. This category of sources includes any information which is available online.

1.2.5.8 Information needs

It is essential that the phrase “information needs” be clearly understood.

A “need” can be defined as “a lack of something requisite, desirable or useful” (*Webster’s new collegiate dictionary* 1977:768). According to Kerkham (1986:2-16) information needs can be either expressed, articulated needs or unexpressed, dormant needs. They can be both internal (conscious and unconscious) and external (expressed and unexpressed). Clearly both expressed and unexpressed needs must be addressed in an information service and even unconscious needs play a role in the information milieu of users.

Krikelas (1983:8) defines an information need as the “recognition of the existence of uncertainty”.

A useful categorisation of information needs can be found in University of South Africa (1994:76-77). These are, firstly, conscious information needs which include:

- ❖ Expressed, suspected needs or enquiries which are the needs as “agreed upon between the information worker and the user”.
- ❖ Expressed needs or demands, which are the needs actually communicated to the information worker (i.e. enquiries) during the user’s search for information.
- ❖ Unexpressed needs, which have not yet become requests but which are needs understood and experienced by the user.
- ❖ Unexpressed, suspected needs which are needs that the information provider must intuitively assume to be present in the user.

Secondly, there are unconscious needs, which include:

- ❖ Subconscious needs which are needs of which the user is actually unaware, although they are present in their information-seeking environment.
- ❖ Potential or future needs which the information worker has to anticipate in order to provide the necessary services.

Other kinds of needs could be information wants which are often unexpressed desires for information and information demands which can sometimes not even be linked to real information needs but are articulated desires for information (University of South Africa 1994:77).

An information need can be defined as any expressed or unexpressed, conscious or subconscious need experienced by people when they require a means of resolving an uncertainty, gaining knowledge or solving a problem. Information needs include information wants and information demands and refer to those inner promptings which drive the user to seek information.

An operational definition of an information need is a need which is expressed or experienced either consciously or subconsciously by artists which motivates them to pursue avenues to satisfy that need. This will be manifested in their information requirements in the environment of their artistic pursuits only. Information needs relating to their leisure and other pursuits fall beyond the scope of this dissertation.

1.2.5.9 *Information-seeking behaviour*

Information-seeking behaviour is another key concept in this study which needs clear definition. Krikelas (1983:6) defines information-seeking behaviour as:

... an activity of an individual that is undertaken to identify a message that satisfies a perceived need.

As specified in the definition for “information needs” this definition needs to be broadened to include the unconscious and subconscious needs of information users as well. It is important to note that he defines this concept as “an activity”. Information-seeking behaviour encompasses all the actions taken by users in their pursuit of information.

According to University of South Africa (1994:83), user behaviour relates to:

- ❖ Who uses what information?
- ❖ How, when, where, and why is it used?
- ❖ What channels are used?
- ❖ What factors have an influence on such use?

Information-seeking behaviour is a concept which describes all activities which are undertaken to acquire the information an individual wants, needs or requires (even on a subconscious level) to perform a task, reduce uncertainty or satisfy any other expressed or unexpressed need.

The operational definition in this study will be that information-seeking behaviour is an indicator of the activities pursued by artists to find information both within the formal information infrastructure and without. This includes how, why, where and when artists seek information and what media (forms of records), types of sources and information channels they use.

1.2.6 Importance of the study

This study could have great value for librarians and information workers who provide information services for artists and art historians but who lack information about this group of information users. Many sections of the less specialised information infrastructure in South Africa also provide information services for this group of users (e.g. public and community libraries). Their role in providing information for artists needs clarification, and this study should provide some guidelines in this regard.

Another group who could benefit from such a study is the visual artists themselves who have not been adequately investigated as information users and have had to look for information in an environment created for them according to the perceptions of the information sector.

As in many developing countries, there is a dearth of information relating to local artists. It is hoped that this study will go some way to providing new channels for making such information available to the artists and art scholars.

1.3 RESEARCH PROCEDURES

This is essentially an exploratory investigation to endeavour to acquire a clear picture of how artists in South Africa look for information and to discover what their information needs are with a view to developing a suitable model for rendering an information service to them.

1.3.1 Research design

The survey is used as the principle research design. The cross-sectional survey was chosen as the main design, using a self-administered questionnaire as the instrument. The survey design was selected for the empirical research because it is the most cost-effective design for gathering the quantity and type of data required to explore this field adequately.

1.3.2 Sampling

As this project is of an exploratory and descriptive nature, the researcher believes that it was not essential to ensure that the sampling frame was chosen completely randomly as there was little possibility of creating a bias in the findings. Within the frame, however, random sampling was carried out. There was also no control group, as this would serve no purpose because there were no extraneous conditions that needed to be controlled.

The sampling frame was selected as follows:

- The researcher contacted the universities, technikons and art colleges in South Africa which have Departments of Fine Arts and requested names of the lecturers in these departments.
- The education departments of the various provinces were contacted for lists of secondary schools which offered art as a subject.
- The South African National Association for the Visual Arts (SANAVA), the South African National Gallery in Cape Town and the Johannesburg Art Gallery were contacted and asked for names and addresses of artists.
- The researcher sent questionnaires to approximately 270 respondents.

The excluded are those who do not belong to Art Associations or who are not lecturers in tertiary institutions or art teachers. However, the researcher believes that the sample which resulted from the above method of sampling, was likely to include the more information-literate visual artist and those who are most likely to require the service of libraries or other information services.

1.3.3 Instrumentation

1.3.3.1 Self-administered questionnaires

In order to evaluate the information needs of artists, a questionnaire was constructed (Appendix A). This included questions relating to the following:

- Demographic information
- What kind of information is sought?
- How is the information sought?
- Where is the information sought?
- What kind of information service best caters for these needs?
- Which are the preferred types of information media used?
- What services are available in the library that serves the respondent most frequently?
- How do respondents go about finding visual material and images?
- To what extent are electronic media (including the Internet) used?

Wherever possible multiple-choice questions or those requiring the respondents to rate information sources or needs on a scale of preference, were used as these are easier to analyse. Some questions were of necessity open-ended.

This part of the empirical study was mostly quantitative because the researcher was trying by way of the questionnaire to discover the main trends in the information needs and information-seeking patterns amongst artists.

1.3.3.2 Interviews

The author also used informal interviewing as an instrument for this project. Respondents who demonstrated unusual and interesting information needs or means of finding information were interviewed either telephonically or through e-mail. The interviews were unstructured in order to elicit the maximum amount of information from the respondents.

1.3.4 Data collection methods

1.3.4.1 Questionnaire survey

The questionnaires were tested in a pilot study amongst lecturers at the library in which the researcher works, and changed where problems were encountered by these respondents.

The questionnaires with covering letters (Appendix B) were distributed via the postal service due to the instability of the researcher's e-mail facility at the time the survey was conducted. Reminders were sent out after a month with a second covering letter (Appendix C).

Due to the investigative nature of the study, the response rate to the questionnaire sent to individual artists was not seen as crucial to the validity of the survey, albeit important. It is possible that only those artists who are particularly interested in research and in information would respond. The idea was, however, to get a sufficiently broad view of the information-related needs and habits of artists. The bias resulting from non-response to questionnaires should not affect the validity of the findings substantially.

When artists and art scholars from tertiary institutions were chosen as part of the sample under investigation, the head of the faculty concerned was approached for permission to conduct a survey amongst his/her staff. The artists themselves remain anonymous. This was made clear in the explanatory letter accompanying the questionnaires.

1.3.4.2 Interview survey

The researcher conducted telephonic or e-mail interviews with those respondents who declared themselves willing to offer further information, who exhibited unusual information-seeking behaviour and who showed a particular interest in the project.

These interviews were based on the responses of respondents, and were guided by these answers. No structured schedule was used.

1.3.4.3 Literature study

A literature search was conducted to find out which information needs and information-seeking patterns other researchers have discovered in artists worldwide. Information was also sought about trends in information-providing institutions for artists throughout the world and ways in which information is made available to artists and art historians.

1.3.5 Analysis of data

The data used in this study were mainly primary data gained from the instruments used.

The data acquired from the questionnaires were entered into a custom-made database created on the Statistical Package for the Social Sciences (SPSS), which could be used to create graphs, charts and tables. These data were used to calculate frequency distributions and cross-tabulations when applicable as well as cross-tabulations. Chi-square tests were applied when necessary to measure how significant certain differences were in information needs and information-seeking patterns amongst the artists.

1.4 RESEARCH PROGRAMME

The research programme has been divided into the following chapters:

Chapter 2: Review of literature relating to artists information needs and information-seeking behaviour. This chapter covers past research findings relating to the ways in which artists look for information and what kinds of information they require to study further in their field or to create artistic works.

- Chapter 3:** Review of literature relating to information services for artists. This is an overview of various categories of information services world-wide which are intended to meet the perceived needs of visual artists.
- Chapter 4:** Discussion of the research procedure. In this chapter, the actual execution of the research process is discussed.
- Chapter 5:** Findings of the investigation as far as the information needs of artists are concerned. The needs of South African artists in general and of various categories of artists are discussed.
- Chapter 6:** Findings relating to the information-seeking patterns of artists and how they go about finding the information they need or want.
- Chapter 7:** Proposed model for optimal service rendering to visual artists. A model of the information environment of artists is also developed to provide a background to the model for service rendering for visual artists. This chapter is an attempt on the part of the researcher to discuss the optimal information infrastructure which would meet the real information needs of visual artists in South Africa and to develop a relevant model. The findings of this study are summarised and recommendation for improved service rendering are given.

CHAPTER 2

PREVAILING PERCEPTIONS OF THE INFORMATION NEEDS AND INFORMATION-SEEKING BEHAVIOUR OF ARTISTS

2.1 INTRODUCTION

In order to plan the empirical component of this study, it is necessary to have a clear idea of the research already undertaken in user studies relating to the information needs and information-seeking behaviour of visual artists. Regrettably little such research has been carried out regarding South African artists, but patterns discovered abroad seem to be fairly accurately reflected in the findings of Van Zijl and Gericke (1998), which is a South African study.

The categories of users of art libraries and information services for artists will be explored. A brief overview will then be given of the nature of information used in the visual arts, and in the humanities in general. This will be followed by a synopsis of findings reported in the subject literature relating to the information needs experienced by visual artists. Finally a summary of research findings relating to the information-seeking patterns of this group of information users will be given.

2.2 USERS OF ART LIBRARIES

The various categories of art libraries (as differentiated below) differ slightly in the type of users they serve. Generally speaking however, there is a great deal of similarity in their user populations. Academic art libraries cater mainly for faculty members, students and researchers. Public libraries serve students, scholars, artists, architects, designers, craftspersons, art directors, illustrators, cartoonists, landscape architects, florists, calligraphers, and photographers (Dane 1987:29; Bouwer 1995:9) and members of the general public as their user population. Museum libraries cater

mainly for museum curators, scholars, professional artists and designers, art students, university and art college teachers, art historians, dealers and members of the public (Andersen 1995:5; Pacey 1997:5). In a study carried out at the South African National Gallery, it was found that most of their users are aged 20 – 30 years and are engaged in university studies. The second largest group is school pupils (Andersen 1995:5).

Art dealers are an important part of the user population of museum libraries. They need to know what is going on in the art world and which art works are worth acquiring (Andersen 1995:7). They must make informed decisions about acquisitions.

2.3 CHARACTERISTICS OF VISUAL ARTISTS AS INFORMATION USERS

In all branches of humanities studies, there is a clear indication that information is not cumulative. This means that the knowledge-base of each discipline does not develop through building on previous research findings (Guest 1987:168). Although researchers and other scholars in the visual arts and the humanities study literature relating to their field of interest, new findings do not grow out of past studies.

Budd (1989:4-15) has carried out a valuable comparative study of the differences in the research literature produced in the sciences and the humanities. He found that these two “cultures” work in different realms. A summary of his findings is given below.

The humanist’s information is not very tangible or concrete because it is based on specific personal experience at a particular time, not on empirical facts. Budd touches on Thomas Kuhn’s (1970) paradigm theory when he questions whether literature in the humanities can be considered to have any paradigms. This researcher would agree because writings in the humanities, and the visual arts in particular, are based primarily on the researcher’s interpretation of primary material. Very little can be said to have been proven and to have the status of paradigms in that particular area of study. Literature in the humanities can thus be said to be largely non-paradigmatic.

Budd also writes that the literature of the humanities is more subjective than that of the sciences. Stone (1982:303), who found that humanists rely mostly on their own feelings and insights when writing about their research, confirms this finding.

An important aspect of Budd's findings as far as this study is concerned, is that the information produced and used in the humanities does not easily become obsolete. Information sources that contained valuable insights or ideas when originally published, remain valuable for a long time. Watson-Boone (1994:213) confirms this and finds that most primary and secondary citations in humanities studies cluster around materials that predate the research by 20 to 30 years.

Various studies have revealed that information users in the humanities and the visual arts need material that includes criticism and analysis (Stone 1982:303; Lakshmi & Kanakachary 1994:39). Lakshmi and Kanakachary found in their survey carried out amongst artists in India that 64% of researchers needed critical and analytical information, whilst 57% wanted theoretical and historical material. Therefore, the greater need was for critical material.

2.4 INFORMATION NEEDS IN THE VISUAL ARTS

Information needs deal with what the individual actually requires in order to address a lack of knowledge, uncertainty or unsatisfied interest he or she is experiencing.

Several studies have been carried out on the information needs of visual artists and humanists (of whom artists form a part). The findings are summarised here to give a concise picture of the state of knowledge gained to date about the specific information needs of visual artists.

Van Zijl and Gericke (1998:26-27) found that artists in their academic pursuits need information for the following reasons, in order of importance: for further studies, personal interest and curiosity, teaching and curricular requirements and for authorship of books or articles. The graphic designers and photographers also need to keep abreast of new development in industry.

Guest's (1987:164) study revealed that the humanists' most important reason for seeking information is to present papers at conferences, and secondly to write journal articles. The most quoted products of their research are books and articles.

2.4.1 Needs and preferences for various types of information sources

Artists as a user group use information sources that are often different from those used in other fields of study or of interest. Even when the types of information sources are similar to those used in other disciplines, the use made of these is sometimes unique to the visual artists. The terms information sources, media or records refer in this study to the actual physical carriers of the information.

2.4.1.1 Books

Books have been found to be either the most important medium for artists (Jones, Chapman & Woods 1972:151; Broadus 1987:117; Watson-Boone 1994:206; Cobbledick 1996:349) or otherwise the second most important medium (Guest 1987:168; Van Zijl & Gericke 1998:27). It is undeniable that artists still use printed books extensively to meet their information needs. Cobbledick (1996:363) found that libraries for artists should carry an extensive range of print materials to meet their needs. Watson-Boone's (1994:206) study showed an overwhelming preference for books amongst her respondents; 72% preferred books whereas only 21% preferred journal articles.

2.4.1.2 Artists' books

A type of book which is peculiar to visual artists is the so-called "artist's book" which contains writings and images produced by the artists themselves. These are particularly valuable to artists because here they can find documentation on the artists' own thoughts, opinions and personal philosophy of art (Opdahl 1986:13). As such, artists' books serve as valuable primary sources of information. Often one will find information about the artists' lives and training, their influences, associates, tastes, aesthetic theories and the technical procedures they follow. These can be very

revealing and give the reader insight into the artists' creativity (Robertson 1989:32). This kind of information is invaluable to artists for research purposes and also to gain knowledge of certain artistic techniques used by other artists.

Keefe (1988:259) states that artists' books can be:

... workbooks or notebooks: ideas jotted down as notes in text or illustrations, documentation of performance, sculptural books, and books which make use of the sequence of pages to make a succession of images.

Ford (1993a:14) baulks at defining artists' books because "as with other art forms there will always be artists who push the boundaries of the permissible and redefine what is possible". He does, however, agree in part with the definition given by the Tate Gallery Library which defines artists' books as follows:

[An artists' book is] a book (i.e. normally a number of pages attached to each other in some way) wholly, or primarily conceived by (though not necessarily actually made / printed by) an artist, and usually produced in a cheap, multiple edition for wide dissemination.

Most of these artists' books are art objects in themselves. This creates a problem for those who classify and catalogue the material. Usually artists' books are catalogued as bibliographic entities, not as art objects and the artistic aspect of the works only comes out in the subject cataloguing (Shipe1991:24). Artists and art scholars have found this information medium particularly valuable because of its artistic value.

Because artists' books are often original works of art, there is an added problem of providing adequate security to ensure that the material is not damaged or stolen (Ford 1993a:19).

2.4.1.3 *Journal articles*

Articles in journals are very important information sources for artists. Van Zijl and Gericke (1998:27) found in their survey that these were the preferred information

sources for artists, but, as discussed above, this is not the case in all related investigations. Bates, Wilde and Siegfried (1993:21), however, discovered that when artists limited any searches by a specific information medium, in the vast majority of cases they limited searches to articles in preference to other sources.

Cobbledick (1996:355) found amongst the artists she interviewed that, in order to keep up with recent developments in their fields, they choose to consult articles or to draw on the experience of their colleagues.

An interesting finding was that the subjects and periods covered in the record play a part in determining whether the scholar uses articles or books (Watson-Boone 1994:212). For more recent art movements and contemporary artists, articles are preferred, whereas books are the chosen medium for information relating to older movements or artists from a bygone era.

It is also possible that the ready availability of periodicals and the services offered to scholars at their libraries relating to journals could have an influence on the value artists place on these sources.

2.4.1.4 Exhibition catalogues

Exhibition catalogues are very popular sources amongst visual artists. Such catalogues usually contain colour reproductions of some of the works of art included in the exhibition, critiques by accredited art critics and biographical information about the artists. There is also often a history of all the exhibitions that have shown the works involved. Other useful information usually included in exhibition catalogues is the artists' own interpretation and explanation of their work. In the case of contemporary artists, catalogues are often the first documentation of their work, and they are therefore crucial primary information sources. The exhibition catalogue serves several purposes: it is a visual representation of an exhibition event, a souvenir object, a promotional tool and a collection of images which gives pleasure to the reader's senses (Léger 1996:34). Small catalogues which are produced by commercial galleries to attract customers, could also contain crucial information for artists (Rodgers 1999:8). Several researchers have found that exhibition catalogues

are highly rated by artists as essential sources of information (Lönqvist 1990:197; Stam 1995:24; Cobbedick 1996:356).

Stam (1995:24) found that artists need complete, scholarly colour catalogues of museum collections in either print or electronic form.

Robertson (1989:32-33) states that exhibition catalogues provide artists and art scholars with extensive documentation about specific artworks. He goes on to describe several kinds of exhibition catalogues:

- The one-man exhibition catalogue which is a major scholarly publication providing the equivalent of a *catalogue raisonnés*.
- The catalogues for exhibitions of a group of artists. The latter contain some documentation on each individual artist and every artwork, but there is no systematic means of gaining access to these because all the individual artists are not necessarily named in the title of the catalogue.
- A third type of catalogue relates to group exhibitions which are of a serial nature such as annual or biennial events.
- One also gets a catalogue which is the pamphlet or exhibition flyer provided by commercial galleries or artists' cooperative galleries to accompany exhibitions.

Although some catalogues, especially the *catalogue raisonné* type, are easy to trace, it is usually very difficult to trace the catalogues artists require. Several bibliographic databases, for example *ArtBibliographies Modern (ABM)* and *Répertoire international de la littérature de l'art / International repertory of the literature of art (RILA)*, give bibliographic descriptions of a vast array of catalogues, but even so the actual catalogues are difficult to locate and acquire. The *Worldwide art catalogue bulletin* is also produced to help artists to find exhibition catalogues which would meet their needs (Robertson 1989:35). In spite of all these aids, Lönqvist (1990:197) found that researchers experience difficulty in gaining access to exhibition catalogues.

2.4.1.5 *Ephemera*

Closely related to exhibition catalogues is the ephemeral material that relates to the visual arts. This has also been found to be extremely valuable to artists in their quest for information. The National Art Library at the Victoria & Albert Museum in London, for example, collects items like private view cards, exhibition handouts, flyers, newspaper review and artists' obituaries (Rodgers 1999:10).

Ephemera can be described as “items produced to be useful for no more than a limited period” (Pacey 1980:26).

Included in the ephemera Pacey (1980:29) discovered to be valuable to artists, are such items as posters and invitation cards used to promote exhibitions, press clippings, exhibition flyers and tickets to artistic events. These too are difficult to find and retrieve, and are usually loosely arranged in vertical files in libraries and information services (Robertson 1989:33). There is a dearth of information available about South African artists – especially the contemporary ones. This makes ephemera vitally important in an information service for South African visual artists and art historians.

Ephemeral material has great value because items such as advertisements and brochures often include images (Layne 1994a:33). Added to this is the fact that ephemera provide examples of the history of printing, advertising and design and also give a history of occasions and events of importance to the art world (Pacey 1980:29).

2.4.1.6 *Retrospective material*

Stone (1982:296) found in her research that artists do not rely on recent material only. They have a great need for retrospective material. There is consensus amongst researchers of the information needs of humanists, that older material continues to have value for these users (Garfield 1980:43). Phillips (1986:9) warns against disposing of any older material containing images because “it is often the murky and bad illustration that gives the right inspiration at the right time”. It would thus appear

that older material has value both for scholarly pursuits and for more practical creative purposes.

Broadus' (1987:120) study revealed that most of the requests for materials in the humanities were for material that is four to eight years old.

Pankake (1991:12) warns that it is not easy to trace material published before 1970 on online bibliographic databases.

2.4.1.7 *Audiovisual material*

Artists need audiovisual material such as videocassettes that depict the works of other artists and also show how other artists go about creating art (Opdahl 1986:13; Stam 1995:24). Audiovisual media are ideal for taking artists into the studios of other artists or into remote art galleries where they can see works of art in better perspective than in books or other print media.

Another audiovisual medium mentioned by Layne (1994a:27) as important to artists is the videodisc which has been used as self-contained digital image databases, for example, *Images de la révolution française*.

2.4.1.8 *Primary sources*

Research has shown that approximately 50% of the sources cited by humanists are primary sources (Wiberley 1991:19). For the artists, these primary sources could be actual works of art, the writings of artists, architectural works, ancient sites, *et cetera*. Garfield (1980:43-44), in his citation analysis, found that artists often need to retrieve the actual work of art. Sometimes these works are not reproduced in books or other media. This means that the original work is the only access point available.

There is absolute concurrence amongst researchers in this field of user studies about the importance of primary material to humanists and artists (Pankake 1991:10; Watson-Boone 1994:213; Fleming 1993:2).

Here again, access to these records is usually difficult. Stam (1995:24) suggests that artists need directories to primary material – especially for the retrieval of electronic sources.

2.4.1.9 Reference works

Because of the importance of visual material to artists, they tend to rely heavily on reference works, both art-related and more general interdisciplinary reference works.

Stam (1995:23-24) lists the following reference works as useful to artists:

World book encyclopedia

Visual dictionaries

Clip art books

National Geographic index

Encyclopedia of world art

Janson's *A history of art*

Gardner's art through the ages

Oxford companion to art

Oxford guide to classical mythology in the arts

Worldwide catalogue of exhibition catalogues

Contemporary artists

Contemporary photography

Contemporary designers

Artist biographies master index

ArtSpeak/ArtSpoke

Who's who in American art

Gallery guides and museum directories

Andersen (1995:8) found the following reference works valuable:

Allgemeines Lexikon der Bildenden Kunstler von der Antike bis zur Gegenwart

Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveur

*The Royal Academy of Arts – a complete dictionary of contributors and their work
from its foundation in 1769 to 1904 updated by the Royal Academy*
Bryan's dictionary of painters and engravers
Allgemeines Lexikon der Bildenden Künstler des XX Jahrhunderts
Allgemeines Künstler-Lexikon
Dictionary of British artists
Berman's Art and artists of South Africa
Ogilvie's The dictionary of South African painters and sculptors including Namibia.

Another useful reference work is the recently-published encyclopaedic *Dictionary of art*.

Lönnqvist's (1990:201) study also revealed that humanities researchers have a high regard for encyclopaedias. These often lead the artists to other sources through review articles and bibliographies.

2.4.1.10 Electronic information sources

Electronic information sources are becoming increasingly important to artists. Van Zijl and Gericke (1998:28-29) discovered in their survey that electronic media are seen as very important especially to younger artists and those involved in the applied arts – in graphic design and photography in particular. They found that the Internet, electronic lists and compact disk read-only memory (CD-ROMs) (listed in order of preference) are popular with these artists. The Internet, in particular, proved essential to this group. Greenhalgh (1996:99) found that the e-mail facilities on the Internet, bulletin boards, computer conferencing and electronic lists provided a valuable global invisible college.

CD-ROM or laser disk technology “makes it possible to bring a world of images to the attention of students and scholars” (Brilliant 1988:124). This format combines text, audio, video, graphics, still photographs and animation, or a selection of these, into one information medium (Kerr 1993:202).

There are certain significant differences between online information services such as the Internet, and CD-ROM sources. Because of the high cost of producing CD-ROM products, coverage of art on CD-ROM is less extensive than on online sources like the World Wide Web (WWW). CD-ROMs tend to be limited to art treasures by the great masters, famous art galleries and artists and renowned architectural edifices (Jacso & Tiszai 1996:14). Even lesser known artists and artworks can often be found on the Internet, but the intricate attention to detail which is possible using CD-ROM databases is usually lacking on the World Wide Web. Griffin (1997:64) encourages the use of CD-ROM databases because of the way this technology enables artists to have a more comprehensive picture of the art they are studying. The number of such databases is growing at present and most major museums now have commercially or privately produced CD-ROMs of their collections.

Although little research appears to have been done on the use of CD-ROM and CD-I (Compact disc-interactive) technology amongst artists, a market for these seems to be mushrooming.

Several bibliographic databases are now also produced on CD-ROM. Sykes-Austin (1991:13) carried out a survey relating to the print and CD-ROM versions of *Art index* and found that users showed a convincing preference for the CD-ROM version because they found it faster and easier to search on the CD-ROM.

Problems encountered when using the Internet as an information medium include (Gill & Grout 1997:20):

- difficulty in finding suitable information of high quality
- the information and the web sites are too frequently moved to new addresses
- a flood of poor quality material which makes it difficult to recognise valuable sources.

Although interest is being shown in new electronic technology, it is difficult to gauge its usefulness amongst visual artists.

2.4.1.11 *Foreign language material*

In a comparative study based on citations carried out by Jones, Chapman and Woods (1972:152) it was found that 33% of the references were to foreign language material. It was mainly the romance languages (French, German and Italian) that were important to visual artists. A working knowledge of these three languages would be very useful to visual artists (Ross 1987:27).

2.4.2 **Need for images and visual material**

Visual artists' main object of study is the image or visual material, be it a painting, sculpture, architectural edifice, graphic reproduction, photograph, or any other type of pictorial work. It thus stands to reason that images should be very important to them both for the process of creating works of art and for engaging in artistic investigations of any sort. Brilliant (1988:123) found that any art-object-related research entails the need for ready access to a large number of images in order to study "style, composition, motif, iconography, connoisseurship, the constitution of an artist's *oeuvre*, the definition of figural repertoires, etc."

Not only do artists need the actual images, they also require text about these works (Layne 1994a:24). Artists may need examples of techniques, pictures of an object, pictures of works of art or even images that convey certain moods or emotions. They might also be looking for inspiration for a work they are considering creating themselves (Layne 1994a:25).

Artists and art historians often need to be able to group together images sharing certain characteristics. They therefore need images to be classified in a certain way which enables them to retrieve similar images when required. Users might need to know whether the people or objects represent symbolically other things or people, what the works are about, who specifically or generically the image is representing, and various other aspects of the images (Shatford 1986:50). Further attributes of images are the biographical attributes like when it was created, whether a photographer or artist created it, where the image has been shown (Layne 1994b:583) and where, how and why the work of art was created (Markey 1988:157).

ICONCLASS was developed as an aid in the description of images. In this system, iconography is divided into nine categories: religion and magic, nature, human beings, society, civilization and culture, abstract ideas and concepts, history, Bible, literature, classical mythology and ancient history (Markey 1988:161).

Fawcett (1997:20-23) explains that reproductions of works of art are far from perfect. The image is altered by the kind of lens used by the photographer. The film used and the lighting and camera settings also effect changes in the images. By making a copy of the work, it is disembodied and the sense of their actual presence and size is lost, the image is captured at a particular time and changes which occur in works of art are not accurately reflected. For all these reasons Fawcett believes that studying the original works is a superior method of working. Brilliant (1988:122) also believes that art historians need to locate the actual works of art in museums or wherever they are housed or situated.

Access to the images required is a necessary and complex part of artistic activities and studies. Shatford (1986:40) found that artists would like to have access to books and images or pictures through one integrated library catalogue. Other artists have indicated that they look for pictures in monographs in the library or in their own private collections of books (Cobbledick 1996:350). Opdahl (1986:13), who is an artist, finds the images he needs in books and does not use image indexes at all. Often, though, the image the artist requires is more elusive and other measures are needed to track the image down.

There are several photographic archives where reproductions of art works are stored as photographs or in microform (for example the Marburg Medieval Archive and the Anderson Photo Archive of Monuments and Artworks) (Brilliant 1988:124). Access to these is limited and only *prima facie* scholars may use them. Researchers are not allowed to make reproductions because of copyright issues.

In order to meet the need artists experience for images, several indexes to images have been produced. Examples of these indexes are (Layne 1994a:33; Stam 1995:23):

Art in time

World painting index

Illustration index

Sculpture index

Index to reproductions of American painting

Design and applied arts index.

Although it is possible to find databases and indexes that help artists find the images they need, several researchers have expressed their doubts regarding the success achieved in describing the images effectively. In most of the indexes, the images have to be described in words, and this is not always easy to do. Many works of art are untitled or are very difficult to put into words. The works of the abstract expressionists, for example, seem to most indexers to defy description in the terms usually employed in bibliographic indexes.

Artists and art historians require images for a variety of reasons, and as many access points as possible have to be provided to meet all these needs. Some image-related needs identified by researchers are (Shatford 1986:43-44,55):

- What is the nature and intended purpose of the collection of which the picture is a part?
- What is the picture *of* and what is the picture *about*?
- What allegories, personifications and symbols are depicted?
- What is the name, subject matter, art movement, artist, historical period and geographical situation of the work of art?

It is in fact impossible to foresee every aspect of the work that should be described to meet later information needs. Works of art can be studied from a vast variety of different viewpoints.

Farrell (1991:70) found that in the new digital environment there is an improved way of classifying and analysing images. He found that in this environment the scholar can instantly retrieve, analyse and compare vast numbers of images.

Artists need pictures of everyday scenes and objects as well. They are often involved in the production of items like art books, booklets, brochures and postcards and experience a need for a collection of pictures to do their work (Artamonova 1995:28). Collections of illustrations are often kept in vertical files by librarians to meet these needs (Stam 1995:23).

2.4.3 Needs for information-retrieval tools and databases

Artists need information-retrieval tools to help them locate textual material. Although there are several databases which exist to meet this need, and information specialists are developing specialised art databases on an ongoing basis, the visual arts are not as well served in this area as are most of the other disciplines (Muratori 1989:40; Greenhalgh 1996:97). Walter (1991:3) also found that with online databases in the arts, there is usually limited subject coverage, poor retrospective indexing, inadequate currency, a lack of coordination among the services and difficulties with the vocabulary used. Added to these are problems relating to a shortage of staff in libraries to help with online searches and the charges involved in searching these databases (Reynolds 1995:72-73).

The Research Library Group (RLG) found that artists need comprehensive cataloguing of museum and auction catalogues, exhibition catalogues, artists' books, trade catalogues and art newspapers (Martinez 1998:32). Samuel (1988:142) also expressed this need, especially relating to art objects held in museums. These objects frequently change location and artists need to know where items are currently held for research purposes.

The following valuable bibliographic databases for visual artists are listed by Brilliant (1988:126) and Martinez (1998:33-34):

Columbia libraries information online (CLIO)

Art index

RILA

Avery index to architectural periodicals

Zeitschrift für Kunstgeschichte

Répertoire d'art et d'archéologie

Annuario fasti archaeologici

Zeitschrift

Bibliography of the History of Art (BHA)

Arts & humanities citation index (A&HCI)

ABM

Archaeologisches bibliographie

Reynolds (1995:65) identified a need for full-text databases for artists. She found that there were tremendous difficulties in providing adequate subject access in the arts which meant that artists would benefit from free text searching as opposed to just being able to search through titles, subject headings and perhaps abstracts.

Several researchers including Fleming (1993:1) and Reynolds (1995:67) found that artists are not favourably disposed towards computerised databases, but as they become more user-friendly, artists are showing greater interest in these bibliographic sources (Crawford 1986:573). Van Zijl and Gericke (1998:27) also found that the majority of artists find these databases useful, if not essential. The artists in the latter study who considered online databases essential were very strongly in favour of them and went to some lengths to emphasize their value in finding information.

Researchers have found that there are great problems relating to providing sufficient access points for images and art literature because, for example, the names of artists and works of art might be different in different languages and much of the material is of a philosophical nature. Others, however, believe that very accurate access is in fact provided. Wiberley (1983:421-430) found that humanists search mainly for names of people or of particular works or for geographical places or collective nouns. They also have been shown to search for chronological periods, art movements and names of disciplines (Bates, Wilde & Siegfried 1993:1). This researcher believes that with correct authority files in the databases, searching on databases for the arts could be

quite accurate. There are controlled vocabularies such as the widely-used *Art and Architecture Thesaurus (AAT)*, Zinkham's *Descriptive terms for graphic materials* and *ICONCLASS* which could be used to give access to the subject of works of art (Layne 1994a:32). Joint projects such as the Getty Art History Information Program (AHIP) have been started to try to develop and promote common standards for the description of works of art and images (Palmer 1992:122), but there is still a long way to go before international standardisation has been achieved in the description of art and artworks.

2.4.4 Motives for using libraries and information services

Artamonova (1995:28) and Pacey (1982:35-37) say that artists visit libraries for a variety of reasons:

- They need to learn from other artists' works.
- They need information about people, events, the community, art movements, etc.

Other researchers have found additional reasons why artists use libraries:

- They are seeking inspiration in the form of pictures to study styles and techniques and to get sources for ideas and images (Shatford 1986:41; Artamonova 1995:28).
- They are seeking inspiration in the text of books or journals (Andersen 1995:6).
- To see reproductions of artworks which would be otherwise inaccessible due to the distance from the art gallery or museum where the original is housed (Greenhalgh 1995:13).

In the Technikon Natal Art Library in Durban it was recorded that the staff and students in the Arts and Design faculty are amongst the highest library users in the institution (Schnell 1995:19). Gates (1995:4) also found that history of art students usually have to use many books at a time because art books are more often consulted for their visual material than for their textual matter. They therefore tend to use material much as one would use reference books – frequently but for short periods. This places a high demand on art-related sources in libraries.

This tends to bear out Greenhalgh's (1996:96) conclusion that "libraries will be with us for a long time yet, even if every newly-published book is digitised at once ..."

Toyne (1977:25) found that about 90% of an art student's time is taken up with creating art. They need information about the practical or technical activity of mastering their craft and also about artists who have already mastered the techniques. He found that they tend to use libraries extensively to acquire this type of information.

Practicing artists who have finished their studies also have information needs to meet their intellectual curiosity requirements. Oddos (1998:18) found that these artists show a preference for museum libraries.

Stam (1995:22) found that it is the artists who work in the applied arts in particular (the graphic designers and illustrators) who are the most assiduous library users. They use libraries for information and also as an archive of illustrations. She found that painters and sculptors tend to use their own memory and imagination more when it comes to creating artistic works.

Another important service offered in libraries is the interlibrary loans facility. Humanists and artists require a wide range of materials which no single library could be expected to supply (Stone 1982:303). Guest (1987:167) also found that humanists found interlending services to be very important.

It seems that visual artists are often not adequately trained in the use of information sources, retrieval methods and libraries in general. Watson-Boone (1994:213) found that humanities researchers needed training in the use of databases in order to enable them to use these more effectively. Fleming's (1993:4) survey showed that there is a close correlation between library instruction and improved research skills among undergraduates. Wiberley and Jones (1989:644) found that humanists are not very adept at finding information about unfamiliar topics.

2.4.5 Interdisciplinary needs of visual artists

The visual arts are surely amongst the most interdisciplinary of the subject disciplines. Their reading needs are “omnivorous and eclectic” (Stam 1994:276). Cobbletick (1996:345) also goes so far as to say that the sources used by artists, especially in their creative capacity, tend to be “unusual”. Stam (1995:21) found in her survey of art librarians that artists begin with abstract ideas, therefore their interests tend to be wide and include political, social and psychological concerns amongst others. They tend to get information and also inspiration and ideas from reading, popular media, conversations and contemplation. Opdahl (1986:13) writes that artists need a great deal of background information to understand and create art works. They require cultural history, religion and philosophy for this purpose. Dane (1987:30) found that artists also delve into poetry, fiction and the social sciences as would be found in public libraries to be able to arrive at pictorial expression of their inspiration. Opdahl (1986:13) would like an art library to contain art magazines and books covering a very broad field. Bates (1996:157) writes about “high scatter” interdisciplinary fields (which definitely include the visual arts) where the researcher must cross disciplines to find all the background material he needs. In a series of articles on “Books in artists’ lives” in the *Arts magazine* (Jones 1991a; Jones 1991b) lists are given of influential books in artists’ lives. The results show that artists have a wide range of interests. The books which influenced them most included mainly modern classics in English, French and German, esoteric literature, poetry, books about other artists, philosophical works, gender studies, dictionaries, encyclopaedias, classic children’s books and books on sex. The other books referred to cover a wide field of interest.

Bates (1996:161) believes that interdisciplinary researchers need multidisciplinary one-stop indexes as well as citation indexes relating to other disciplines. It is useful to know which other fields of study are quoting from the arts or whether another field is also busy investigating one’s field of interest from another angle.

Artists might need information about what materials are available to help handicapped artists or how to work with hazardous materials. They also need to know about employment opportunities, legal information regarding copyright, contracts,

reproduction rights, leases and commissions, moral rights, *et cetera*. These types of needs must also be met in art libraries (Dane 1987:32).

2.4.6 Equipment requirements of visual artists

Colour is important to artists (Stam 1995:22) which makes access to a high quality colour photocopier necessary in an art library (Cobbledick 1996:364). Dane (1987:30) believes that artists need access to photographic laboratories as well.

Although computers were originally used by humanists mainly for word processing (Crawford 1986:570), Van Zijl and Gericke (1998:27-30) found that artists were using computers increasingly as a means of gaining access to information available through the Internet, CD-ROM databases, electronic lists and bulletin board systems and online indexes. This they found to be particularly true of younger artists and those who were working in the applied arts.

Tarbell and Anderson-Spivy (1997:83) discovered that artists experience problems when using electronic sources. They sometimes struggle to get the required hardware which is quickly outdated. They also have problems with the low quality of colour resolution, high costs and problems of intellectual property rights. Artists also struggle to retrieve images electronically and images are very slow to load, especially through the Internet.

2.5 INFORMATION-SEEKING BEHAVIOUR OF VISUAL ARTISTS

Information-seeking behaviour refers to the actual steps taken by people (in this case, visual artists) to satisfy their need for information in order to solve a problem or to add to their knowledge-base for any reason. When one looks into information-seeking behaviour, it is necessary to investigate the channels used to find such information and the types of records that are sought and used. Another aspect of information-seeking behaviour is how the “researchers” use the records at their disposal. Do they, for example, work alone or call in the help of an intermediary? Do they search methodically through bibliographic tools or is their searching haphazard?

The answers to all such questions lead to a better understanding of the information-seeking behaviour of those who use information.

2.5.1 Information channels used by artists

“Information channels” throughout this study refer to libraries or other information-providing facilities used by visual artists. Guest (1987:165) has found that ease of access to channels and services used by artists is the overriding factor in the choice of information channels. The information must be easy to find and the method of access must be familiar to the artist or humanist.

Several information-providing institutions or facilities are mentioned in previous research projects relating to this field.

2.5.1.1 Academic libraries

Academic libraries are widely used by artists. Humanities researchers appear to believe that libraries are important (Budd 1989:9), especially older researchers who use libraries more extensively than their younger counterparts (Reynolds 1995:65). A further finding is that artists tend to make greater use of libraries for theoretical than for applied research (Guest 1987:166).

Some aspects of library use might need attention. Library hours are important to artists who often work at nights and might need extended library hours (Stam 1995:22). Artists and art scholars also make great in-house use of library material without actually taking material out (Pacey 1982:36).

2.5.1.2 Public libraries

Public libraries are often used by artists in their quest for information. Cobbledick (1996:349) found that one of her interviewees carried out most of his historical research in public libraries. Opdahl (1986:13) also made extensive use of public libraries to find his information. Lönnqvist (1990:197) found in her research that artists often use public libraries to gather information. Because artists need a library

which offers encyclopaedic collections, journals, audiovisual materials, open access shelves, generous opening hours and anonymity, Oddos (1998:18) found that they often prefer to use public libraries which give them all or most of the above.

2.5.1.3 Bookstores

Guest (1987:169) and Stam (1995:22) found that humanists are great frequenters of bookstores where they browse around for material of interest. Korenic (1997:14) found this to be true of art students as well.

2.5.1.4 Remote libraries

Sometimes artists have the option of using branch libraries located some distance from the library they usually frequent. In library consortia in South Africa and abroad, members of participating libraries can usually obtain permission to use any of the other libraries belonging to the consortium. These are often situated in other cities or towns.

It is commonly believed that visual artists prefer not to use remote locations to look for information and would be unwilling to pay for other reference services made available to them.

Glicksman (1990:345) found, however, that information is no longer just kept in one place or even in a collection of buildings scattered about a campus. He found that scholars need access to information stored at many places on campus or even at remote venues.

2.5.1.5 Art museums and galleries

An information channel peculiar to visual artists is the art museum or the art gallery. In Lönnqvist's (1990:197) study she found that museum collections were important research sources for these information users and that access to museum collections and the act of visiting exhibitions were valuable. Cobbledick (1996:349) also found that artists like to attend exhibitions to get information about current developments in

their fields and to talk to curators of galleries. Van Zijl and Gericke's (1998:28-29) survey revealed that these information channels were particularly important to the older, female, post-graduate fine arts scholars.

Most major art museums have libraries to meet the needs of their staff, artists, researchers and members of the public. These libraries could be a valuable part of the information infrastructure for artists.

2.5.1.6 Private collections of material

Artists tend to develop their own privately-acquired collections of reading material (Guest 1987:165; Lakshmi & Kanakachary 1994:39; Stam 1995:22). This finding is borne out by the artists in Cobblestick's (1996:361) survey in which the artists interviewed all used their private collections extensively when looking for information.

In line with the finding that artists and humanists use the material that is the easiest to access, Lönnqvist (1990:197-198) found that these scholars tend to first seek information in their immediate environment – their private libraries – when they need information. South African visual artists also hold their own private collections of information sources in high esteem (Van Zijl & Gericke 1998:27).

2.5.2 Methods used for finding information

Guest (1987:162) found that humanities scholars followed unsystematic practices in finding information. Visual artists have been shown in various surveys to be unconventional or unscientific in their approach to information-seeking, often seeming to come upon useful information quite by chance. A summary of findings relating to this aspect of their information-seeking behaviour is given below.

2.5.2.1 Working alone

Visual artists and other humanists seem to prefer to work alone for various reasons. They tend to gather their own bibliographic citations and retrieve their own material

whenever possible in preference to delegating their literature searches (Stone 1982:295; Budd 1989:9; Lougée, Sandler & Parker 1990:235). A great deal of the research of humanists involves extensive reading (Wiberley & Jones 1989:639) and during the process they locate further citations and bibliographic references which they can follow up. Van Zijl and Gericke (1998:30) found that artists prefer to conduct unaided online public access catalogue (OPAC) searches when looking for information.

Another possible reason for artists to prefer to work alone, is that all practicing artists are striving for their own unique artistic expression which is uninfluenced by others (Oddos 1998:18). The actual search for relevant information is usually a major part of any artist's research (Case 1986:99) which could also account for the desire of visual artists to perform the task themselves without the help of an intermediary.

2.5.2.2 *Consulting librarians*

In a survey conducted by Lougée, Sandler and Parker (1990:235) it was found that librarians were amongst the least popular ways or tools used for finding information. Other researchers such as Trépanier (1986:11), Wiberley and Jones (1989:640) and Fleming (1993:3) also found that, except in archives or special collection libraries, humanists experience little need for reference librarians. Van Zijl and Gericke (1998:30-31) found, however, that especially the older, female fine arts lecturers in their survey found reference librarians to be important when looking for information. Bouwer (1995:10) too states that most users in his art library consult the librarians as an interface between the information need and the bookstock, preferring to do this than to consult online or printed indexes and databases.

Wiberley (1991:18) discovered that humanists are more likely to ask librarians for help in their own departments than in the library environment.

There is a possible correlation between the manner in which library services are marketed and the relationship built up between the librarian and the client and the value artists place on the librarians with whom they work.

2.5.2.3 *Browsing through library stacks*

Phillips (1986:9) says: "I love the serendipity and the alcatory quirks of browsing" and Opdahl (1986:13) and Trepanier (1986:11) share his delight in using this means of finding unexpected information. This love for browsing has been displayed in many studies of artists' information-seeking patterns. Broadbent (1986:23), Stam (1995:21) and Cobbledick (1996:349) all found that much of the time artists find what they need by chance or accident through browsing.

2.5.2.4 *Use of references and citations*

Artists have been found to rely heavily on citations and references found in books, articles, reviews and reference material to extend their literature searches. Lönnqvist (1990:200) refers to this method as "chain searching". When artists use this method, bibliographies and reference lists in books and articles lead the researcher to an almost endless chain of references. Brilliant (1988:126) also cites this method of moving from known sources to unknown ones through references, footnotes and the bibliographies provided in the sources, as valuable to humanities scholars. Broadbent (1986:23) and Guest (1987:163) concur with these findings.

2.5.2.5 *Contact with peers and the invisible college*

Guest (1987:162), Wiberley (1991:19) and Cobbledick (1996:355) found that humanists rely heavily on contact with colleagues, and that they believe that conferences and meetings with peers are very important in keeping up to date with developments in their field of study. In Cobbledick's (1996:353) survey, the sculptor she interviewed also indicated that the advice of colleagues is important, especially for advice on technical processes. Respondents in Van Zijl and Gericke's (1998:27) survey place interaction with peers very high in their rating of information channels.

With the new electronic networking technology, it is now easier and cheaper to communicate with colleagues around the world and even to conduct research projects together (Greenhalgh 1996:99).

2.5.2.6 *Use of library catalogues and OPACs*

In Stam's (1994:278; 1995:22) surveys, it was found that artists find catalogues more of a hindrance than a help, preferring to go directly to the shelves. They experience a lack of comprehensive indexing of illustrations in print sources and were not willing to take the time to learn how to use the library's catalogue more effectively.

Broadbent (1986:23) and Van Zijl and Gericke (1998:30) found in their studies that artists like using OPACs to find information in libraries. The use of OPACs ties in with the artists' preference for working alone as found in the study by Bates, Wilde and Siegfried (1993) wherein the way in which researchers conducted their own searches on OPACs was studied.

2.6 CONCLUSION

In spite of various research projects relating to the information-seeking behaviour of artists, and also to their information needs, having been carried out, all research conducted to date is very narrow in scope and fails to give an overall vision of how and why artists seek information.

The kinds of sources used by artists include books and artists' books, periodical and journal articles, exhibition catalogues, ephemeral material such as exhibition flyers and posters, audiovisual material, primary sources including original works of art and artists' writings, material written in languages other than English, well-known reference sources and retrospective material. Researchers have not always agreed on the relative value of these types of sources to the visual artist, but clearly all are used by artists at some time with various degrees of user satisfaction.

Electronic information sources such as the Internet, CD-ROM and online databases, e-mail facilities and electronic lists have also been shown to have value to artists in their efforts to find relevant information.

Also of value to artists is visual material such as works of art, reproductions of images and even pictures of items they wish to reproduce in their own art works.

In order to find information, artists have found a need for indexes and various types of libraries, not necessarily only those dealing directly with art. The needs of artists have been found to be extremely interdisciplinary.

The following information channels have been found to be of value to artists in their efforts to find information: academic, public and museum libraries, bookstores, libraries and information services situated at remote locations, visits to art galleries and art museums and personal collections of information channels.

Visual artists have the tendency to work alone and to browse through library stacks. They are reluctant to consult librarians except when using archives and special collection libraries and like to use citations and references in information sources. Furthermore they tend to contact their peers to help them solve problems. Here again, there is no real consensus about the prevalence of these tendencies amongst artists. Different researchers have found divergent information-seeking patterns amongst this group of information users, but by and large the same patterns tend to be discussed.

In the following chapter, an overview is given of developments and trends that have emerged worldwide in information services catering for visual artists and art historians as revealed in the subject literature in this field.

CHAPTER 3

CURRENT INTERNATIONAL TRENDS IN ART LIBRARIANSHIP

3.1 INTRODUCTION

In chapter 2 an overview of the findings of authors and researchers who have investigated the information needs and information-seeking behaviour of artists, was given. To complete the framework within which visual artists and art historians operate to find their information, it is necessary to investigate the international trends in art librarianship today.

Art librarians throughout the world have documented the services offered to visual artists. As will be shown in this chapter, the services are varied yet similar trends have emerged universally.

It is interesting to note that art librarians have noticed a change in the art history that is studied by art scholars today. They have even coined the term “new art history” to discuss this new trend.

This new art history takes the artist beyond the art library to other libraries or the Internet. The materials required are no longer specific to art (Korenic 1997:13) and are at their best seamlessly interdisciplinary (Greenhalgh 1995:15). According to Korenic (1997:13), this new discipline involves the methodologies of literary studies, philosophy, psychology, anthropology, structuralism, deconstructionism, feminism, post-colonial studies, Marxism, psychoanalytic theory, queer theory, reception aesthetics and space theory. To this list, Ford (1993b:14) adds semiology and critical theory. He believes that it is no longer possible to keep only works directly related to the old concept of art in an art library. Ford (1993b:21) states:

A new art librarianship could be developed that comprehends the art library in relation to contemporary cultural debates, understanding art as much as it understands librarianship ... [T]he art library can become a place to reveal, and revel in, the essential disorder of things.

This postmodernism concept of art librarianship begs further investigation.

Firstly the art library as such has to be described in all its guises. Then the various services documented in the subject literature must be discussed to see what is being done to meet the information needs and information-seeking idiosyncrasies of artists. Art librarians have embarked on many cooperative ventures to improve service rendering for artists and art historians. These are also discussed here to show how this trend in art librarianship is developing. Finally the responsibility of art libraries and information services towards the community will be discussed.

3.2 ART LIBRARIES

There are certain types of libraries that are dedicated to the discipline of art, and others that provide services to artists as part of their service to a larger group of users.

Due to the specialised nature of this branch of librarianship, there is a perception that the art librarian should have certain distinguishing characteristics.

3.2.1 Art librarians

It is widely believed that art librarians should have additional qualifications to perform their task adequately. Podstolski (1996:5), for example, believes that they should have qualifications in art history in addition to those in librarianship and information science. They should also have a reading knowledge of at least French, German and Italian and possess good computer skills. He also sees art librarianship as a calling that demands total commitment to the job at hand (Podstolski 1996:7).

3.2.2 Types of libraries providing services to artists

In South Africa the types of libraries that serve artists include university, Technikon, or college libraries (which are classed together as academic art libraries), art gallery or art museum libraries (commonly called museum libraries), and public libraries.

Austrian art libraries include museum libraries, university libraries and libraries in art galleries (Pacher 1996:27). Danish art libraries fall into two categories: art sections in public libraries and research libraries associated with colleges, universities and museums. There are also art school libraries and some private libraries which are used by artists (Lollesgaard 1997:4-5). As can be seen then, there is much similarity in the information infrastructure provided for artists in different countries.

3.2.2.1 Academic art libraries

All universities and colleges that offer courses in various branches of the visual arts have libraries to meet the information needs of their faculty members and students. These form a major part of the information pool available to researchers.

3.2.2.2 Art museum and art gallery libraries

It appears that most museum and gallery libraries developed out of the need of the curatorial staff for information relating to their exhibits. This was the case in the Johannesburg Art Gallery as well (Neethling 1995:17). Not only are art galleries disseminators of art information, they are also producers of such information. Their most common output is exhibition catalogues which appear to have great value to artists and art historians. This places museum libraries in a good position to collect exhibition catalogues. In Denmark, as elsewhere, museum libraries exchange publications with other museums and they are in the know about the exhibition scene in art museums worldwide through their own involvement in exhibiting artworks (Lollesgaard 1997:6).

Museum libraries in South Africa are becoming involved in providing a service to the community at large. The South African Cultural History Museum in Cape Town aims, for example, to provide the community with the opportunity to enjoy and learn

about their Cape and international heritage in addition to providing the research staff at the museum with access to recorded information (Greyling 1995:26).

3.2.2.3 *Public libraries*

Many public libraries throughout the world go to some lengths to provide a service to artists in their areas. As shown in the previous chapter relating to the information-seeking behaviour manifested by visual artists, these libraries are used extensively to meet information needs.

In South Africa, public libraries show an awareness for their responsibility towards artists in the services they provide (Fourie 1984:12; Boucher 1995:8; Olckers 1995:6).

The Cape Town City Libraries maintain a Central Art Library. This section of the library has a loan section of various art-related materials, including prints of artworks, and a reference section containing dictionaries and encyclopaedias relating to art as well as older, valuable books which are kept for reference purposes only (Boucher 1995:8). One of the goals of the Western Province Library Services is to promote art appreciation. Libraries in that province have been making prints of artworks available throughout the province since 1961 (Olckers 1995:6). In KwaZulu Natal, several public libraries have extensive book collections on art as well as videocassettes. Several public libraries in this province also maintain a collection of art prints which are issued to users (Fourie 1984:13).

In Johannesburg the Michaelis Art Library is of special interest. Because the Johannesburg Art Gallery did not have the facilities to house the collection of books which were bought out of the donation given by Sir Max Michaelis in 1915, these were housed in the Johannesburg Public Library as an interim measure. This core collection of 672 volumes became the foundation of the Michaelis Art Library (Neethling 1995:17). This library is now a permanent part of the reference section of the Johannesburg Public Library (Frost 1995:13).

Dane (1987:29) maintains that fine artists are interested mainly in aesthetics and the history of art and need to examine the works of other artists they admire. They often gravitate towards the public library to satisfy these information needs.

3.2.2.4 *Design libraries*

Germany has special design libraries. Their main functions include providing information on all aspects of design to industrialists, designers, journalists, agencies, university lecturers, students and members of the general public. Design libraries in museums are archives of information for the museum's work, and also for members of the public (Aszmoneit 1996:32). These libraries are usually housed in design institutions or are connected to universities. They are also sometimes connected to special museums with design collections (Aszmoneit 1996:31).

3.2.2.5 *Other art libraries*

Although these are the art libraries whose services are documented most extensively, it must be remembered that there are other types of information services that are invaluable to artists.

An interesting example of a library that was created especially to meet the needs of visual artists is the SoHo Center for the Visual Arts in New York (Chickanzeff 1986:5). This centre was set up as a browsing library for artists (Chickanzeff 1986:6) and everything in the library was aimed at making this possible. The classification system used is unique to that library and is colour coded to make browsing easier for the artists. Although this information centre has now been incorporated into a large art museum, it could serve as an example for future private art libraries.

3.2.3 Major art libraries in South Africa

Andersen and Bouwer (1995:27-45) drew up a list of all the major art libraries in South Africa. These are listed here to provide an idea of the extent of art librarianship in this country. In Gauteng, the major academic art libraries are those at the University of South Africa, the University of the Witwatersrand (which has a number

of art libraries including the History of Art Department Library, the Slide Library, Architecture and Design Library and their Art Gallery Libraries), the Technikon Pretoria's Technobib, the Vaal Triangle Technikon's Gold Fields Library, the Technikon Witwatersrand's Leslie Boyd Library and the library of Technikon Northern Gauteng which caters only for architecture – not the fine arts. Museum libraries include the Johannesburg Art Gallery Library, Pretoria Art Museum Library, Natural Cultural History Museum Library and Museum Africa. Public and special libraries include the Michaelis Art Library, the Brenthurst Library, the Mary Gunn Library, the Ricardo Mülder Public Library in Edenvale, Germiston Community libraries and the Pretoria Community Library.

Academic art libraries in KwaZulu Natal that have special art collections are M.L. Sultan Technikon's B.M. Patel Memorial Library, the University of Durban-Westville Library, the Technikon Natal Library and the Technikon Mangosuthu Library. In this province, one also finds the Durban Art Gallery Library, the Tatham Art Gallery Library, the KwaZulu National Library, and the Durban Municipal Library – all of which cater for the needs of artists.

The Western Province is particularly rich in libraries for artists. Academic art libraries in this province include the Cape Technikon Library, the Peninsula Technikon Library, the Mayibuye Centre for History and Culture in South Africa at the University of the Western Cape, the J.S. Gericke Library and smaller departmental art libraries at the University of Stellenbosch and the Architectural Library and the Hiddingh Hall Library at the University of Cape Town. The abundant museum libraries in this province include the Michaelis Collection, the South African Cultural History Museum Library, the South African Museum Library, the South African National Gallery Library and the Frank Joubert Art Centre. Other libraries in the Western Province that cater for the information needs of artists are the South African Library, the Bellville Public Library, the Central Art Library which is part of the Cape Town City Libraries, the Jacob Gitlin Library, the State Archives, the Provincial Library Services of the province and the library of the National Monuments Council.

The Eastern Province also has a considerable infrastructure for providing information to artists. This province boasts the following academic art libraries: the East London

Technical College Library, the University of Fort Hare Library, the University of Port Elizabeth Library, the Port Elizabeth Technikon Library and the Rhodes University Library. Other libraries used by artists are the East London Municipal Library, the Port Elizabeth City Libraries' Main library, the John Carinus Art Centre, the Kaffrarian Museum Library and the King George VI Art Gallery Library.

Other libraries in South Africa that cater for the information needs of artists as listed by Andersen and Bouwer (1995:27-45) are the Technikon Free State Library, the University of the Free State Library and the library of the William Humphreys Art Gallery in Kimberley.

3.3 SERVICES PROVIDED FOR ARTISTS

A synopsis is given here of some of the services provided in art libraries around the world.

3.3.1 Reference services

Andersen (1995:6) states that the role of art museum libraries is to provide a reference service to museum specialists, to answer more popular queries from the public and to undertake in-depth searches to find specific information. All art libraries have this as one of their primary goals.

3.3.2 Indexing

The South African National Gallery (SANG) Library in Cape Town does in-house indexing of the periodicals to which they subscribe (Andersen 1995:5). This is a service which they found to be particularly useful in keeping track of the literature relating to South African artists, many of whom have not been written about in formal information sources, or whose work has not been shown in major art galleries in South Africa or abroad.

3.3.3 Current awareness programmes

Artists need to be kept informed of art happenings and developments. To this end, Stam (1994:280) recommends that art libraries display material relating to visiting artists and forthcoming art events prominently. Dane (1987:30) also gives some ideas for keeping artists informed about developments in their field of interest. He claims that artists would find it useful to find folders or bulletin boards in art libraries displaying art announcements relating to exhibitions, job opportunities, study grants, *et cetera*. Dane (1987:30) further maintains that new reference and circulating art books should be prominently displayed and current issues of art periodicals should be displayed on open shelves with their covers on view rather than their spines so that the artists and art scholars can get a better view of what the material contains.

3.3.4 Photographic services

Dane (1987:30) states that it is valuable to artists to have access in art libraries to a photo laboratory. This facility should include cameras to make slides from published materials found in the library.

3.3.5 Providing access to images

Several art libraries offer services to help artists find the images they require.

The Russian State Library keeps a collection of reproductions of artworks like posters, art books, calendars, *et cetera* and pictorial works including original works of art such as engravings, folk pictures, photographs and book plates (Artamonova 1995:28). The *Rijksbureau voor Kunshistorische Documentatie* (RKD) in the Netherlands also keeps a vast collection of reproductions of works of art as well as reproductions of auction catalogues, photographs and slides (Van der Starre 1998:15). The Michaelis Art Library keeps prints in vertical filing cabinets which they loan to lecturers and teachers along with accompanying slides, CD-ROM databases and other multimedia information media (Frost 1995:14).

Stam (1994:281) recommends that art librarians try to create image banks to provide the artists with better access to images. These could deal with artworks and with more general subjects like people, food, plants and any other images artists might need in the line of their research or creative activities.

3.3.6 Exhibitions

Presenting exhibitions of works of art is a service commonly offered in art libraries, both to encourage a greater appreciation of art amongst the public and as a way of promoting the local artists.

Several South African public libraries demonstrate their support of the arts in this way. The Ricardo Mulder Public Library in Edenvale, for example, houses and exhibits artworks of South African artists who have exhibited nationally and internationally. This library also tries to promote the artists in its own area (Carstens 1995:28). In the Western Province a policy of encouraging the exhibition of the work of local artists is followed. This is because of a belief that exhibiting artworks in public libraries helps library users develop an awareness and appreciation of art (Olckers 1995:6).

This practice is also followed abroad. In Russia the Russian State Art Library regularly arranges exhibitions of the works of graphic artists, painters, sculptors and fashion designers (Kolganova 1995:26). Dane (1987:30) also advocates that public libraries should sponsor regular exhibitions and maintain original print collections for their artists.

It is felt that art libraries should also provide information to artists about all forthcoming exhibitions (Andersen 1995:8).

3.3.7 Circulation of library materials

Most art books and other materials are very expensive, and many valuable sources are now out of print. Many art books were in print for a short time only and are impossible to replace. Art material therefore needs special protection (Gates

1995:12). Because of this, in several academic art libraries reference books and certain other types of books are not allowed to circulate. These include museum collection catalogues, *catalogues raisonnés*, expensive and old books and bound volumes of periodicals.

Gates (1995:3) carried out a survey on circulation policies in academic fine arts libraries and found that 28% of the libraries do not circulate material at all. Out of a total of 53 libraries, only six allow faculty to keep books in their offices for one semester or more.

Stam (1994:280) states that artists need generous loan periods and a flexible policy relating to the temporary removal of reference material.

3.4 CHARGING FOR SERVICES

Several of the services mentioned above entail costs. Historically these have been borne by the libraries concerned, but this is becoming increasingly difficult as costs rise and budgets fall. Many libraries have introduced a system of charging for services.

The Queen's University Library in Belfast started charging their users for certain services. Most of the charges are based on actual costs including salaries, stationery, materials, overheads like running costs and the purchase of equipment and the demand and prices set by their competitors (Latimer 1997:27).

It is fairly common practice in the United States to charge fees for photographic usage in art, historical and general museums. A production fee is charged to people requesting an image of a collection object such as a photograph, two-dimensional visual material, film or video. Reproduction fees can also be charged for the use of images available in commercial publications, but these are generally waived for scholarly or educational purposes. In the Smithsonian Institution (SI), an access fee may be charged for commercial taping, filming or photographing of objects in their collections. In these cases the users must get permission from the copyright owners when necessary (Chin & DeAngelis 1997:21). The SI also charges for photocopies,

black and white photographs, colour transparencies and for the licensing of merchandise (Chin & DeAngelis 1997:20).

Greenhalgh (1996:98) mentions that all the worthwhile information available on the World Wide Web now has costs involved. In his opinion only the less valuable information is still available free of charge. Several art libraries redeem the costs of online information retrieval from the patrons.

3.5 COLLECTING MATERIAL ON SOUTH AFRICAN ART AND ARTISTS

Finding information about local artists appears to be a universal problem. To meet this need, many librarians and information specialists have developed their own systems of keeping material in vertical or box files or other containers so that they can try to meet the needs of their users. Frost (1995:14) states that there are so few books on local artists, that researchers have to rely heavily on press cuttings, articles, records of conference proceedings, catalogue notes and other ephemera to find the information they require.

Many museum libraries maintain a collection of information files for this purpose. The National Art Library in England keeps information files which are built up out of material which is sent to the museum (Van der Wateren 1994:22). They also actively seek out printed ephemera to add to "Time-capsules" housed in the Archive of Art and Design.

The Johannesburg Art Gallery librarians answer most of their queries by way of their collection of press cuttings, pamphlets and exhibition invitations. They have compiled artists' boxes about local artists. These contain information about all the artists' works in the gallery's collection, exhibition history, references to works in other publications, correspondence relating to the works and any other information about the artists (Neethling 1995:17).

In the SANG library, the staff also compiles such files which they call Art Boxes, Art Kits and Flip Files. These can be taken out on loan or can even be purchased for a

nominal fee (Andersen 1995:9). They also maintain a special press-clippings and pamphlet (such as exhibition catalogues, single sheets, brochures) collection for researchers and art dealers (Andersen 1995:7). These collections include information about works of art, artists, provenance of works and prices (Andersen 1995:10). Their Art Boxes, which are used extensively by school children, cover specific themes, single artists or groups of artists. There are also Flip Files of press cuttings, slides, a miniature slide viewer, exhibition catalogues, journal articles and taped interviews if available. Although these can be loaned to schools for two to four weeks, a second copy of the contents of the boxes is kept in the library at all times (Andersen 1995:10).

Layne (1994a:34) believes that reference librarians should use their expertise to create image files in their own institutions – she is speaking specifically of academic art libraries here. The Netherlands Institute for Art History (RKD) keeps a collection of about two million press clippings and printed matter like invitations to exhibitions, *et cetera*. Their filing system consists of boxes arranged by period, subject and name of artist. The contents of these is currently being transferred to a database of biographical and bibliographic data on artists and an imaging system is also being set up to include images (Van der Starre 1998:16).

Several public libraries also maintain filing systems such as the above. The Central Arts Library in Cape Town has pamphlet files that hold things like press cuttings, journal articles and ephemeral material. These are housed in filing cabinets, box files and ring binders (Bouwer 1995:11)

The Michaelis Art Library keeps this kind of information on microfiche. These contain information about South African artists, galleries and exhibitions (Frost 1995:14).

There is a problem in gaining bibliographic control over the vertical files and ephemera collections collected in art libraries, because they are not recorded in any bibliographic tools (Martinez 1998:33).

3.6 COLLECTION DEVELOPMENT IN ART LIBRARIES

Dane (1987:30) says that artists expect their libraries to contain many books and periodicals, vertical files, art slides, picture posters, artists' books, greeting cards, original prints and reproductions. One should add to this audiovisual material like videocassettes and slide-tape programmes (Frost 1995:14).

The SoHo Center for the Visual Arts in New York has monographs in its stock on major artists, histories of modern movements, books on film and photography, a selection of international exhibition catalogues, some artists' books, art periodicals, picture sources for science and nature and a basic art reference collection (Chickanzeff 1986:7). The Russian State Art Library keeps monographs, periodicals, plates, prints, sketches, lithographs, postcards, photographs and archival material (Kolganova 1995:25). In the Michaelis Art Library is a collection of books, catalogues, pamphlets, bound periodicals and microfiche of about a million frames of images and textual data (Frost 1995:13).

As far as coverage is concerned, Dane (1987:30) suggests that the ideal art library should include material dealing with techniques, material relating to the history of each medium and its principle practitioners across the span of centuries.

3.6.1 Books

As can be seen above, books are still the main information medium in most art libraries.

The *Bibliothèque Nationale du Québec* has a special collection of artists' books. There are three types of these books: the fine limited edition, the book object and the unlimited edition (Alix 1996:48). These are acquired by legal deposit and from donations from artists and collectors

3.6.2 Journals

Journals or periodicals are also an integral part of every art library's collection. The SANG library, for example, subscribes to 120 current titles including all nationally published periodicals on the visual arts (Andersen 1995:10). Some South African periodicals are *ADA* which has broad coverage of the visual arts and *Art ventilator* which is brought out by the South African Association of the Arts (Schnell 1995:20).

3.6.3 Exhibition catalogues

Exhibition catalogues are collected by all art libraries throughout the world and form an important part of the stock of these libraries.

Museum and art gallery libraries are usually in the fortunate position of being able to exchange their catalogues for those of other museums around the world (Andersen 1995:9; Pacher 1996:28). Another way to acquire exhibition catalogues is to be on the mailing lists of art museums. Art librarians have to be constantly aware of activities in the art scene in order to know what exhibitions are taking place and to try to get the relevant exhibition catalogues (Andersen 1995:9). These are usually interfiled amongst the other library books if they are larger than pamphlets (Andersen 1995:8). Others are kept in vertical or other files.

It is usually difficult to locate exhibition catalogues. Although there are a few bibliographies of exhibition catalogues in print, the coverage is far from adequate. Stam (1994:281) would like to see more directories relating to exhibitions and exhibition catalogues.

The *Centre d'information Arttexte* in Canada is trying to collect a complete set of all exhibition catalogues emanating from or about Canada from the year 1965 because the centre specialises in exhibition catalogues and artists' books (Léger 1996:35). Staff at this centre are taking great care to index the catalogues as completely as possible, naming all artists who were included in the exhibition.

In South Africa the Michaelis Art Library is also trying to bring some order to the collection of exhibition catalogues. When the exhibitions are running, their catalogues and invitations are displayed on notice boards. They are then classified and indexed and entered onto the *Index to South African artists* database (Frost 1995:14). This art library also tries to name each participating artist in group exhibitions.

3.6.4 Audiovisual material

Greenhalgh (1995:13) believes that art libraries need videocassettes and visual aids in their stock. Slides are also often an important part of the stock of art libraries. The Johannesburg Art Gallery Library inherited a large collection of slides from the *Rand Afrikaanse Universiteit's* History of Art Department. These include paintings, drawings, prints and other media from Southern Africa, the rest of Africa and Europe (Neethling 1995:17).

Apart from the commercially available material, art librarians suggest that one looks further for video material. Dixon (1995:32) found the *Art on film* database useful as here one finds information about films and videos on the visual and decorative arts, architecture, archaeology, photography and related subjects. This database is now also available on CD-ROM.

Videos on artists are often produced by friends, admirers, local television stations or even the artist himself. Some museums produce documentaries on artists to accompany their exhibitions. It might be possible to purchase these videocassettes (Dixon 1995:32).

Dixon (1995:31) advocates that art librarians become actively involved in producing and storing documentary videos on living artists in which interviews with artists in their studios, homes or other environments are recorded. She recommends that in each major city at least one art librarian should make contact with artists, museums, university art departments, film and video programmes and other art organisations with the view to coordinating the making of videos about living artists (1995:32).

3.6.5 Reference works

The aim of reference sections in art libraries should be to represent the art and architecture of the world in all its historical periods, to be comprehensive and to cater for the required levels of demand. These collections should be constantly updated (Bouwer 1995:8). It is important that artists find here good colour reproductions and good textual material.

In the Central Arts Library in Cape Town, the reference section includes books, periodicals, exhibitions catalogues, some important auction sale catalogues, newsletters, published conference papers, material in pamphlet files including articles, newspaper cuttings and printed ephemera (Bouwer 1995:9-10).

3.6.6 Electronic information sources

New technology has made it possible to access many information records electronically either on the local area network through OPACs and CD-ROM databases, or through telecommunication networks, like the Internet. There is a vast amount of information and images available today through these sources and art libraries and information services must find ways to make these sources available to their users. Tong (1993:117) writes: "It is imperative that libraries preserve for the public a means of access to the diversity of forms and numbers of avenues where information is available". The new networked art forms which are now available through the Internet call for new structures and ways of organising, archiving and making accessible works of art and art information. Tong (1993:117) suggests that this might call for the intervention of a "virtual librarian". Van der Wateren (1994:25) also suggests that we now need new services to deal with the new art forms. He believes that the establishment of an "electronic museum" to link people, places and works of art in the new electronic environment would be useful.

Because electronic forms of art today include things like artists' online networks, satellite transmissions, addressable and interactive video and virtual reality, artists are now able to participate in global cooperative projects and to share their ideas and artwork with others (Tong 1993:115). Artists now have access to such services as

ongoing dialogue using electronic mail (e-mail) and bulletin boards, interactive artworks, art databases, art magazines and completed artists' works to read online or download, art bookstores, video stores, and electronic art galleries through the Internet (Tong 1993:115). Ford (1993b:21) is quite positive when he says that the new technologies change the structure of communication and that this should free the art library from its 19th century conventions.

All major art museums throughout the world now have virtual exhibitions on the World Wide Web (Griffin 1997:63) where artists can see artworks without the need to visit the actual gallery.

As with most sources which are now available only electronically, there is some concern about the archiving of the cyber art created on the Internet. Van der Wateren (1994:25) asks how the librarians of the "cyber art library" are going to manage these electronic archives.

3.6.7 Special collections

Several art libraries have special collections, either a donation which had to be kept together, or a collection of material collected to meet a special need of users.

The Central Arts Library in Cape Town has several special collections that have grown out of the number of queries relating to certain material or out of the disproportionate growth of some areas in the library. These include African art, ethnic art of the world, design (including graphic design), ornament, comics including fantasy art and science fiction illustration, image banks which include illustrations of things like jukeboxes, celestial charts, playing cards, etc. (Bouwer 1995:11).

The Johannesburg Art Gallery started off with mainly British, French, Dutch and Belgian painting and sculpture. Then they developed their modern international collection of original prints and later traditional South African art. The library's special collections reflect the collection of artworks in the gallery (Neethling 1995:17).

Oddos (1998:18) believes that museum libraries should have special collections relating to their particular field of expertise such as technical treatises on the creative process, material describing technical processes of manufacturing or construction and works describing great civilisations and their arts.

3.7 COOPERATIVE VENTURES IN ART LIBRARIANSHIP

It seems from the literature written about art librarianship that cooperative efforts by art librarians have provided the main impetus for growth in this field of information science. The global nature of this field of librarianship seems to have developed out of the need of artists and art historians for a vast array of interdisciplinary material. It is now clear that not all records needed by artists can be brought together or coordinated by one institution. A network of facilities is required (Korenic 1997:14). Out of cooperative efforts have grown associations and database development projects which bring together the people throughout the world who strive to provide a good information service for artists.

3.7.1 Art librarian associations

The association of art librarians which appears to have established itself as the primary moving force is the Art Libraries Society (ARLIS) which now has many "chapters" operating. Out of ARLIS has also grown an electronic list called ARLIS-L which is considered to be a major international art librarians' forum. Included in this forum is the networking of catalogues and databases to link art libraries into combined regional, national and international resources (Pacey 1997:5).

In Denmark, ARLIS/Norden was established in 1986 as an association for art librarians in all the Nordic countries. It promotes cooperation and strives to establish art libraries as a professional community (Lollesgaard 1997:7). ARLIS/Norden developed out of a need for a group to support art librarians working in public libraries with the view to narrowing the gap between research libraries and public libraries. They produce an information leaflet, discuss problems such as acquisitions and circulation policies and disseminate information about Nordic art documentation and collections (Viljanen 1997:15).

Other branches of ARLIS are ARLIS/UK & Eire which operates in the United Kingdom and ARLIS/NA in North America, both of which also encourage cooperation and the sharing of resources (Andersen 1995:9). As yet, South Africa has not followed suit in this regard.

Another important body which is active amongst art librarians and information specialists is the Research Libraries Group (RLG) which is an international consortium of over 150 university libraries, research libraries, archives, historical societies, museums and other research-related institutions.

The RLG has several subject orientated programmes in operation, such as the Art and Architecture Group (AAG). This group includes museums and academic libraries in North America with special research collections that concentrate on art, architecture and design (Martinez 1998:31). The AAG recently undertook the Art Serials Preservation Project to deal with the problem of inadequate preservation of art serials, some of which are rare (Martinez 1998:32).

The RLG recently held two workshops involving university administrators, information technology managers, university librarians, faculty, scholarly publishers and learned societies to discuss the future of campus information, including art information. It was agreed that librarians need to know more about user needs to make correct choices in this regard (Van der Wateren 1994:24).

Other groups have recently been formed which consist not only of art librarians but of other information workers as well. One such example is the Association for the Visual Arts in Ireland (AVAIL) (Pacey 1997:5).

If the related subject literature is anything to go by, the closest South Africa has come to the creation of an association to address the problems and needs of art librarians is the establishment of the Arts and Culture Task Group (ACTAG) by the National Arts and Culture Council. This Council was created *inter alia* to restructure museums and libraries. An attempt was made to correct the Eurocentric policies of the past whereby African art was relegated to the status of curios (Andersen 1998:5).

ACTAG's proposal envisaged a National Arts and Culture Council complemented by a National Film Institute, a National Heritage Council and a National Council for Libraries and Information (Botha 1995:4). Whether this Council will have any noticeable effect on the art museums and libraries of South Africa remains to be seen.

3.7.2 Development of databases

Several cooperative efforts to develop databases which make art information available to artists, have been documented. Access to images has been greatly improved through multimedia facilities on the Internet and through increasing sophistication and availability of CD-ROM technology. The World Wide Web has enabled interested individuals to publish text and visual information, publish electronic exhibition catalogues and other publications on the visual arts for improved dissemination of information (Thomson & Volker 1996:4)

In Denmark the Ministry of Culture initiated a project called *Kulturnet Danmark*. They wish hereby to provide better information and access to cultural organisations by digitising collections and resources and providing access through the Internet. As part of this project, the Royal Library has been digitising its collection of prints, drawings and photographs and making these images available through the WWW (Lollesgaard 1997:8).

Australian arts institutions and organisations are producing CD-ROMs such as *Art right now* which features art and commentary by and about 45 contemporary Australian artists and *Poster art 1914-1920* which is an exhibition catalogue on CD-ROM (Thomson & Volker 1996:6). In this way they are making Australian art most accessible to artists and art historians.

The AAG has also involved itself in collective projects to preserve and make accessible collections of valuable material. One product which came out of this was a union database of art auction catalogues called Sales Catalogs Index Project Input Online (SCIPIO) which is owned by the libraries at the Art Institute of Chicago, the Metropolitan Museum of Art and the Cleveland Museum of Art (Martinez 1998:31).

An electronic database of artists in Atlantic Canada was developed to make up for the lack of information about this sector of the art world (Murchie 1997:16). In Montréal, the *Centre d'Information Artex* was founded as a nonprofit organisation devoted to the collection and distribution of information about contemporary visual arts and Canadian artists (Léger 1996:34). *Artex* was also working on a *Bibliographie des catalogues d'exposition canadiens en arts visuels contemporains, 1965-1994* (Bibliography of Canadian exhibition catalogues in contemporary visual arts 1965-1994). Another Canadian database which has been created is *Artists in Canada*. In this database the information provided includes artists' names, cross references to other forms of the names, birth and death dates or flourishing dates if other dates are not available, medium used, province of residence and related art dealers who handle their work (Engfield 1986:8). *Artists in Canada* is also a union list of vertical files on Canadian artists. Entries contain information taken from a Biographical Information Form which was at one time sent out as a matter of course to artists belonging to major Canadian artists' societies (Engfield 1986:8).

The *Koninklijke Bibliotheek* at The Hague has developed the Advanced Information Workstation (AIW) which is an integrated workstation designed to help researchers to find, read and process any kind of electronic information. Primary sources like images and full text documents, as well as secondary sources like online catalogues are included in this database. Members of staff search the Internet regularly for valuable art history information sources for inclusion in the database. They use ArtSource and World Wide Arts Resources as well as other search engines (De Niet & Wishaupt 1996:9).

In the USA the Getty Art History Information Program (AHIP) from the Getty Museum is a database which aims to coordinate groups of experts to provide standards and resources within the arts (Palmer 1992:121). They promote consistency and compatibility in the development of art history databases and in the vocabularies used in these (Palmer 1992:122).

The National Museum of Western Art in Tokyo developed an image database system to provide access to their images and art-related information (Hatano 1996:18).

In South Africa the Johannesburg Art Gallery Library is currently working on an index of South African art (Neethling 1995:16). Another valuable bibliographic resource in South Africa is the Index to South African Periodicals (ISAP) which provides access to journal articles from South African periodicals (Schnell 1995:20).

3.7.3 Other cooperative projects

Van der Wateren (1994:24) believes that librarians will need to integrate all the participants in the art information enterprise if they wish to tackle the increasingly complex problems they face. Other cooperative ventures have arisen to improve the provision of information in the visual arts.

The Visual Arts Library and Information Plan (VALIP) was a proposal published in 1993 under the auspices of ARLIS/UK & Eire to improve the provision of information to visual artists. A national collecting policy for exhibition catalogues was proposed, as well as a regularly updated union list of visual arts serials, a national collection policy for visual arts serials, a national collection policy for visual arts audiovisual material and wider access to electronic information networking (Monie 1997:29).

The National Museums of Canada created the National Inventory Programme to turn the Canadian Museums into a community that shares information instead of each keeping its own collection private (Engfield 1986:10).

The International Visual Arts Information Network (IVAIN) is a consortium of organisations and individuals interested in the visual arts and design. One of their aims is to initiate the development of an interactive 20th century art information project that explores the opportunities, problems and economic benefits of international collaboration in this field (Rees 1994:22).

In Budapest, the Soros Foundation is setting up an image databank of art in Central and Eastern Europe to help all interested parties and collaborating institutions to publish catalogues of permanent and temporary exhibitions (Rees 1994:21).

Stam (1994:281) believes that a database of ephemeral exhibition notices and small catalogues would be of great value. This could be done as a cooperative venture between art libraries.

3.8 COMMUNITY RESPONSIBILITY OF ART LIBRARIES

Several authors claim that art libraries have a responsibility towards the community in which they operate.

Dane (1987:31) and De Jager (1985:18) advocate that public libraries should have active exhibition programmes to develop an appreciation for art so that their users can get used to art and come to accept it as a part of everyday life. Dane also writes that public libraries should purchase and circulate original works of art or prints. This has been done in several public libraries in Europe, America and even in South Africa for a long time now. Fourie (1984:13) write that in KwaZulu Natal several bodies are involved in creating an awareness and appreciation of art in the community. These include the two art museums in Durban and Pietermaritzburg, the South African Association of Artists, art clubs and art circles.

Museum librarians also have a role in bringing the artists and society together (Andersen 1995:5). Often members of the general public need to know about artworks they have purchased or inherited (Andersen 1995:7) and here the art librarians can perform a valuable service for the community.

The staff at the SANG library is particularly concerned with providing a service for their community. They lend out Art Boxes and other products (especially press cuttings) to those people in the community who have insufficient information on contemporary South African artists. The SANG staff visited libraries in Elsie's River, Guguletu, Belhar and Langa in the Western Cape to promote these products and services (Andersen & Mjoli 1995:22). The Art Boxes are distributed to libraries outside the Cape Town area as well. The aim of this project is to promote interest in South African artists within the community and to encourage artists and the public to become aware of the availability of the information. It is hoped that the people reached in this way would visit the SANG to see the original artworks.

Academic art libraries also have a responsibility to serve their surrounding communities. They should collect all documentation relating to the art of their communities and should keep track of the location of locally produced works of art (Toyne 1987:36). Academic art libraries should also make at least a part of their collections available through interlibrary loans. Some academic art libraries also offer some of their material to local schools on loan. Toyne (1987:37) advocates that academic libraries should serve academics of all sorts, including practicing artists, critics, historians, art theorists and serious students. Through publications academic art libraries could inform the community of the creativity and concerns of the institution. He suggests that academic art libraries should make the art produced by their institution available to the community.

3.9 PHYSICAL LAYOUT AND ATMOSPHERE OF THE LIBRARY

There is a perception amongst art librarians that artists have particular needs regarding the layout and atmosphere of the information facility they use.

Oddos (1998:20) writes that most artistic careers are “build on self-doubt and the need for acceptance or critical appraisal”. He states that artists need to be able to enter libraries and information services without fear and anxiety. There must in his opinion be friendly and welcoming staff, free access to material, use of facilities such as photocopying and bibliographic tools and a place set aside to publicise large numbers of artists and designers. In such an area artists could provide brief biographical details, reproductions of their works, references and contact persons.

In the SoHo Center for the Visual Arts in New York, there is a large reading room with tables and seating for about 40. The collection lines the walls and the staff are seated at a desk at the entrance. Material is classified in a manner believed to be useful to artists. Each category is colour coded. The categories used are museums, monographs, art – general, painting, history of art, sculpture, architecture, drawing – graphics, crafts, primitive art, Latin America, oriental art, photography/film, foreign, theatre arts, concept art, periodicals, artists’ books, women artists, special fields, movements and schools, special groups, nature and science. This appears to work for

artists who browse through the collection, but scholarly researchers were frustrated by the system (Chickanzeff 1986:7).

Stam (1994:280) also has ideas about the physical facilities required by artists. She writes that open stacks are the norm in art libraries. In some libraries exhibition catalogues are separated from the general collection and arranged in alphabetical order to improve access. She has found that artists like to browse through new books in separate display areas and that good signage is required. Video monitors are required to show the audiovisual materials, and colour photocopiers are a necessity. Some libraries have scanners for their patrons to use as well as copy stands or light tables.

3.10 CONCLUSION

There appears to be a high degree of concurrence around the world about what services are required to meet the information needs of artists. By and large, the same types of libraries and information services recur. It is mainly academic, museum and public libraries that are widely used by artists and that offer special services to help this group of information users to find relevant information. In South Africa itself there are several libraries that could be considered art libraries, or that offer an information service for artists.

Even the services offered to artists show a great deal of similarity worldwide. These can be summarised as reference services, indexing of material to meet the needs of a specific group of users, current awareness programmes, photographic services and the development of collections and databases to help artists find images. Libraries around the globe also arrange exhibitions to expose the work of artists in their area, and several libraries have now started to charge for the more expensive services they provide. Many libraries provide only limited access to their collections because of the high costs of books and other information sources in the field of the visual arts.

An invaluable information source for artists appears to be files compiled by library staff of artists, art movements and any other subject that might be of interest. This is particularly the case when it comes to information about the artists of a particular

area. Local, contemporary artists appear to be inadequately documented in the more formal publishing world. This seems to be the case, even in the larger, more developed countries.

Libraries tend to maintain a stock of books, periodicals, exhibition catalogues, visual and audiovisual material like videocassettes and slides, reference sources, special collections and a variety of electronic media to meet the needs of artists. Many also keep art prints and even original works of art.

There is a trend in art librarianship to work cooperatively to provide a better service to visual artists. Librarians get together to develop databases or they share resources or expertise.

It is quite clear that artists worldwide place the same demands on information services and that the same patterns of library provision are manifested in all parts of the world.

In chapters 5 and 6 of this dissertation, the researcher will show to what extent the situation in South Africa reflects these trends as revealed in the data gathered from the sample of South African visual artists. Their information needs will be examined and it will be shown how different groups of artists experience their information worlds. Chapter 5 deals with the needs and Chapter 6 with the information-seeking behaviour of these artists. Aspects such as the need for different types of information sources, use of galleries and different types of information services and how the artists go about finding their textual and graphic information will be examined statistically to give a picture of the real information practices of the more information-literate visual artists in South Africa.

The following chapter (Chapter 4) is a description of the actual process of data gathering for the empirical survey in this study. An exposition will be given of the sampling methods used, the distribution and collection of questionnaires, the response rate and possible factors which could have had an influence on the response rate. This researcher found that even this physical process demonstrates certain features of the visual artists as information user in South Africa.

CHAPTER 4

CONDUCTING THE SURVEY

4.1 INTRODUCTION

In Chapters 2 and 3, an overview was given of the findings of other researchers about the information needs and information-seeking behaviour of visual artists and humanists worldwide. It was shown that there are certain patterns that appear to be common to all countries as far as the information services provided for artists are concerned and that all artists display more or less the same information needs and information-seeking patterns. These findings were used as a basis for the development of the survey instrument – the self-administered questionnaire.

In this chapter, the actual research process of distributing and gathering in the questionnaires is discussed.

As is often the case with the research process, there was many a slip twixt the cup and the lip. The main problems encountered can be summed up as time and technology. Initial plans had to be modified along the way to accommodate sampling hiccups and the distribution of questionnaires had to be adapted to compensate for a telecommunication system that proved to be too unreliable to be trusted. At all times, however, the researcher kept the concept of random sampling as her guide. Although the actual process differed somewhat from the proposed programme, every effort was made to curb skewing the results or creating unacceptable biases. This chapter describes the actual process of collecting the data on how and where South African artists look for their information and what services are, or would be, valuable to them to help them find the information they require. The reason why the discussion in this chapter was considered to be necessary is because the researcher believes that even in this stage of the project, some important factors came to light regarding the information-seeking behaviour and information needs of visual artists.

4.2 DISTRIBUTION OF QUESTIONNAIRES

The researcher had decided to conduct much of the correspondence via e-mail because of the immediacy of this form of communication and the fact that postage expenses could be curtailed. It was also intended that the questionnaires should be distributed via this channel whenever possible.

The time during which all correspondence had to take place to beat the advent of the end of year recess unfortunately coincided with a period of unprecedented instability in the server through which the researcher's computer is linked. Practically every time important electronic messages were dispatched to secretaries, deans or lecturers, the messages were returned as undeliverable or were simply lost in cyberspace. In order to obviate the possibility of annoying or confusing any respondents and other people on whose help the researcher had to depend, it was decided to turn to older and slower means of communication in the hope that these would at least be more reliable. Most communication with secretaries and other people who helped define the sampling population was conducted telephonically or by telefacsimile (fax), and the questionnaires were posted to respondents with stamped, self-addressed envelopes in which they could be returned.

4.3 FIRST SAMPLING FRAME

The researcher aimed to study visual artists in South Africa who are fairly information-literate and who would probably experience a need to seek information relating to their artistic activities in the course of their work or creative activities. Lecturers in all fields of art and design in universities and technikons in South Africa were initially selected as the survey population to be studied. The researcher planned to send out approximately 200 questionnaires.

It was ascertained which South African universities and technikons offered courses in art and/or design. Letters were sent to the deans of all qualifying educational institutions requesting permission to conduct a survey amongst the staff in their departments and requesting the names, addresses and e-mail addresses of relevant lecturers (Appendix D). This was on 15 July 1999. The reaction to this first appeal

was not very encouraging, as only three universities and two technikons responded and sent lists within a month of the letters being dispatched. This was out of a total of ten universities and 11 technikons identified as the survey population.

When it became clear that no more lists were forthcoming, and in the light of the fact that the end of the academic year was approaching rapidly, the researcher got the telephone numbers of the remaining institutions and spoke to the secretaries of the departments concerned, who were very agreeable and most of them sent the required lists within a few days. Three of the institutions could not be contacted, and were excluded from the sampling population, due to the time constraints.

When all the names acquired were gathered together, excluding all the administrative staff and others who were obviously not artists, 221 names remained. Because the researcher planned to send out approximately 200 questionnaires, it was decided to send questionnaires to all of these lecturers and technicians. This was done on 17 September 1999.

After an initial flurry of activity, the questionnaires continued to trickle in. A month after the questionnaires had been distributed, only 66 (29,9% of the total) had been returned. It was decided that a reminder should be sent out to endeavour to elicit more interest in the project. On 23 October 1999 a second questionnaire with a different covering letter (Appendix C) was sent out to all non-respondents. As one university, which has a highly accredited art school, had a 100% non-response rate, the original covering letter was used again but another address was used. The researcher deduced that the university concerned had not forwarded the questionnaires to the art lecturers who were at a remote campus. The street address of the art school was used for the second round of questionnaires. It then became apparent that the researcher's deduction about non-response was erroneous because from the second round of questionnaires sent to that particular university, there was still no response. No further reason for this could be deduced.

All in all, 165 questionnaires were distributed a second time.

This attempt rendered a further 30 responses. Out of the 221 questionnaires sent originally, a total of 96 (43,4%) were finally returned. Clearly some investigation was necessary regarding the disappointing response rate. Fortunately most of the secretaries involved in the sampling process had been remarkably thorough in giving the gender, ethnic group and lecturing field of the respondents, and these will be examined further on in this chapter as independent variables.

4.4 EXTENSION OF SAMPLING FRAME

During this process, the researcher realised that a valuable source of information was missing from the survey population in the form of teachers of art in secondary schools, and also in the membership of art societies in South Africa. These visual artists were clearly elements in the population under investigation in this study.

Faxes were sent to the South African Association of Arts, the South African National Gallery and the Johannesburg Art Gallery (Appendix E). This resulted in a list of artists being sent from the South African National Association for the Visual Arts (SANAVA) – previously the South African Association of Arts - and a list of contact persons from the South African National Gallery. The latter list was received a bit late for questionnaires to be sent and returned. Questionnaires were sent to all members of SANAVA (13 in all).

The Department of Education helped by supplying names of contact persons for the various provinces who could provide the names of schools in each province where art was taught. These persons were e-mailed, but as some of the e-mail messages did not reach their destinations, faxes were sent out as well. Out of the nine provinces contacted, six responded – one response was unfortunately received too late to send questionnaires, because the schools closed early in December 1999. Random samples were selected from each of the provinces concerned and this led to an additional 52 questionnaires being distributed to high school art teachers in five provinces in South Africa. Twenty-one of the teachers (40,4%) responded, and five of the members of SANAVA (38,5%) returned their questionnaires. Unfortunately time did not allow the researcher to send out a second round of questionnaires to art teachers and members of SANAVA.

The overall response rate was 123 out of 286 (43%).

4.5 INVESTIGATION INTO THE RESPONSE RATE

The researcher was concerned about the mediocre response rate. This section is an attempt to determine what categories of artists did not return their questionnaires and also to deduce why more artists did not participate in the survey. It was not possible to make such a study of the non-response amongst the art teachers because no names were given. Only lecturers at universities and technikons are included in this investigation.

4.5.1 Institutions with nil response

Two institutions returned none of the questionnaires sent to them. The university mentioned in point 4.3 does indeed offer a fine arts degree up to doctoral level, and the questions included in the questionnaire deal largely with information needs in the fine arts, so the lack of response from the 11 academics from that institution cannot be easily reasoned away. Pressure of work at the end of the academic year is a possibility.

The other institution that failed to return any questionnaires is a technikon that offers only fashion design in the field of art and design. It is possible that the eight lecturers in that institution considered the questionnaire too closely linked to branches of art other than fashion design, and believed they had nothing to contribute to the study. This trend is found amongst fashion designers at other institutions also. Another possible contributing factor is that this is a historically disadvantaged institution (HDI) and the lecturers there are unlikely to have access to highly developed information systems.

Although input from both of these institutions would have been valuable, they have to be excluded from this survey and will not be taken into further consideration in this investigation into non-response.

4.5.2 Universities vs. technikons as a factor in non-response

The sampling frame showed that there were decidedly more lecturers employed in art and design departments at technikons than at universities. Of the questionnaires sent to lecturers in this study, 54 were sent to universities, and 148 to technikons. This is a ratio of approximately 3:7. Many lecturers at technikons are teaching in the field of design and crafts rather than the fine arts, however. The universities concentrate more on the fine arts than on design.

These statistics are based on the lists of names originally listed in the first sample. You will notice that slightly more lecturers are listed in the final sample than in the first sample. This is due to the fact that when it was evident from the e-mail addresses of respondents who were included in the second sample that they were lecturers at certain educational institutions, these respondents were also counted as lecturers, not as artists who belonged to SANAVA.

Of the 54 questionnaires sent to university lecturers, 29 were returned. This amounts to a response rate of 54% amongst university staff. Of the 149 questionnaires sent to technikon lecturers, only 65 were returned, amounting to a response rate of 44% from art lecturers in technikons. This is a significant difference, which will be looked at further in the following chapters where differences in qualifications are examined between university and technikon lecturers. This is perceived to have an influence on the information needs of artists.

No conclusive evidence was found that any ethnic group's response rate exceeded another's. This was therefore not an influencing factor.

4.5.3 Evaluation of non-response by gender

In many cases, it was possible to ascertain the gender of respondents. An investigation based on gender shows that a higher percentage of males failed to return their questionnaires than their female counterparts. Forty-five out of 67 males (67%) did not respond, whilst only 24 out of 60 (40%) females did likewise. There is a significant drop in response rate amongst the male lecturers.

4.5.4 Evaluation of non-response by area of expertise

The only other influencing factor that could be compared relates to the area of expertise of the artists. This was obviously only taken into account amongst those institutions where the department in which the artists work was given.

In the following table (Table 4-1), Fine Arts includes sculpture and ceramics. Interior design has been merged with textile design, so as not to clutter the table. The first row of figures is the total number of persons in each category of art to whom questionnaires were sent. The next row indicates the number of non-respondents in each category, and the final row indicates the percentage of non-response in each of the categories.

Table 4-1: Non-response by field of study

	Fine arts	History of art	Graph. design	Indus. design	Textile design	Jewelry design	Fashion design	Photo-graphy	Total
Total	19	20	27	7	12	6	9	14	114
No. of nonr	12	7	15	6	3	3	6	7	59
%	63%	35%	56%	86%	25%	50%	67%	50%	52%

The worst response rate was in the field of industrial design, followed by fashion design and then fine arts. It must be mentioned that several of the non-respondents in the fine arts category were specifically from the fields of ceramics and sculpture. Were these to have been excluded from that category, the response would have been better. The best response rates are recorded in the fields of history of art and textile design. This might be related to the need of these categories of the arts for information. In graphic design, jewelry design and photography, there was about a 50% response rate.

Although the researcher had hoped for a better response rate, the number of questionnaires returned cover many categories of visual artists, and there are enough

respondents to allow for a comparative, in-depth study of the information needs and information-seeking behaviour of artists.

4.6 COMPOSITION OF THE SAMPLE IN THE SURVEY

Before the data relating to the information needs of the respondents can be analysed, it is necessary to give a clear picture of the composition of the final sample. This will give an indication about the extent of the groupings in the various independent variables investigated in this survey.

The number of questionnaires returned was 123, and none had to be discarded as unusable. All in all then, the data from 123 respondents will be studied.

4.6.1 Gender

The distribution of respondents was fairly even regarding the independent variable, gender. Out of the 123 respondents, 66 (53,7%) were male and 57 (46,3%) female.

4.6.2 Age groups of respondents

For this survey, the respondents have to indicate into which age group they fell. The four groups were:

- Below 30 years
- 30-39 years
- 40-49 years
- 50 years and above.

Table 4-2: Age groups of respondents

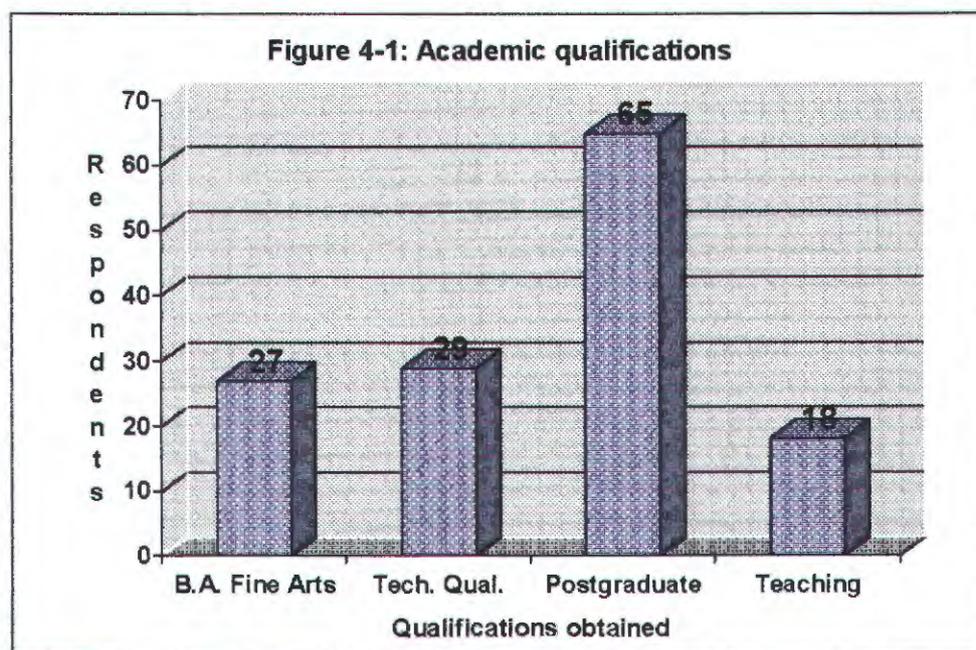
	Frequency	Percent	Cumulative Percent
Below 30 years	11	8.9	8.9
30-39 years	32	26.0	35.0
40-49 years	45	36.6	71.5
50 years and above	35	28.5	100.0
Total	123	100.0	

Table 4-2 shows the distribution of the artists according to these age group categories.

The largest group is the 40-49 years group. 45 (36,6%) of the respondents fall into this age group. Only 11 (8,9%) of the respondents fall within the under 30 years group, making this the smallest group in the survey. There is a fairly even distribution amongst the 30-39 years group and the 50 years and above group. Both groups are slightly smaller than the largest group.

4.6.3 Academic qualifications

Although respondents were asked if they had matriculated, this value will not be considered because each of the respondents have at least this qualification. Only the other qualifications achieved will be considered to have any influence on the information needs and information-seeking patterns of the artists concerned.



Information regarding the highest academic qualifications of respondents is provided in Figure 4-1.

The majority of respondents (52,8%) have post-graduate qualifications – mainly to complement a Bachelor’s degree from a university. Four of the respondents

completed post-graduate studies after obtaining technikon qualifications. A total of 27 (22%) of the respondents had completed art-related Bachelor's degrees, some in conjunction with other qualifications like teaching diplomas or qualifications which are not directly art-related.

Examples of the latter qualifications are diverse and include B.A., B.Sc., B.Com., MBA, ABET, B.Arch., Medical Instrument Technology, Product Design, Public Relations and an interdisciplinary degree covering English and Art History. There were no significant trends in the acquisition of other qualifications and as a rule each of the respective above-mentioned qualifications was held by one respondent only.

4.6.4 Affiliation of respondents

In order to discern differences in the information needs of visual artists in different milieus, the researcher noted the "working" environment of all respondents as an independent variable. These can be summarised as follows:

Table 4-3: Affiliation of respondents

	Frequency	Percent	Cumulative Percent
University lecturer	31	25.2	25.2
Technikon lecturer	66	53.7	78.9
High School teacher	21	17.1	95.9
Member of SANAVA	5	4.1	100.0
Total	123	100.0	

As can be seen in Table 4-3, 53,7% of the respondents are affiliated to departments of art and/or design at technikons. University lecturers form the second largest group and comprise 25,2% of the sample. Secondary school art teachers make up a further 17,1% and members of the South African National Association for Visual Arts comprise only 4,1% of the total sample.

4.6.5 Primary field of interest in the visual arts

Respondents were asked to indicate which fields of the visual arts were their particular interests and they were permitted to mark more than one. The results are given in Table 4-4.

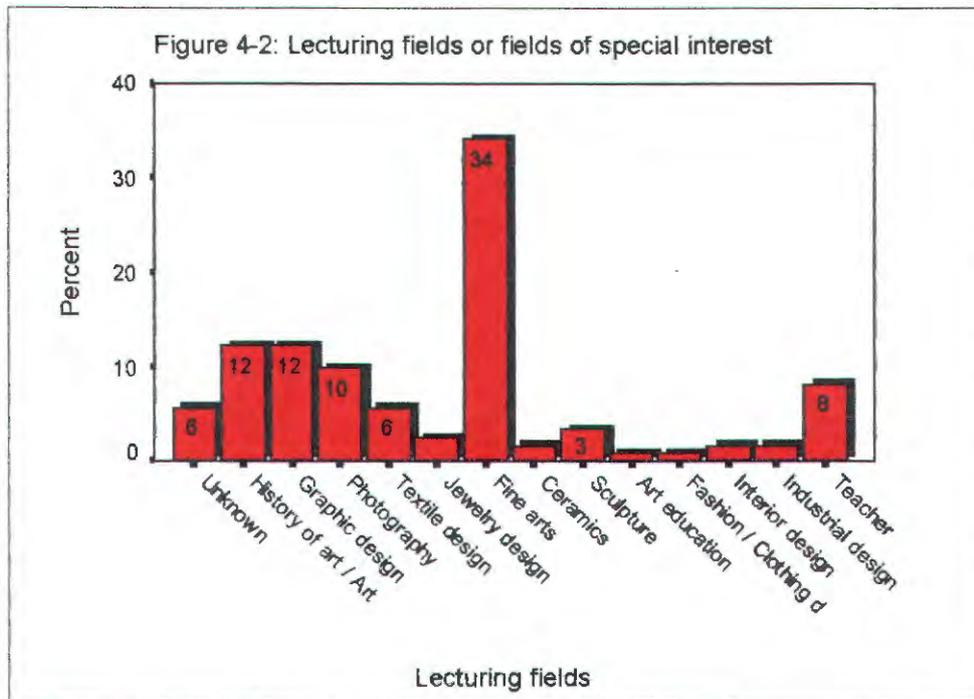
Table 4-4: Fields of interest in the visual arts

Field	Freq.	Field	Freq.	Field	Freq.
Painting, etc.	74	History of art	72	Sculpture	36
Photography	32	Ceramics	27	Graphic Design	26
Textile Design	17	Jewelry Design	10	Crafts	5
Computer graphics	5	Industrial Design	3	Art Education	3
Interior Décor.	1	Philosophy of art	1	Fashion Design	1
Museology	1	Weaving	1		

Table 4-4 illustrates that painting, printmaking, etc. (60,2%) and history of art (58,5%) and are the most popular fields amongst the artists in this study. These are closely followed by sculpture (29,3%), photography (26%), ceramics (22%) and graphic design (21,1%). Only 13,8% of the respondents are interested in textile design and another 8,1% in jewelry design. All other fields of art had notably fewer adherents.

In some cases, fields indicated by artists were combined with similar fields for the sake of brevity.

In order to pinpoint further the field in which the artist works, the researcher entered a variable relating to the field in which the respondent actually lectures, or where this is not given, the primary field of interest of the respondent, if this could be deduced from the data. It was felt that in certain correlations of data, this would be relevant. The results from this additional variable are represented in Figure 4-2.



By far the largest group is those who teach or lecture in the field of the fine arts. Forty-two (34,1%) of the respondents fall into this category. The second largest groups are the art historians and the graphic designers. In both of these categories, one finds 15 (12,2%) of the respondents. There are also 12 photography lecturers (9,8%) making this group of artists the fourth largest in this survey. The teachers for whom the researcher could not discern any particular field of interest also form a relatively large group comprising 10 (5,7%) of the respondents. The textile designers and those whose particular field of interest is unknown including some of the members of SANAVA are the only other groups which have a reasonable number of adherents. Seven (5,7%) of the respondents belong to each of these groups respectively. There were only four (3,3%) sculptures and three (2,4%) jewelry designers in the sample and no more than two respondents in all the other groups.

These data will be used in many cross-tabulations regarding information needs and information-seeking behaviour in the following chapters where the field of interest of the artists is a possible influencing factor.

4.6.6 Library or information service context

The researcher thought it might be important to know what type of library or information service the respondents are referring to when they mention their preferences and their information-seeking patterns. For this reason a question was included wherein artists had to indicate which was their most frequently used information service.

Table 4-5: Library or information service context

	Frequency	Percent	Valid Percent	Cumulative Percent
Never use a library	1	.8	.8	.8
Academic library	95	77.2	77.2	78.0
Museum library	3	2.4	2.4	80.5
Public library	6	4.9	4.9	85.4
Bookshops	2	1.6	1.6	87.0
Archives	1	.8	.8	87.8
School library	15	12.2	12.2	100.0
Total	123	100.0	100.0	

As seen in Table 4-5, the vast majority of the respondents (77,2%) used mainly academic libraries. The second most frequently used service was school libraries (12,2%) which the researcher chose to separate from other academic libraries because the services offered at such libraries differ from those offered at university and technikon libraries. Six respondents (4,9%) use mainly public libraries. No inferences will be drawn from these statistics because later in the questionnaire respondents had to evaluate different library types. Because such an overwhelming majority of respondents use mainly academic libraries, the researcher did not use this independent variable in any cross-tabulations. It would be difficult to make any meaningful deductions when nearly all of the respondents belonged to only one category. The statistics given in this section refer to the independent variable: "Type of library used most".

4.6.7 Home language or ethnic group

Respondents were asked to give their home language because the researcher believed that the ethnic background of respondents might have an effect on the information

needs and information-seeking patterns of the respondents. Using data from this part of the questionnaire as well as the lists of names of respondents, the composition of the sample in terms of ethnic background could be deduced.

Table 4-6: Home language or ethnic group of respondents

	Frequency	Percent	Cumulative Percent
English	74	60.2	60.2
Afrikaans	34	27.6	87.8
Other language (European)	4	3.3	91.1
Black	8	6.5	97.6
Asian	3	2.4	100.0
Total	123	100.0	

The vast majority of respondents (60,2%) are English-speaking Caucasians whilst the second-largest group (27,6%) is the Afrikaans-speaking Caucasians. The other groups are all small. This is unfortunate because it is possible that members of other ethnic groups would have information needs that differ from those of white artists and that their information-seeking patterns would differ. Correlations will be investigated using this independent variable although some groups are small. Ethnic groups can be seen in Table 4-6.

4.7 CONCLUSION

The researcher wanted to get a broad picture of the information habits of information-literate visual artists. Using the sampling methods and data collecting methods described above, this goal was achieved. A mixture of purposive and random sampling was used to select the sample. Initially all lecturers and artists in the survey population were selected. During the second stage of selection, random sampling was carried out amongst the schools teaching art as a subject so that approximately ten schools from each province that sent a list of relevant schools were selected. In the latter case, every nth school was selected depending on the number of qualifying schools in each province. The first school was selected randomly for each province by drawing a number from a box.

Female respondents showed a greater propensity for returning their questionnaires, and those lecturing in history of art and textile design were more likely to respond than those lecturing in other branches of the arts. It was also found that university lecturers were more inclined to return questionnaires than those lecturing at technikons – although with the vastly increased number of possible respondents at the technikons, it is possible that this finding is not entirely accurate.

Although the response rate of 43% was disappointing, the researcher believes that the main reasons for failure to return questionnaires were probably pressure of work and a lack of interest in the project because of perceptions amongst certain artists that their branch of art does not rely heavily on information and as such has no contribution to make to this study. As usually found with a survey of this nature, many of the respondents were probably simply not interested enough to take the time to complete the questionnaires and return them. It is not felt that the non-response will have an adverse effect on the validity of the survey. The patterns that emerged around the issue of non-response tell their own story.

The composition of the sample of South African visual artists was discussed to give a clear picture of the nature of the sample in general.

In the following chapter, the researcher will give the findings of this survey relating to the information needs of visual artists. This is based on the data from the questionnaires as entered by the researcher into a database on the programme SPSS 8.0 for Windows.

CHAPTER 5

INFORMATION NEEDS OF SOUTH AFRICAN VISUAL ARTISTS

5.1 INTRODUCTION

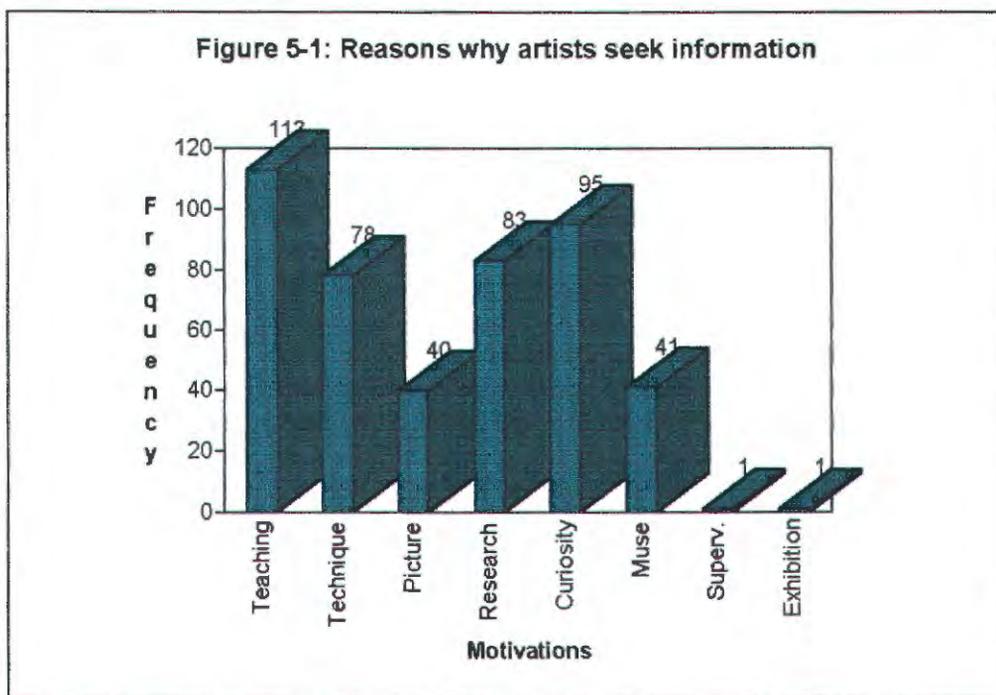
The previous chapters in this dissertation have dealt primarily with the theoretical framework within which this project was developed. Chapter 2 gives an overview of the literature dealing with findings of other researchers who investigated the information needs and information-seeking behaviour of visual artists throughout the world. Chapter 3 dealt with the findings and recommendations of researchers who have studied the types of information services provided for artists in South Africa and abroad. However, this is closely linked to the contents of Chapter 2, because the information services result from what information providers for artists perceive to be required by this group. In Chapter 4 the researcher specified what had taken place during the data collection process because this process is perceived to be an important part of the study. During this process the researcher broadened the survey population because it became clear from the returned questionnaires that the lack of information regarding artists who did not work at a tertiary educational institution would be a serious oversight. Chapter 4 also provides a discussion of findings about the response rate during the data collection stage of the investigation and of the composition of the sample.

This chapter gives the results of the survey regarding what the visual artists need or want from information services. To some extent there will be an overlap with Chapter 6 which deals with their information-seeking patterns as revealed in the questionnaires which were returned. In this chapter, however, the emphasis is on what artists indicated that they actually require in terms of information. Chapter 6 on

the other hand deals with the ways in which the artists go about finding the information and where they look for such information.

5.2 MOTIVES FOR SEEKING INFORMATION

Respondents were asked what their main motivations were to seeking information. They could select more than one of the six suggested motivations and were also asked to specify other reasons they had experienced for seeking information. The number of responses therefore exceeds the number of respondents. This could be anticipated because it is unlikely that an artist will always have only one reason for looking for information. Figure 5-1 shows the various motives artists experience for seeking information.



5.2.1 Information for teaching or lecturing purposes

The main reason respondents in the sample seek information is for teaching and lecturing purposes. In total, 113 (91,9%) of the respondents cited this as a primary motivation for looking for information. It must be remembered that all but five of the respondents come from academic working environments, so this high incidence of

interest in needing information for teaching purposes should not be interpreted to mean that this is a primary motivation for all visual artists. In the study of Lakshmi and Kanakachary (1994:39) which was carried out amongst humanities scholars, teaching and work preparation satisfied the information needs of only 35% of respondents. Suffice it then to say that teaching is an important reason for seeking information amongst artists who are involved with the teaching of art.

The only interesting correlation of variables relating to artists' need for information for teaching or lecturing purposes is associated with the affiliation of the respondents. This is shown in Table 5-1.

Table 5-1: Affiliation of respondents and information for teaching purposes

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Information for teaching purposes	No	Count % within Affiliation of respondent	1 3.2%	7 10.6%		2 40.0%	10 8.1%
	Yes	Count % within Affiliation of respondent	30 96.8%	59 89.4%	21 100.0%	3 60.0%	113 91.9%
Total		Count % within Affiliation of respondent	31 100.0%	66 100.0%	21 100.0%	5 100.0%	123 100.0%

All of the 21 secondary school art teachers and most of the university lecturers use information for teaching or lecturing purposes, whilst only 89,4% (59) of the technikon lecturers use information for this purpose. Only 60% of the respondents from SANAVA find this an important motivation.

5.2.2 Information for personal interest and curiosity

The second most important reason why artists look for information is out of personal interest and curiosity. Ninety-five of the respondents (77%) indicated that this is an important reason for their seeking information. This supports the findings of Lakshmi and Kanakachary (1994:39) and of Van Zijl and Gericke (1998:26). In the latter study, curiosity was found to be one of the most frequently cited reasons for seeking information, along with studying for a further qualification. Due to the nature of the

visual arts and the need for individuality amongst artists, the pursuit of information to satisfy curiosity and general interest is not unexpected.

5.2.2.1 Gender and information for personal interest and curiosity

The gender of respondents has an influence on the incidence of needing information to satisfy personal interest and curiosity. A total of 54 males (81,8%) indicated that personal interest and curiosity is a primary motivation for seeking information, compared to 41 females (71,9%). It would seem that male artists in general are more motivated to seek information in order to satisfy their curiosity than their female counterparts are.

5.2.2.2 Age and information for personal interest and curiosity

Even more decisive is the difference that age makes on the need for information to satisfy personal interest or curiosity. This can be seen in Table 5-2.

Table 5-2: Age of respondents and motive of curiosity or personal interest

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
Curiosity or personal interest	No	Count	1	6	12	7	26
		% within Age group	9.1%	18.8%	26.7%	20.0%	21.1%
	No data	Count				2	2
		% within Age group				5.7%	1.6%
	Yes	Count	10	26	33	26	95
		% within Age group	90.9%	81.3%	73.3%	74.3%	77.2%
Total	Count	11	32	45	35	123	
	% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%	

This table shows that younger artists are more driven by curiosity in their need for information. When mean percentages are calculated, it is revealed that 90,9% of respondents under the age of 30; 81,3% of respondents aged 30-39; 73,3% aged 40-49 and 74,3% aged over 50 years are motivated to seek information out of curiosity or personal interest. After the age of 40, therefore, this becomes less important to artists.

5.2.2.3 *Affiliation and information for personal interest and curiosity*

The affiliation of the respondents is also relevant when evaluating curiosity as a motivating factor. Artists not linked to educational institutions as embodied in the members of SANAVA in this survey are principally motivated by curiosity as a reason for seeking information. All respondents in this group consider this a primary reason for looking for information. The group second most likely to seek information out of curiosity or personal interest is the technician lecturers. In this group, 80,3% (21 out of 31) consider this to be a primary motivation. High school art teachers are also motivated to a large extent by this factor – 76,2% (16 out of 21) of teachers cited this as a motivation for seeking information. The least likely group to be motivated by curiosity is the university lecturers. Only 67,7% of these lecturers consider curiosity and personal interest to be a significant reason for looking for information.

5.2.2.4 *Lecturing field and information for personal interest and curiosity*

Another significant pattern appears when the lecturing field of the respondents is correlated with curiosity as a motivation for seeking information. In the areas of history of art including art theory, fine arts (excluding sculpture and ceramics) and textile design, this factor is less important than in the other lecturing fields and fields of interest. Only 60% of history of art or art theory lecturers find this valuable, as do only 64% of fine arts lecturers and 57% of textile design lecturers. In all other fields, nearly 100% of respondents indicated that curiosity and personal interest was a primary motivation.

5.2.2.5 *Qualifications and information for personal interest and curiosity*

It would also appear that artists with postgraduate qualifications are less likely to seek information out of curiosity than are artists with other qualifications. Only 46 out of the 65 respondents with postgraduate qualifications (70,8%) cite curiosity as a primary reason for their seeking information whilst high proportions of the other groups find this an important motive for seeking information.

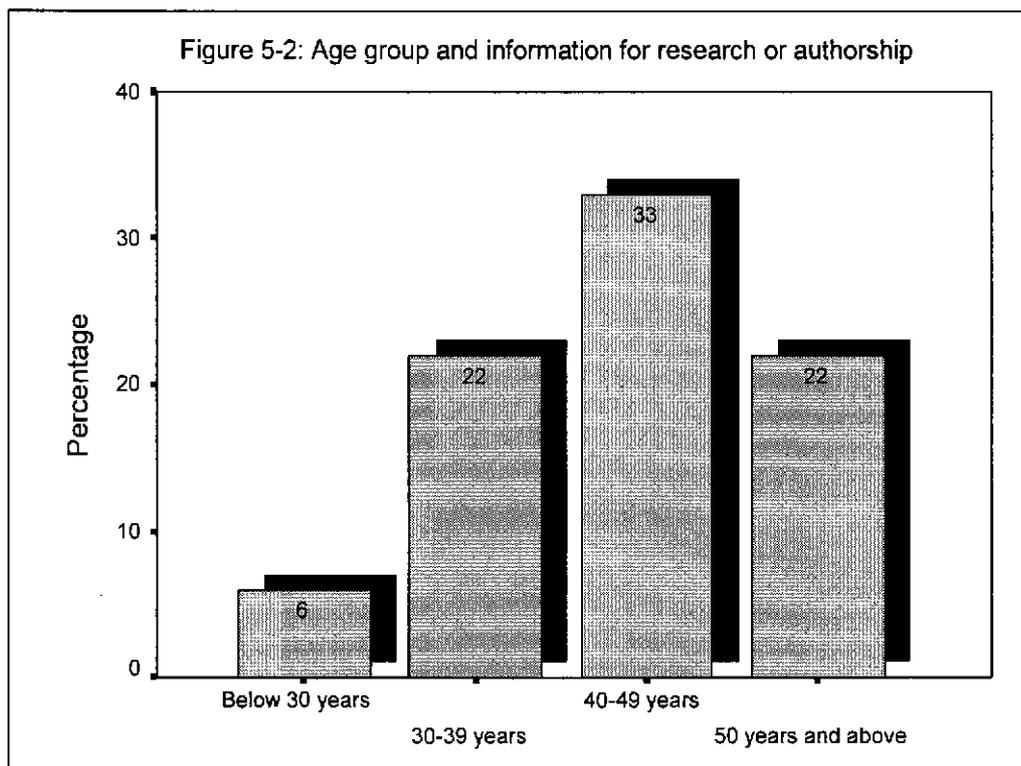
This last correlation could be connected with an earlier finding that older artists are less motivated to seek information out of curiosity than are their younger counterparts as postgraduate qualifications often take several years to complete, and it is often the older artists who will graduate with higher qualifications.

5.2.3 Information for scholarly research or authorship

Many of the artists (85 or 69%) need information for purposes of “scholarly research and/or writing a book or article”. Included in this category is the need for information to complete a further qualification. This percentage is of significant importance and should be seen as a major reason why artists look for information. This finding is again supported by the findings of Van Zijl and Gericke (1998:26) where respondents considered the need for information for purposes of studying for a further qualification to be as important as satisfying their curiosity. Lakshmi and Kanakachary (1994:39) also found that 73% of their respondents sought information for personal research – thus corroborating the finding that research is an important reason for seeking information.

5.2.3.1 Age and information for scholarly research or authorship

The first variable which influences the need for information for research or authorship purposes, is age. As will be seen in Figure 5-2, it is mainly the 30-49 year age group that needs information in this way. The age group that is least concerned with research and authorship is the under 30 group. Only 55% (six out of 11) need information for this purpose, as opposed to 69% (22 out of 32) in the 30-39 group, and 73% (33 out of 45) in the 40-49 age group. The latter is thus the group that conducts the most research and is most inclined to write books and articles. In the 50 and above age group again, only 63% (22 out of 35) respondents indicated that they use information to satisfy this need.



5.2.3.2 *Affiliation and information for scholarly research or authorship*

As one might have expected, lecturers at university (90,3%) and technikon (68,2%) are more likely to seek information for purposes of research, further study or authorship. Of the secondary school art teachers who responded, only 38,1% cited this as a motivation for seeking information and only 40% of the members of SANAVA did so. Although there are no additional data to support this, it is possible that artists who are not affiliated to an institute for higher learning would not experience this as an important reason for seeking information.

5.2.3.3 *Lecturing field and information for scholarly research or authorship*

The lecturing field or fields of interest of respondents do not deliver any convincing correlations with the need for information for research purposes. Respondents who lecture in history of art or art theory did, however, show a greater interest in using information for research or authorship purposes – 13 out of 15 respondents answered positively (86,7%). This is also true of those about whom the researcher couldn't ascertain the chief field of interest. In this group 85,7% (six out of seven) answered

positively. Those lecturing in photography also demonstrated a convincing preference for using information for research purposes (ten out of 12, or 83,3%).

5.2.3.4 *Qualifications and information for scholarly research or authorship*

When the motivation to find information is research or authorship, it is likely that the qualifications the respondents holds should be relevant. This proved to be the case in this study where artists with postgraduate qualifications cited this as a primary motivation in 47 out of 65 cases (72,3%). Those with art-related Bachelor’s degrees need information for research in 63% of the cases (17 out of 27) and those with technikon qualifications, in only 58,6% of the cases (17 out of 29).

5.2.3.5 *Home language or ethnic group and information for scholarly research or authorship*

The home language or ethnic group correlation with scholarly research revealed that Afrikaans-speaking South Africans have the greatest need for information for research or authorship purposes, possibly meaning that this group carries out the most research or writes more art-related material than do the other ethnic or language groups. In the Afrikaans-speaking group, 27 out of 34 respondents (79,4%) answered positively. This can be seen in Table 5-3. All three of the Asian respondents also expressed this need, which might also be significant, but *n* is too small in this case to be sure.

Table 5-3: Home language or ethnic group and information for research or authorship

			Home language / ethnic group					Total
			English	Afrikaans	Other language (European)	Black	Asian	
Research - writing article or book	No	Count	26	7	2	3		38
		% within Home language	35.1%	20.8%	50.0%	37.5%		30.9%
	No data	Count	2					2
		% within Home language	2.7%					1.8%
	Yes	Count	46	27	2	5	3	83
		% within Home language	62.2%	79.4%	50.0%	62.5%	100.0%	67.5%
Total	Count	74	34	4	8	3	123	
	% within Home language	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

5.2.4 Information about an artistic technique or materials

The other major reason for seeking information is the need to know about a certain technique or about specific artists' materials. This was cited by 78 respondents (63,4%) as an important motivation. This information need was also found to be important by other researchers in this field (Dane 1987:30; Layne 1994a:25; Cobbletick 1996:352-354).

5.2.4.1 Age and information about an artistic technique or materials

The age variable reveals that the 50 years and above age group is more likely to need information about techniques and materials with 71,4% (25 out of 35) respondents citing this as a reason for looking for information. The group least likely to need information about techniques is the 40-49 years group where only 55,6% (25 out of 45) indicated that they require information about this. The other two younger age groups fall between these two extremes. In the under 30 group, seven out of 11 respondents (63,6%) answered positively as did 21 out of 32 (65,6%) in the 30-39 age group.

5.2.4.2 Lecturing field and information about an artistic technique or materials

The lecturing fields of respondents reveal that artists who are working with certain branches of art are more likely to need information about techniques and materials than others. The results of this correlation can be seen in Table 5-4.

Table 5-4: Lecturing field and need for information about techniques or materials

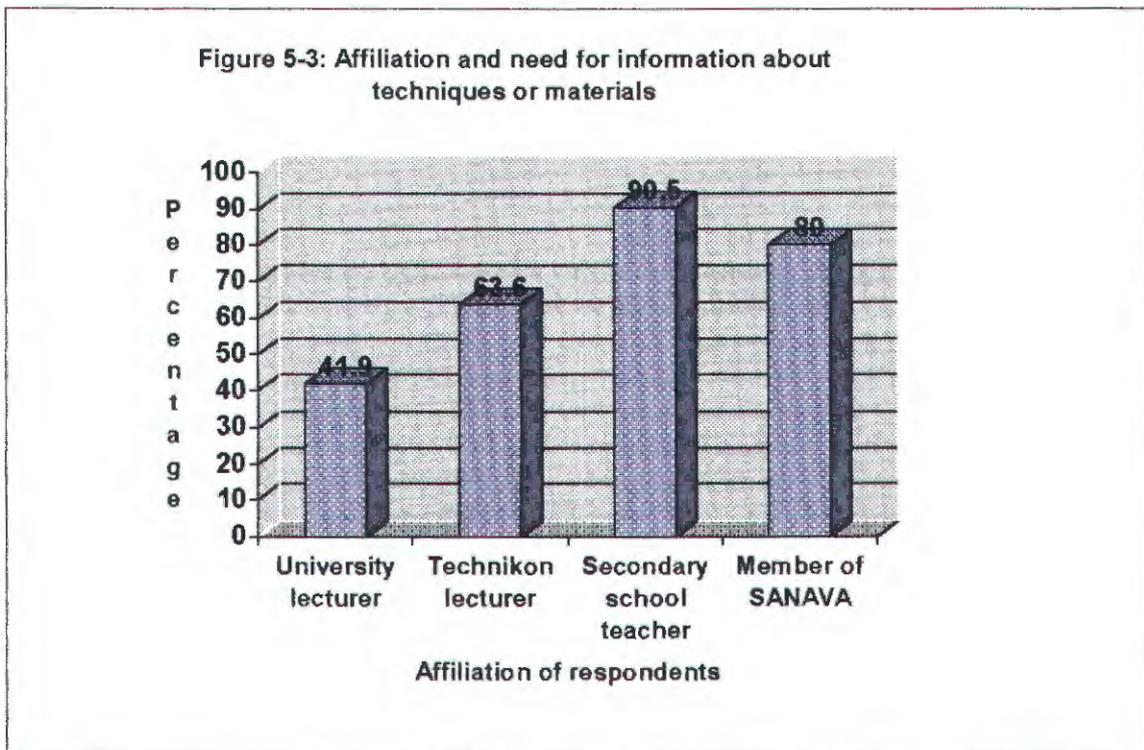
		Lecturing fields										Total	
		Unknown	History of art / Art theory	Graphic design	Photography	Textile design	Jewelry design	Fine arts	Ceramics	Sculpture	Other		
Artistic techniques or materials	No	Count	3	8	4	5	1	2	16		1	4	43
		% within Lecturing fields	42.9%	53.3%	26.7%	41.7%	14.3%	66.7%	56.7%		25.0%	25.0%	36.0%
	No data	Count					2						2
		% within Lecturing fields					28.6%						1.8%
	Yes	Count	4	7	11	7	4	1	27	2	5	12	78
		% within Lecturing fields	57.1%	46.7%	73.3%	58.3%	57.1%	33.5%	64.3%	100.0%	75.0%	75.0%	63.4%
Total	Count	7	15	15	12	7	3	43	2	4	19	129	
		% within Lecturing fields	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Of significance is the finding that 90% (nine out of ten) of the teachers, who form part of the "other" category in Table 5-4, experience this as a primary need, as well as

73,3% of the graphic design lecturers. Three out of the four sculpture lecturers also need information about techniques and materials as do both of the ceramics lecturers. The only other group which showed a significant need for information about techniques and materials is the fine arts lecturers or adherents where 27 of the 42 respondents (64,3%) need such information. The groups showing a particular lack of need for this information are the art history or art theory and the jewelry design lecturers as can be seen in Table 5-4.

5.2.4.3 Affiliation and information about an artistic technique or materials

The affiliation of respondents paints an even clearer picture of the importance of the need for information about techniques and materials for artists. This can be seen in Figure 5-3



The group which demonstrates the least need for information about techniques is that comprising the university lecturers (only 13 out of 31 respondents answered positively). Secondary school art teachers demonstrated the greatest need for this kind of information with 19 out of the 21 respondents citing this as a primary need for

seeking information. Eighty percent of the members of SANAVA answered positively, as did 63,6% of technikon lecturers.

5.2.4.4 Qualifications and information about an artistic technique or materials

Qualifications did not have a large impact on the need for information about techniques and materials, except where respondents with postgraduate qualifications were concerned. In this group, only 33 out of 65 respondents (50,8%) experienced this need. All other groups showed a greater need for this type of information.

5.2.4.5 Home language or ethnic group and information about an artistic technique or materials

When the need for information about techniques and materials was correlated with the home language or ethnic group of respondents, all of the eight black respondents cited this as a primary need. This was significantly higher than the other ethnic groups in the sample.

5.2.5 Information as muse or inspiration

Seeking information to use as a muse for artistic inspiration is a need expressed by 41 (33,3%) of the respondents. This information need is as important to artists as needing a picture to create a work of art (40 respondents or 32,5%). These two information needs are therefore reasonably prevalent amongst South African artists. Cobbledick's (1996:348, 351) survey also revealed that "inspirational information needs" and visual information needs are important to visual artists. Toyne (1977:26) also found that art students spend a great deal of their information-seeking activities looking for representations of various objects in the form of pictures. It can thus be said that artists have a considerable need for information to stimulate their artistic inspiration.

5.2.5.1 Qualifications and information as muse

The qualification level of respondents has some influence on the extent to which artists experience the need for information to provide a muse for their work. Respondents with a Bachelor's degree in the arts display the highest incidence of expressing this as a primary need (13 out of 27 respondents or 48,1%). Technikon diplomates or graduates up to B.Tech. level also use information to satisfy this need. Thirty-seven comma nine percent of respondents (11 out of 29) expressed this need. Those with postgraduate qualifications are the least likely to seek information to get inspiration for their art – only 19 out of 65 (29,2%) respondents found this important. From these findings then, it would appear that the more qualified artists indulge in research and curricular activities more than in the creative process of art.

5.2.5.2 Home language or ethnic group and information as muse

Another interesting correlation is that Afrikaans-speaking respondents are more likely to seek information for creative inspiration (41,2%) than are the English-speaking artists (27%). It seems that Afrikaans-speaking artists not only write more about art, but they also create more works of art.

5.2.6 Need for a picture to use in artwork

Needing a picture of an item to use or to copy for the creation of an artwork was experienced by 40 (32,5%) of the respondents. This need must therefore be considered to be important to visual artists in South Africa.

5.2.6.1 Gender and need for pictures

The data show that females are more likely than males to need pictures of objects. In the sample, 16 out of the 66 male respondents (24,2%) need pictorial information, whilst 24 out of the 57 female respondents (42,1%) cite this as a primary information need.

5.2.6.2 Affiliation and need for pictures

When affiliation of respondents is considered, secondary school art teachers (11 out of 21 or 52,4%) and technikon lecturers (20 out of 66 or 30,3%) are more likely to need pictures of objects than are the other groups included in the survey.

5.2.6.3 Lecturing field and need for pictures

When the lecturing fields or fields of interest were correlated with this information need, it was found that it is mainly graphic designers (six out of 15 or 40%), fine arts lecturers (18 out of 42 or 42,9%), ceramicists (one out of two or 50%), sculptors (two out of four or 50%) or enthusiasts of computer graphics and multimedia (three out of five or 60%) who require pictures for creating artworks.

There are no remarkable correlations between the need for pictures for creation of artworks and any of the other variables included in the survey.

5.2.7 Other information needs

Other reasons for seeking information which were given by artists were to clear up uncertainties for the respondent's duties as a supervisor for postgraduate students and one respondent said that artists have a need for information about artistic events, exhibitions and gallery opportunities. From answers given to open-ended questions by members of SANAVA, the latter is clearly an important information need amongst South African artists although the actual data do not seem to support this. Artists who do not lecture or teach need to exhibit their work and to enter art competitions to further their careers in the arts and to promote their art to art buyers and collectors. Cobbledick (1996:354) and Stam (1994:281) mention this as an important information need of visual artists. Stam (1995:22) has also found that artists need information about grants and fellowships and about study opportunities in the arts.

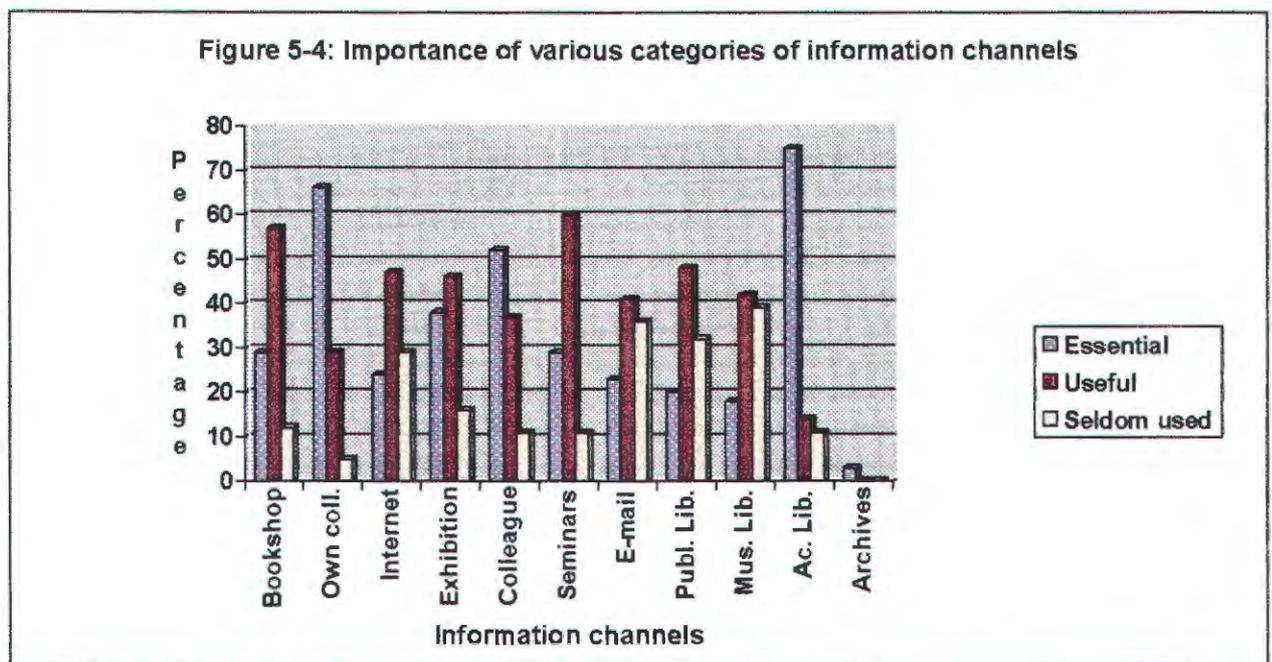
5.3 NEED FOR VARIOUS CATEGORIES OF INFORMATION CHANNELS

5.3.1 Comparative needs for information channels

Respondents were asked to indicate how important they found certain information channels. These data will serve to ascertain to what extent various channels and services will truly meet the needs of South African artists. Respondents had to rate the channels as essential, useful or seldom / never used.

It must be clearly understood that these channels of information are the information-providing services used by artists. In other words, this is the place or information service artists go to in order to find their information.

The data regarding the comparative importance of the information channels to artists and art scholars are shown graphically in Figure 5-4.



From the data in Figure 5-4 it can be seen that the information channel considered essential by the majority of respondents (74,8%) is the academic library. The channel that is the second most important is the artists' own private collection of information material (65,9%) and this is followed by "personal communication with colleagues

and other artists” – the so-called invisible college (52%). Van Zijl and Gericke (1998:27) also found that personal contact with colleagues and other scholars was important to artists. In their survey this information channel was essential to the majority of respondents. Van Zijl and Gericke’s study revealed that artists’ private collections of material was essential to them as shown by the fact that 67% of respondents voted it so (1998:27). Cobbledick (1996:349) also found that artists value their own private collections highly.

The information channel that was considered the most “useful” was “meetings, conferences, seminars, workshops” (60,2%). This is supported by Cobbledick’s (1996:355) interview with a metalsmith where he rates conferences as a primary channel of artistic information. Skelton (1973:145) found less support amongst social scientists for conferences as information channels – only 24% found these useful. It could be that there is a better system of organising conferences and similar events for artists in South Africa.

Also important to visual artists are bookshops (56,9%) and then public libraries (48%), the Internet (47,2%) and “exhibitions in art galleries or art museums” (45,5%). Cobbledick (1996:357-359) found that artists found public and academic libraries of almost equal value. The respondents in this study fail to give public libraries as much credit regarding their value. Lönnqvist’s (1990:197) study showed that museum collections were useful to humanists (including artists) for whom artefacts were important research material. She also found that her respondents made extensive use of public research libraries and of their own private collections. These findings are only partially supported by the findings of this study.

The seldom or never used category tells its own story. Museum libraries appear to be the most ignored part of the information infrastructure for visual artists. In this category, 39% of the respondents state that they have little need for this type of library.

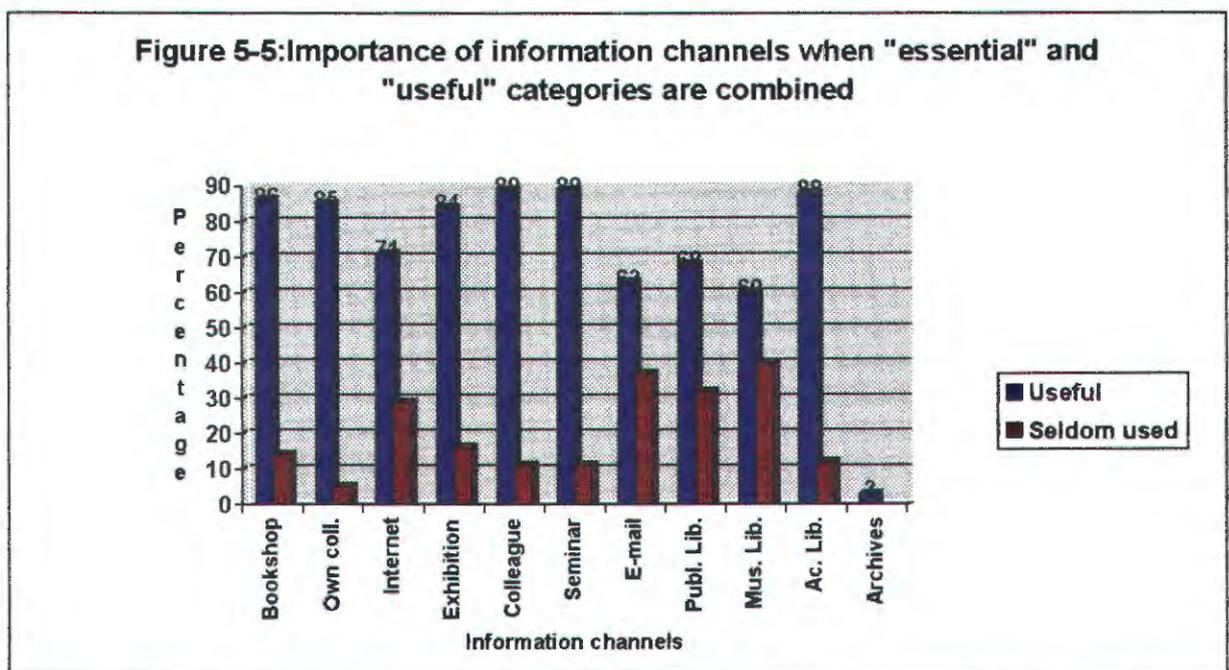
It is interesting to note that South African artists are not all devoted to the Internet, as might be expected. Many (28,5%) of the respondents seldom or never use this

channel and another 35,8% seldom or never make use of “electronic communication with other artists or scholars using e-mail, electronic lists, newsgroups, etc.”

Public libraries are also seldom or never used by as many as 31,7% of the respondents, which again contradicts Cobbleddick’s (1996:357-359) findings.

When the “essential” and “useful” categories are combined into a single “useful” category, a slightly different picture emerges.

In Figure 5-5 the “Seldom or never used” category has been combined with the “No data” category in order to account for 100% of responses. “Archives” was not listed as an option in the questionnaire, but emerged as an important information channel for 3% of the respondents. It is thus included in Figures 5-4 and 5-5 without a “Seldom or never used” complement. In these charts, academic libraries include school libraries.



It can be seen here that all of the information channels are useful to the majority of respondents, it is just the degree of usefulness that differs. As mentioned above, archives were not presented in the questionnaire as a possible category. Although only 3% of the respondents mentioned this as an essential information channel, more

respondents could possibly have selected the channel if it were brought to their attention.

The following types of information channels are considered useful by more than 80% of respondents: bookshops (86%), private collections of material (85%), exhibitions (84%), interaction with colleagues and other artists (89%), conferences and seminars (89%) and academic libraries (88%). All should thus be considered of crucial importance to artists and should be available to them if their information needs are to be met. Of slightly lesser importance are the Internet (71%), electronic mail services (63%), public libraries (68%), museum libraries (60%) and archives (2,4%).

As will become apparent later, many artists do not have direct access to the Internet and e-mail and artists in certain areas will also not have easy access to museum libraries and archives. This could explain the decline in interest in these information channels.

From comments made by respondents in open-ended questions and in the margins of the questionnaire, it is clear that all of these information channels are considered very valuable indeed to those who use them frequently. This confirms the fact that the reason why many of the artists do not use the latter information channels as much as the former is not so much that they have found them to be of little value, but that they are not familiar with them.

5.3.2 Bookshops as information channels

Bookshops were found to have different values for South African artists depending on various factors and circumstances.

5.3.2.1 Gender and bookshops

Female respondents find bookshops of greater importance than male respondents do. Only 16 out of the 66 male respondents (24,2%) consider these to be essential as opposed to 20 of the 57 female respondents (35%). Another finding is that 18,2% (12) of the male artists seldom or never use this information channel as against 5,3%

(three) of the females. Although more males than females found bookshops “useful”, the summation of “essential” and “useful” responses shows that 91% of the female respondents and 81,8% of the males find bookshops useful information channels. Here again the female artists show a greater need for this category of information channel.

5.3.2.2 Age and bookshops

A cross-tabulation of the usefulness of bookshops and the age groups of respondents (Table 5-5) reveals that the 50 years and older group is more likely than the other groups to use bookshops when they require information.

Table 5-5: Need for bookshops by the various age groups

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
Bookshops	Essential	Count	2	9	8	17	36
		% within Age group	18.2%	28.1%	17.8%	48.6%	29.3%
	Useful	Count	9	18	28	15	70
		% within Age group	81.8%	56.3%	62.2%	42.9%	56.9%
	Seldom or never use	Count		5	7	3	15
		% within Age group		15.6%	15.6%	8.6%	12.2%
	No data	Count			2		2
		% within Age group			4.4%		1.8%
Total	Count	11	32	45	35	123	
	% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%	

5.3.2.3 Affiliation and bookshops

A cross-tabulation by affiliation of respondents shows that there is a great deal of parity in the needs expressed by the various groups, but that members of SANAVA are more likely to choose bookshops to find information. Three of the five respondents in the latter group find bookshops essential, and the other two find them useful.

5.3.2.4 Lecturing field and bookshops

The lecturing fields of respondents do not bring to light many unusual distributions in the usefulness of bookshops, but as an essential information channel, textile designers

(five out of seven or 71,4%) demonstrated the greatest need for bookshops, followed by jewelry designers (two out of three or 66,7%). A correlation between importance of bookshops and fields of interest of the respondents reinforces the finding that textile designers consider bookshops to be useful. In this correlation, eight out of the 17 respondents found bookshops essential, and another eight found them useful.

5.3.3 Artists' private collections as information channels

Although private collections of information material is a popular information channel for the majority of South African artists, certain groups experience a greater need for these channels.

5.3.3.1 Age and own private collection of material

It appears that older artists experience more of a need for information in their own private collections of books, journals, etc. This could be because they build up collections over the years, and possibly have more financial resources as they advance in years to buy sources for themselves. In the under 30 years age group, on the other hand, five out of 11 (45,5%) find their private collection essential. In the 30-39 group, 20 out of 32 (62,5%) consider this information channel essential. Thirty-two of the 45 (71,1%) in the 40-49 years age group and 24 of the 35 respondents in the 50 and above group (68,6) share this view.

5.3.3.2 Affiliation and own private collection of material

When the affiliation of the respondents was cross-tabulated with their need for information from their own private collections of material, all the members of SANAVA (100%), who in this study represent artists who are not affiliated to an educational institution, find this information channel essential. This is in contrast to the other groups who all showed about a 60% incidence of considering their own private collections essential.

5.3.3.3 *Lecturing field and own private collection of material*

A correlation between the usefulness of artists' own collections and lecturing fields showed that artists who lecture in the various fields of design are more likely to consider their own collections of material essential than those in the fine arts. In all the branches of design for which only a small number of respondents returned questionnaires (including art education, fashion design, interior design, industrial design and jewelry design), 100% consider their private collections essential. Both ceramicists and three out of the four sculptors in the sample share this view.

5.3.3.4 *Qualifications and own private collection of material*

In a cross-tabulation between the need for private collections of material and qualification levels, it was found that 16 out of the 27 (59,3%) respondents who have Bachelor's degrees in art-related fields consider their own private collections to be essential. This view is shared by 19 of the 29 (65,5%) respondents who have technikon qualifications, 47 of the 65 (72,3%) respondents with postgraduate qualifications and 13 of the 18 (72,2%) respondents who hold teaching qualifications. This shows that artists with postgraduate qualifications and/or teaching qualifications place the highest value on their private collections of information materials.

5.3.3.5 *Home language or ethnic group and own private collection of material*

Table 5-6 shows that English-speaking respondents (77%) are more likely to find their private collections of information material essential than the Afrikaans-speaking group (50%) are. The reason for this might be that the vast majority of relevant material is written in English whilst relatively very little in the field of art is written in Afrikaans.

Table 5-6: Need for private collections by different language or ethnic groups

			Home language / ethnic group					Total
			English	Afrikaans	Other language (European)	Black	Asian	
Own private collection	Essential	Count	57	17	3	2	2	81
		% within Home language	77.0%	50.0%	75.0%	25.0%	66.7%	65.9%
	Useful	Count	15	14	1	5	1	36
		% within Home language	20.3%	41.2%	25.0%	62.5%	33.3%	29.3%
	Seldom or never use	Count	2	3		1		6
		% within Home language	2.7%	8.8%		12.5%		4.9%
Total	Count	74	34	4	8	3	123	
	% within Home language	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

The respondents who speak other European languages at home and Asian artists also favour their own collections (75%). Amongst the Black respondents, only 25% find their private collections essential. This could be attributable to the fact that this group suffered deprivation in the past, and are only now starting to acquire materials they could not afford during the Apartheid years.

5.3.4 Internet as information channel

There is quite a lot of discrepancy in the views artists have of the Internet. This was the information channel that elicited the most comment amongst respondents – some singing its praises and others making sure their point got across that they never use the Internet for information. There is clearly something about the Internet that makes it quite an emotive issue amongst artists in South Africa.

Respondents were asked to indicate which library or information service they used most and were asked to mark any other service they used most of the time if that were not listed. Eighteen of the respondents mentioned the Internet in this question as an important information service. Hardly any other channels were mentioned in that section.

In the sample as a whole, 29 respondents found the Internet essential (23,6%), 53 (43,1%) found it useful, 35 (28,5%) seldom or never used it, and one (4,8%) did not respond.

5.3.4.1 Gender and the Internet as information channel

Gender has little effect on the usefulness of the Internet to artists. It is essential to the same proportion of respondents in both gender groups.

5.3.4.2 Age and the Internet as information channel

Age, however, does appear to be an influencing factor as is shown in Table 5-7. The group that had the greatest proportion of “essential” responses is the under 30 group (36,4%) whilst that with the smallest proportion is the “50 years and above” group (8,6%). This finding is supported by the findings of Van Zijl and Gericke (1998:28). This study found that artists under the age of 40 are more likely to use the Internet to find information.

Table 5-7: Different age groups and the Internet as information channel

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
Internet	Essential	Count	4	8	14	3	29
		% within Age group	36.4%	25.0%	31.1%	8.6%	23.6%
	Useful	Count	3	14	22	19	58
		% within Age group	27.3%	43.8%	48.9%	54.3%	47.2%
	Seldom or never use	Count	4	10	8	13	35
		% within Age group	38.4%	31.3%	17.8%	37.1%	28.5%
	No data	Count			1		1
		% within Age group			2.2%		.8%
Total		Count	11	32	45	35	123
		% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%

When the researcher combined the “essential” and “useful” responses to get a more general view of the usefulness of the Internet for artists, the group which scored decisively higher was the 40-49 year age group in which 80% indicated that they find the Internet useful. This combined condition was in the 60%’s for all the other age groups. The group with the highest proportion of “seldom or never used” responses was again the over-50 group in which 37,1% made this response. This reinforces the impression that the over 50 group is not as interested in the Internet as an information channel as the other age groups are.

5.3.4.3 Affiliation and the Internet as information channel

The affiliation of respondents showed up some decisive differences in the value of the Internet for these categories of respondents (Table 5-8).

The group that expressed the least need for the Internet as an information channel is the secondary school art teachers. In this group only 4,8% find the Internet essential, and when the “essential” and “useful” categories are combined, only 38,1% of respondents fall into this category.

These statistics can be compared to those of the technikon lecturers in which group 34,8% find the Internet essential, and 81,8% find it either useful or essential. This latter group scored decisively higher in this section than any other category.

Table 5-8: Affiliation of respondents and value of the Internet as information channel

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Internet	Essential	Count	4	23	1	1	29
		% within Affiliation of respondent	12.9%	34.8%	4.8%	20.0%	23.6%
	Useful	Count	17	31	7	3	58
		% within Affiliation of respondent	54.8%	47.0%	33.3%	60.0%	47.2%
Seldom or never use	Count	10	11	13	1	35	
	% within Affiliation of respondent	32.3%	15.7%	61.9%	20.0%	28.5%	
No data	Count		1			1	
	% within Affiliation of respondent		1.5%			.8%	
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

Members of SANAVA also scored high mean values in the area of interest in the Internet, but unfortunately this group is small. This makes a meaningful comparison impossible. For this reason, to apply the chi-square (χ^2) test, the secondary school art teachers and members of SANAVA were merged into a single group of respondents. The value of χ^2 proved to be statistically significant at $p < 0.01$ ($\chi^2 = 11,639$, $df = 2$).

University lecturers also showed much less interest in the Internet as an information channel. Only 12,9% in this group find the Internet essential and 67,7% find it either essential or useful.

5.3.4.4 Lecturing field and the Internet as information channel

When the lecturing fields and the fields of interest of respondents were correlated with the value of the Internet, certain fields of interest came forth as finding the Internet more useful than others. In all these correlations the “essential” and “useful” responses were combined into a single category. The lecturing fields of photography, textile design, ceramics and industrial design showed a 100% positive response. Respondents who expressed an interest in computer graphics and multimedia systems also all found the Internet useful or essential. Most (84,6%) of the artists who are interested in graphic design find this information channel useful or essential as do 80% of those interested in crafts. Those interested in history of art (69,4% positive response), jewelry design (70% positive response), fine arts (63,5%) and sculpture (55,6%) all found the Internet less essential or useful in their quest for information. Overall, respondents in the applied arts and in design are more likely to use the Internet to find information than those in the fine arts.

5.3.4.5 Correlation between access to the Internet and its value as information channel

It seemed likely that respondents who had ready access to the Internet would be more likely to consider it an essential information channel. When a correlation was made between availability of Internet in respondents' own offices and their need for the Internet, this premise proved to be true. The results can be seen in Table 5-9.

Respondents who have access to the Internet in their offices show a marked increase in belief in the Internet as an essential or useful channel. A total of 41 respondents (33,3%) do not have such access.

Table 5-9: Correlation between access to the Internet in office and need for the Internet

			Internet in own office			Total
			Yes	No	Don't know	
Internet	Essential	Count	20	6	3	29
		% within Internet in own office	28.6%	14.6%	25.0%	23.6%
	Useful	Count	37	17	4	58
		% within Internet in own office	52.9%	41.5%	33.3%	47.2%
	Seldom or never use	Count	13	18	4	35
		% within Internet in own office	18.6%	43.9%	33.3%	28.5%
	No data	Count			1	1
		% within Internet in own office			8.3%	.8%
Total		Count	70	41	12	123
		% within Internet in own office	100.0%	100.0%	100.0%	100.0%

A correlation between access to the Internet in the library usually used by respondents showed no such pattern. There appeared to be little connection between the latter two variables. Clearly artists prefer to have access to the Internet in their offices where they can use it as needed.

5.3.5 Exhibitions in art galleries or art museums as information channel

Exhibitions are not amongst the most valuable information channels according to the statistics for the sample at large.

5.3.5.1 Age and exhibitions as information channel

The youngest age group (below 30 years) is the least likely to need art galleries and art museums as information channels. In this group only 18,2% considered this information channel essential, and 63,6% found it useful. The other age groups did not demonstrate any remarkable need for exhibitions, with between 37,8% and 40% considering exhibitions essential information channels and 82,2% to 90,6% considering them useful and/or essential. The age group that demonstrated the most interest in exhibitions was the 30-39 years group with 43,8% considering these essential and 90,6% considering them either essential or useful.

5.3.5.2 *Affiliation and exhibitions as information channel*

Table 5-10 shows that 80% of the members of SANAVA considered exhibitions to be an essential information channel. The same value is attached to this channel by 51,6% of university lecturers, 31,8% of technikon lecturers and only 28,6% of high school art teachers. It seems that for artists who are involved in the visual arts for reasons other than academic, exhibitions play a major role in the quest for information. When “essential” and “useful” responses are combined however, both the university lecturers and the high school teachers show more than a 90% interest in exhibitions, whilst this resulted in a 77,3% positive response from technikon lecturers.

Table 5-10: Affiliation of respondents and need for exhibitions as information channel

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Exhibitions in art galleries	Essential	Count	16	21	6	4	47
		% within Affiliation of respondent	51.6%	31.8%	28.6%	80.0%	38.2%
	Useful	Count	12	30	14		56
		% within Affiliation of respondent	38.7%	45.5%	66.7%		45.5%
	Seldom or never use	Count	3	15	1	1	20
		% within Affiliation of respondent	9.7%	22.7%	4.8%	20.0%	16.3%
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

Overall then, the latter group is the least likely to seek their information from exhibitions.

5.3.5.3 *Lecturing field and exhibitions as information channel*

When the lecturing fields of the respondents was cross-tabulated with the need for exhibitions as an information channel, a combination of “essential” and “useful” produces the most striking differences. Lecturers in the fields of history of art (80%), graphic design (93,3%), fine arts (90,5%) and teachers (90%) value exhibitions most highly.

5.3.5.4 Home language or ethnic group and exhibitions as information channel

Table 5-11 reflects the correlation between home language or ethnic group of respondents and the usefulness of art exhibitions.

Table 5-11: Home language or ethnic group and need for exhibitions as information channel

			Home language or ethnic group					Total
			English	Afrikaans	Other language (European)	Black	Asian	
Exhibitions in art galleries	Essential	Count	30	13	2	1	1	47
		% within Home language	40.5%	39.2%	50.0%	12.5%	33.3%	38.2%
	Useful	Count	33	14	2	5	2	56
		% within Home language	44.6%	41.2%	50.0%	62.5%	66.7%	45.5%
	Seldom or never use	Count	11	7		2		20
		% within Home language	14.9%	20.6%		25.0%		16.3%
Total	Count	74	34	4	8	3	123	
	% within Home language	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

English-speaking respondents are somewhat more inclined to use exhibitions as an information channel than are those whose home language is Afrikaans. In the former group, 40,5% consider exhibitions to be essential and another 44,6% consider them useful as against 38,2% of the Afrikaans-speaking group considering exhibitions essential and 41,2% considering them to be useful.

Of the Black respondents, only one out of eight (12,5%) consider exhibitions essential, and of the three Asian respondents, only one (33,3%) finds them essential. It seems that these groups do not find exhibitions as important as Caucasian artists do.

5.3.6 Personal communication with colleagues or other artists as information channel

It was found that artists in general consider colleagues and other artists of great value in helping them find information. Overall, “colleagues and other artists” are one of the two most important information channels in this survey.

5.3.6.1 Gender and personal communication with colleagues or other artists

Proportionately, male artists show a greater propensity to consult colleagues about information. In this group, 92,4% (61 out of 66) of the respondents find this

information channel essential or useful compared to 84,2% (48 out of 57) of the female respondents. Another interesting statistic is that only five of the male respondents (7,6%) indicated that they seldom or never used this channel, whilst eight of the female artists (14%) answered likewise. Although this result is not statistically significant as $p > 0.05$ ($\chi^2 = 1,119$, $df = 1$), it is still interesting, and might indicate a trend in the findings.

5.3.6.2 *Affiliation and personal communication with colleagues or other artists*

Another independent variable that had some effect on the value respondents placed on using colleagues and other artists as information channels was the affiliation of the artists. This is shown in Table 5-12.

Teachers are less likely than the other groups of respondents to consult colleagues for information. Only eight out of the 21 (38,1%) teachers find this an essential information channel, compared to more than 50% in all the other groups.

Table 5-12: Affiliation and need for colleagues or other artists as information channel

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Colleagues, other artists	Essential	Count	18	35	8	3	64
		% within Affiliation of respondent	58.1%	53.0%	38.1%	60.0%	52.0%
	Useful	Count	11	23	10	1	45
		% within Affiliation of respondent	35.5%	34.8%	47.6%	20.0%	36.6%
Seldom or never use	Count	2	7	3	1	13	
	% within Affiliation of respondent	6.5%	10.6%	14.3%	20.0%	10.6%	
No data	Count		1			1	
	% within Affiliation of respondent		1.5%			.8%	
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

5.3.6.3 *Lecturing field and personal communication with colleagues and other artists*

When the lecturing field of respondents was correlated with the importance of colleagues for finding information, those whose lecturing fields were unknown (including the members of SANAVA) proved the most likely to consult colleagues.

In this group five out of seven (71,4) consider colleagues essential information channels. Another group that holds colleagues in high esteem as information channels is the graphic design lecturers of whom 66,7% (10 out of 15) consider colleagues and other artists essential information channels. Photography lecturers (58,3% or seven out of 12) and textile designers (57,1% or four out of seven) also consider colleagues to be more essential than do the other groups. Fine arts and history of art lecturers do not consider colleagues so necessary, with only 47,6% (20 out of 42) and 46,7% (seven out of 15) respectively indicating that colleagues and other artists are essential information channels.

5.3.7 Meetings, conferences, seminars and workshops as information channels

Although meetings, conferences and other such congregations of artists do not seem as essential as some of the other information channels being discussed here, the majority of visual artists in South Africa do find them useful, as can be seen in Table 5-13.

Table 5-13: Need for meetings, conferences, seminars and workshops

	Frequency	Percent	Cumulative Percent
Essential	35	28.5	28.5
Useful	74	60.2	88.6
Seldom or never use	14	11.4	100.0
Total	123	100.0	

In all, 60,2% of respondents considered conferences etc. to be useful information channels. Only 14 of the respondents (11,4%) seldom or never make use of these information channels.

5.3.7.1 Age and meetings, conferences etc. as information channels

Male and female artists show approximately the same degree of interest in these information channels. It would appear, however, that older artists are less likely to attend conferences, seminars etc. in order to get information. In this sample, only one respondent in both the under 30 group (9,1%) and in the 30-39 age group (3,1%) and

five in the 40-49 years group (11,1%) “seldom or never” use this channel, compared to seven out of the 35 in the 50 years and above group (20%).

Three out of 11 (27,3%) of the under 30 group, 11 out of 32 (34,4%) in the 30-39 group and 17 of the 45 (37,8%) consider these essential, compared to only four of the 35 (11,4%) in the 50 and above group.

5.3.7.2 Affiliation and meetings, conferences etc. as information channels

The high school teachers (seven out of 21 or 33,3%) and the technikon lecturers (21 of the 66 or 31,8%) have the highest proportion of respondents who find conferences, etc. essential information channels. Amongst the university lecturers only seven out of 31 (22,6%) and none of the members of SANAVA find these channels essential.

5.3.7.3 Qualifications and meetings, conferences etc. as information channels

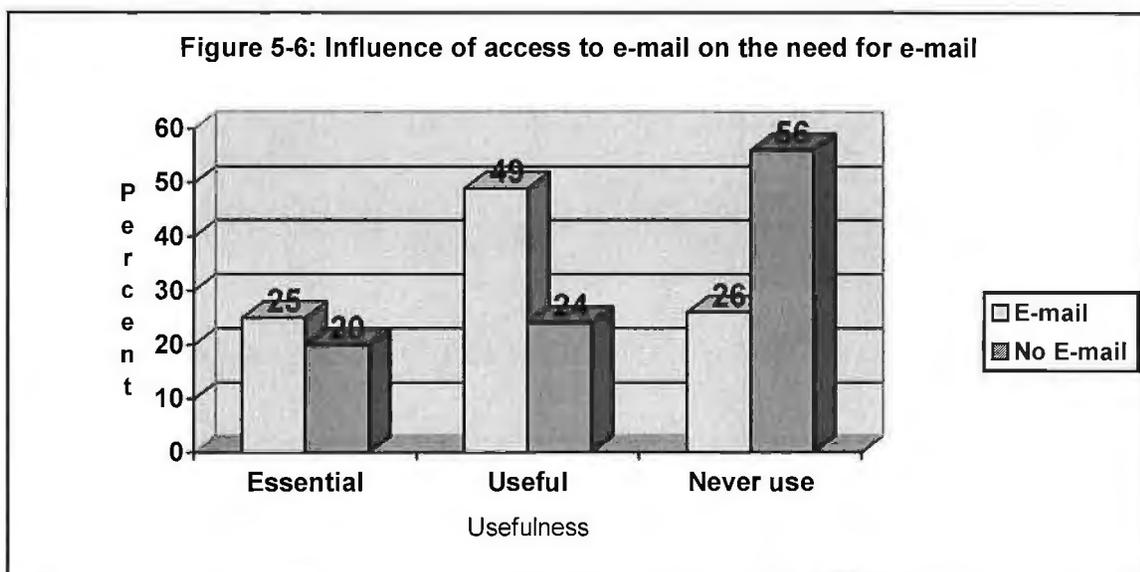
Qualifications also appear to have an effect on the perceived need for meetings, conferences, seminars and workshops to artists. Amongst the respondents who have an art-related Bachelor’s degree, only five out of 27 (18,5%) responded that they considered these essential. In the group with technikon qualifications, nine out of 29 respondents (31%) consider conferences, etc. essential as do 20 of the 65 (30,7%) respondents with postgraduate qualifications. This is considerably higher than the interest shown by the group with art-related Bachelor’s degrees.

5.3.8 Electronic communication with other artists or art scholars

Respondents were asked to evaluate the value of electronic communication channels such as e-mail, electronic lists and newsgroups as information channels. Overall this was one of the information channels that did not hold very much appeal for the respondents. Only 22,8% consider this means of communication an essential information channel, 40,7% consider it useful and 35,8% seldom or never use electronic communication channels.

It was found that 41 of the respondents (33,3%) do not have access to e-mail facilities in their own offices or in the library. The researcher correlated access to such facilities with the extent to which respondents value electronic communication channels. As would have been expected, there was a clear increase in the value of this means of communication amongst respondents who are able to use it in their offices or libraries (see Figure 5-6).

Figure 5-6 shows that respondents who have access to electronic communication channels in their offices or library find this information channel more essential (25%) or useful (49%) than do those with no access at their places of employment or libraries (20% and 24% respectively). Those without access to these facilities are also more likely to “seldom or never use” them (56%) compared to those who have access to such facilities (26%).



It is interesting to note that even those respondents who do not have access to e-mail at their places of employment or libraries do use this means of communication, presumably at their homes. In this category of respondents, 20% consider electronic communication essential.

5.3.8.1 *Gender and electronic communication*

Male respondents are more inclined to use electronic information. Eighteen out of 66 (27,3%) of the male respondents consider this an essential channel of information, whilst only ten out of the 57 female respondents (17,5%) feel this way. This is supported by Van Zijl and Gericke (1998:28), who found that electronic communication sources were more popular amongst male respondents. When the χ^2 test is applied, the result does not, however, show that there is any statistical significance in this finding, as $p > 0.05$ ($\chi^2 = 1,163$, $df = 1$).

5.3.8.2 *Age and electronic communication*

Another finding that is confirmed in the latter study is that younger artists and art historians tend to use e-mail and other electronic communication channels more than older generations (Van Zijl & Gericke 1998:28) do. In the current study, it was found that 36,4% of the respondents in the under 30 years group find this channel of information essential, compared to 25% in the 30-39 years group, 28,8% in the 40-49 group and only 8,6% in the over 50 group.

5.3.8.3 *Affiliation and electronic communication*

Another variable that affects the perceived need for electronic communication channels is the affiliation of the respondents as can be seen in Table 5-14.

It is mainly technikon lecturers who consider electronic communication essential. In this group, 20 out of 66 (30,3%) found e-mail etc. to be essential, compared to six out of 31 (19,4%) university lecturers, two out of 21 (9,5%) teachers and none of the members of SANAVA.

Table 5-14: Affiliation of respondents and need for electronic communication channels

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
E-mail, lists, newsgroups, etc.	Essential	Count	6	20	2		28
		% within Affiliation of respondent	19.4%	30.3%	9.5%		22.8%
	Useful	Count	17	27	4	2	50
		% within Affiliation of respondent	54.8%	40.9%	19.0%	40.0%	40.7%
	Seldom or never use	Count	8	18	15	3	44
		% within Affiliation of respondent	25.8%	27.3%	71.4%	60.0%	35.8%
	No data	Count		1			1
		% within Affiliation of respondent		1.5%			.8%
Total		Count	31	66	21	5	123
		% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%

Amongst the teachers, 71,4% seldom or never use this channel, and amongst the members of SANAVA, 60% seldom or never make use of electronic communication. It appears that it is mainly lecturers in tertiary institutions, especially technikons, who value these channels highly.

5.3.8.4 *Lecturing field and electronic communication*

In a cross-tabulation between the use of electronic communication and the field in which respondents lecture or are primarily involved, it was found that art historians (two out of 15 or 13,3%) and those involved with the fine arts including ceramics and sculpture (nine out of 48 or 18,8%) are the least likely groups to find electronic communication essential. Lecturers in the applied arts such as photography (five out of 12 or 41,9%) and graphic design (four out of 15 or 26,6%) were more inclined to find this channel essential for finding information.

5.3.9 **Public libraries as information channel**

Public libraries appear to be useful to the majority of respondents with 83 respondents (67,5%) considering them either essential or useful information channels. It must also be mentioned that 39 respondents (31,7%) seldom or never use these libraries.

5.3.9.1 Age and public libraries as information channel

The age of the artists is linked to the value they place on public libraries in their quest for information. Younger artists are less likely to use public libraries than their older counterparts. Only one out of 11 (9,1%) of the under 30 age group and three out of 32 (9,4%) of the 30-39 age group consider public libraries to be essential, whilst 11 out of 45 of the 40-49 years group (22,2%) and nine out of 35 in the 50 years and older group (25,7%) voted them to be essential. There is also a higher percentage of the younger age groups who seldom or never use public libraries. In the group younger than 40 years, 41,9% seldom experience a need for public libraries as opposed to 28% in the over 40 age group.

5.3.9.2 Affiliation and public libraries as information channel

Another relevant correlation relates to the affiliation of respondents. High School teachers, who form a large part of the total population of artists in South Africa, are more likely to use public libraries than are the other groups of artists. Seven out of the 21 teachers (33,3%) consider these libraries to be essential, whilst only four of the 31 (12,9%) university lecturers, 12 of the 66 (18,2%) technikon lecturers and one of the five (20%) members of SANAVA shared this view.

5.3.10 Museum libraries as information channel

Museum or art gallery libraries have a large variance in their popularity. These libraries have the highest number of respondents (48 or 39%) who claim to “seldom or never” use them as information channels. Other respondents indicated in comments that museum libraries are the most important, and sometimes the only, information channels for them. To those who use museum libraries to find information, these information services obviously have tremendous value. It is possible that many respondents are simply not close enough to museum libraries to be able to use them, or that they suffer from “threshold anxiety” about using an information service with which they are not familiar – preferring to use the library they usually use.

5.3.10.1 *Age and museum libraries as information channel*

As artists get older, so their use of museum libraries tends to increase. In the under 30 group, none of the respondents considered these essential. In the 30-39 years age group three of the 32 respondents (9,4%) indicated that these were essential. Seven of the 45 respondents (15,6%) aged 40-49 years find museum libraries are essential information channels as do 12 of the 35 respondents (34,3%) of those who are above 50 years old.

5.3.10.2 *Lecturing field and museum libraries as information channel*

It is interesting to note that the artists who made the least use of museum libraries are those who lecture in photography (none of the respondents in this group consider museum libraries to be essential). The only group which displayed a marked interest in these information channels includes artists who lecture in textile design (four out of the seven found them essential). In all the other groups, the percentage that finds these to be essential was around 20%. These findings were consolidated by those relating to the fields in which artists are interested. Here again, those who are interested in photography and videology show little interest in museum libraries with only 9,4% (three out of 32) considering them essential. The group showing the highest degree of interest in museum libraries was again the textile designers. In this category, 47,1% (eight out of 17) of the respondents find these libraries essential. It was also found that those who are interested in crafts make extensive use of museum libraries (three out of five consider them essential) and two of the five respondents interested in computer graphics and multimedia systems share this view. The low interest of those involved in the history of art (20,8% consider museum libraries essential) and the fine arts (20,3% consider them essential) is surprising.

None of the other independent variables seemed to have much effect of the amount of interest regarding museum libraries.

5.3.11 Academic libraries as information channel

Of all the channels under examination in this section, academic libraries are considered the most essential by the artists in the sample. This places a heavy burden on academic libraries to supply the kind of information needed by visual artists. Several of the respondents commented that they find the academic libraries they use very capable of fulfilling all their information needs. These include university and technikon libraries in this study.

5.3.11.1 Affiliation and academic libraries as information channel

It is mainly artists who work at universities and technikons who find academic libraries of great value (as shown in Table 5-15). It must be remembered that the majority of respondents in this survey are connected to academic institutions. The fact that teachers and members of SANAVA find academic libraries less essential shows that the many artists who do not have access to these libraries, have to rely on the other types of libraries that supply art-related information.

Table 5-15: Affiliation of respondents and need for academic libraries

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Academic libraries	Essential	Count	26	53	10	3	92
		% within Affiliation of respondent	83.9%	80.3%	47.6%	60.0%	74.8%
	Useful	Count	4	7	5	1	17
		% within Affiliation of respondent	12.9%	10.6%	23.8%	20.0%	13.8%
	Seldom or never use	Count	1	6	6	1	14
		% within Affiliation of respondent	3.2%	9.1%	28.6%	20.0%	11.4%
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

Although large proportions of university (83,9%) and technikon (80,3%) lecturers find academic libraries essential information channels, only 47,6% of teachers and 60% of members of SANAVA share this view. Clearly, however, the majority of lecturers at tertiary education institutions hold their libraries in high esteem.

5.3.11.2 *Lecturing field and academic libraries as information channel*

A group that does not show such high reliance on academic libraries is the lecturers in the painting, drawing and printmaking. In this group, only 28 out of the 42 respondents (66,7%) consider academic libraries to be essential, and ten (23,8%) seldom or never use these libraries. This group also showed less interest in museum libraries than did those with other lecturing fields.

No other factors appear to have any effect of the high esteem in which artists hold academic libraries.

5.3.12 **Other information channels required by artists**

Other information channels mentioned by artists as useful appear in Table 5-16.

Archives were considered valuable information channels by four of the respondents, and school libraries are also specially mentioned as useful channels by four respondents.

Table 5-16: Other information channels used by artists

	Frequency	Percent	Cumulative Percent
Archives	4	3.3	3.3
User groups	1	.8	4.1
European, U.K. research tours	1	.8	4.9
School library	4	3.3	8.1
Art dealers	1	.8	8.9
No data	112	91.1	100.0
Total	123	100.0	

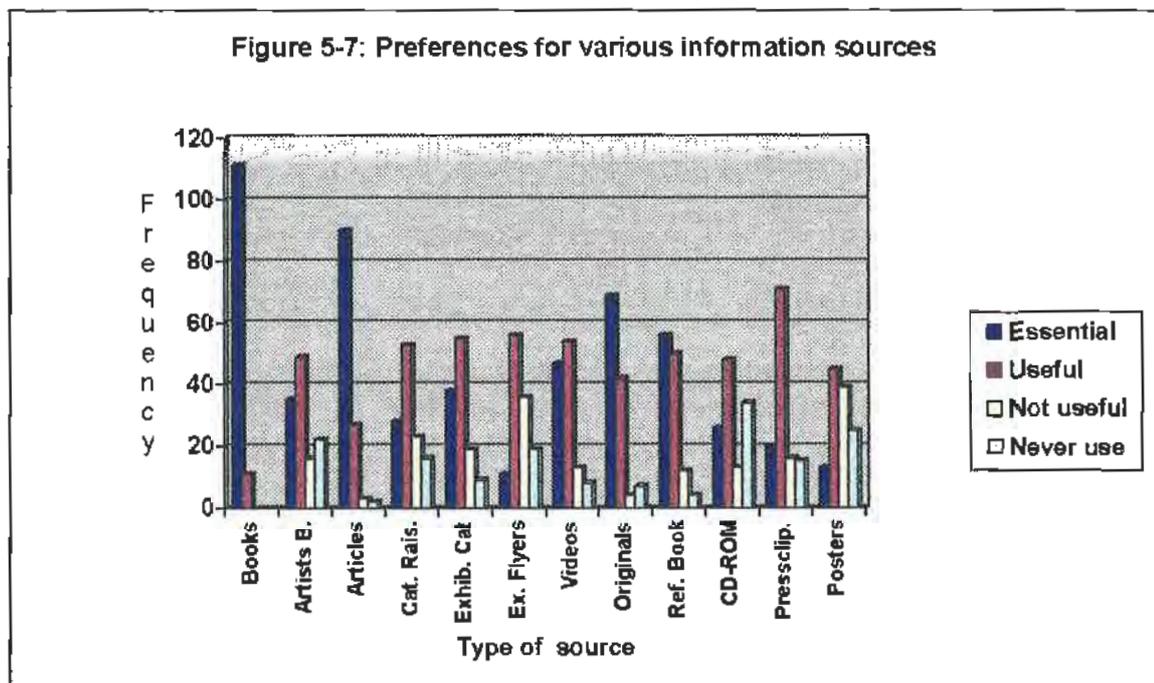
The other channels, namely user groups, tours to Europe or the United Kingdom and art dealers were each considered to be important information channels to only one respondent. They cannot be seen as universally important to artists in South Africa.

Artists may need any or all of these channels to perform their tasks.

5.4 PREFERENCES FOR VARIOUS INFORMATION SOURCES

Artists experience a need for a variety of information sources in order to carry out their scholarly or creative activities. These are the types of sources that physically convey the information to artists. Although this section is again closely linked to the information-seeking behaviour of artists in that these will be the kind of information sources they will seek out and use, it is actually their usefulness and the artists' preferences that are investigated here.

Figure 5-7 shows the total counts relating to the usefulness of the various information sources as indicated by respondents in the survey.



Respondents were asked how useful they found books, artists' books, periodical or journal articles, *catalogues raisonnés*, exhibition catalogues, exhibition flyers or invitations to exhibitions, audiovisual material such as videos, tape-slide presentations, etc., original works of art, reference books, CD-ROM databases, press-clippings and posters relating to exhibitions or art events. All of these have been mentioned as useful to artists in previous research on this subject, and so their value to South African artists had to be ascertained.

5.4.1 Preferences for books

Books were definitely the source of preference for the major section of the sample. One hundred and eleven (90,2%) of the respondents stated that books were essential sources for them. This has been found to be the case in almost every previous research project about artists and humanities scholars on the whole. Researchers like Stone (1982:296), Broadus (1987:117) and Cobbledick (1996:360-361) have also found books are the preferred information source for these users.

The only variable that revealed a clear difference between groups was the home language or ethnic group of respondents. This can be seen in Table 5-17.

Table 5-17: Home language or ethnic group and preferences for books

			Home language / ethnic group					Total
			English	Afrikaans	Other language (European)	Black	Asian	
Books (including art books)	Essential	Count	72	30	4	2	3	111
		% within Home language	97.3%	88.2%	100.0%	25.0%	100.0%	90.2%
	Useful	Count	1	4		6		11
		% within Home language	1.4%	11.8%		75.0%		8.9%
	No data	Count	1					1
		% within Home language	1.4%					.8%
Total	Count	74	34	4	8	3	123	
	% within Home language	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

Black respondents are the only group in which only 25% indicated that books are essential information sources. The remaining 75% indicated that books are useful, but clearly this group is not as dedicated to books as are the other groups of artists. This could possibly be because this ethnic group did not grow up with the same exposure to books as did the other ethnic groups included in the sample. It is often said that they did not grow up with a “culture of reading” – which might explain this discrepancy.

5.4.2 Preferences for journal articles

Journal articles come second in popularity with 90 respondents (73,2%) considering them essential sources for finding information and a further 27 (22%) considering them useful. Reynolds (1995:63) and Cobbledick (1996:362) also found that artists have a great need for journals as information sources, and Van Zijl and Gericke

(1998:27) even found that this was the preferred source amongst the artists in their survey. Because of the large proportion of “essential” responses, only this category will be used as a value in cross-tabulation with other variables.

5.4.2.1 Age and preferences for journal articles

Periodical or journal articles are decisively more popular amongst older visual artists than amongst the younger ones. Whilst six out of 11 (54,5%) of the under 30 group and 21 out of 32 (65,6%) of the 30-39 group find them essential, in the 40-49 group 36 out of 45 (80%) and in the above 50 group, 27 out of 30 (77%) indicated that articles are essential.

5.4.2.2 Affiliation and preferences for journal articles

Table 5-18 shows that the affiliation of the artists is an influencing factor on the perceived usefulness of articles. It is mostly university lecturers who prefer journals to find their information. In this group 93,5% responded that these are essential information sources. Amongst the technikon lecturers the interest is also high (78,8%) but this proportion is very much lower than that found amongst university lecturers. Eighty percent of the SANAVA members also indicated that articles are essential to them. Only 28,6% of the teachers, however, shared this opinion.

The researcher strove to find out what factors might exist to cause this large discrepancy. The only possible correlation appears to be in the field of the qualifications held by the different groups. It was found that both the university lecturers and the members of SANAVA held the highest proportion of postgraduate qualifications – 77,4% and 80% respectively. These two groups also show the highest incidence of finding articles essential as information sources. Of the technikon lecturers, only 42,4% hold postgraduate qualifications. This is close to the proportion of teachers with postgraduate qualifications, viz. 42,9%. Although the latter two groups have approximately the same proportion of postgraduate qualifications, teachers show less interest in articles as information sources.

Table 5-18: Affiliation of respondents and preferences for journal articles

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Journal articles	Essential	Count	29	52	6	3	90
		% within Affiliation of respondent	93.5%	78.8%	28.8%	100.0%	73.2%
	Useful	Count	2	12	12	1	27
		% within Affiliation of respondent	6.5%	18.2%	57.1%	20.0%	22.0%
	Not very useful	Count		1	2		3
% within Affiliation of respondent			1.5%	9.5%		2.4%	
Never used	Count			1	1	2	
	% within Affiliation of respondent			4.8%	20.0%	1.6%	
No data	Count		1			1	
	% within Affiliation of respondent		1.5%			.8%	
Total		Count	31	66	21	5	123
		% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%

A possible reason could be that the school libraries they frequent have lower budgets for periodical subscriptions and thus fewer journals are available there. It is also possible that the kind of information they require is more readily available in books than in periodicals or journals.

Another interesting correlation shows that almost every respondent who has an additional non-art-related qualification (such as B.A., B.Sc., B.Com., MBA, B.Arch) considers journals to be essential information sources. The only exception was the respondent who has a qualification in public relations.

5.4.2.3 Home language or ethnic group and preferences for journal articles

It also came to light that the home language or ethnic group of respondents is linked to the esteem in which they hold journals. Afrikaans-speaking (94,1%) and European Caucasians (100%) find journals essential information carriers, whilst only 78,4% of English-speaking Caucasians consider them to be as important. None of the Black respondents and two of the three Asians (66,7%) consider journal or periodical articles to be essential.

5.4.2.4 *Services offered and preferences for journal articles*

There is also a relationship between the perceived usefulness of journal articles and the services offered in the library used by respondents.

It was decided in the following correlations to ignore the “Don’t know” responses, as they made little difference to the overall proportions, and the researcher was afraid of skewing the findings if the uncertain responses were brought to bear on the statistics.

It was found that when libraries circulated periodicals to lecturers before shelving them, the response to these information sources was more positive. Out of the 86 positive responses to the question relating to the circulation of periodicals to staff, 68 (79,1%) indicated that articles were essential information sources. Out of the 23, however, who indicated that periodicals were not circulated, only 14 (60,9%) found them to be essential.

The circulating of tables of contents of periodicals also has a positive effect of the perceived usefulness of journal articles amongst the respondents. Forty-eight of the 55 (87,3%) respondents to whom tables of contents are circulated find journal articles essential. In contrast to this, out of the 39 respondents to whom tables of contents are not circulated, only 26 (66,7%) indicated that articles are essential information sources.

It was also found that if artists are allowed to borrow periodicals from the libraries concerned, they are more likely to use articles. In total, 63 out of the 77 (81,8%) of the respondents who are allowed to borrow this material consider journal articles to be essential, whilst only 15 out of the 25 (60%) respondents who may not borrow journals indicated that these were essential information sources.

It would appear that there is great value in making journals as easily accessible to users as possible in order to ensure that they are able to reap the benefits of these information sources to the full. Ready access appears to be an important factor in determining the value of these articles in the information worlds of visual artists.

5.4.3 Preferences for original works of art

Original works are also very necessary to visual artists as information sources. In this study, 69 respondents (56,1%) consider them essential, and 42 (34,1%) consider them useful. Although the researcher surmised that these were important to artists, the degree of interest in original works of art came as somewhat of a surprise as this source proved to be the third most important information carrier. Primary materials such as art works are often found to be useful sources for artists. This proved to be the case in the study conducted by Stone (1982:297). Cobbledick (1996:361) also found that two of the four artists she interviewed found original works of art to be valuable information sources. Greenhalgh (1995:16) says: “The baseline of scholarship is looking at objects in the original, preferably in the place they were made ...” This belief was confirmed in this study.

5.4.3.1 Age and preferences for original works of art

The older artists show a greater interest in viewing original works of art than do the younger ones. In the 50 years and older group, 68,6% indicated that this was an essential information source, whilst in all the other age groups, interest ranged from 46,9% to 54%.

5.4.3.2 Affiliation and preferences for original works of art

The affiliation of the respondents is related to the value they attach to studying original works of art as ways of finding information. The correlation of these two variables can be seen in Table 5-19.

Table 5-19: Affiliation of respondents and value of studying original works of art

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Original works of art	Essential	Count	23	31	10	5	69
		% within Affiliation of respondent	74.2%	47.0%	47.6%	100.0%	56.1%
	Useful	Count	4	28	10		42
		% within Affiliation of respondent	12.9%	42.4%	47.6%		34.1%
	Not very useful	Count	2	2			4
	% within Affiliation of respondent	6.5%	3.0%			3.3%	
Never used	Count	2	4	1		7	
	% within Affiliation of respondent	6.5%	6.1%	4.8%		5.7%	
No data	Count		1			1	
	% within Affiliation of respondent		1.5%			.8%	
Total	Count		31	66	21	5	123
	% within Affiliation of respondent		100.0%	100.0%	100.0%	100.0%	100.0%

University lecturers (23 out of 31 or 74,2%) and members of SANAVA (five out of five or 100%) consider it essential to study original works of art in order to satisfy information needs. This is a much higher proportion than that found amongst technikon lecturers (31 out of 66 or 47%) and high school art teachers (ten out of 21 or 47,6%). In order to calculate χ^2 , it was necessary to combine the responses given by the university lecturers and the members of SANAVA as the expected frequency (E) for the members of SANAVA alone would have been less than five. This is inadmissible in the application of χ^2 . At $p < 0.01$, χ^2 was found to be significant ($\chi^2 = 9,715$, $df = 2$).

5.4.3.3 *Field of interest or lecturing field and preferences for original works of art*

In general, there was more enthusiasm for studying original works of art than in using museum libraries, but when artists were grouped according to areas of interest or lecturing field, the same trends appeared as those concerning the value of museum libraries. Photography lecturers do not find original works of art to be essential information carriers. Only one of the 12 lecturers in this field indicated that this was an essential source. For all other groups, the proportionate interest was almost equal.

5.4.3.4 *Qualifications and preferences for original works of art*

It was found that respondents' qualifications bear some relationship to the value they place on studying original works of art. Artists with Bachelor's degrees (17 out of 27 or 63%) and postgraduate qualifications (43 out of 65 or 66,2%) are the most likely to use original works to find information. Of those who hold technikon qualifications up to B.Tech. level, only nine out of 29 (31%) consider this to be an essential way to find information. Out of the 18 respondents who hold teaching qualifications (including several of the lecturers) only nine (50%) consider studying originals works to be essential.

5.4.3.5 *Need to view original works of art in galleries abroad*

The responses to another question relating to the lengths artists go to in order to see a work of art that is important to them are also relevant here. These responses also point to the fact that original works are important information sources. The data reveals that 77 of the respondents (62,6%) have visited galleries throughout South Africa to see a work they were interested in, and 59 of the respondents (48%) have gone to the lengths of visiting a gallery abroad in order to see original works that are important to them.

5.4.4 Preferences for reference material

Only marginally less important to artists than original works are reference books, of which there are many in the visual arts. With this category of information source, 56 (45,5%) of the respondents marked that they find them essential and 50 (40,5%) find them useful. The total of these two responses almost equals the total for originals works of art.

Lönnqvist (1990:200) found that when humanities researchers commence with new research, they tend to use reference works. Although Van Zijl and Gericke (1998:27) found that reference books are essential or useful to many artists, these were not amongst the most popular information sources. The same trend seems to prevail in this study.

5.4.4.1 *Affiliation and preferences for reference material*

High school art teachers showed the highest degree of interest in reference books. As Table 5-20 shows, 14 out of 21 in this group (66,7%) consider these sources to be essential. In the other groups, the proportion of respondents who consider reference books essential ranges from 38,7% (university lecturers) through 42,4% (technikon lecturers) to 40% (members of SANAVA).

Table 5-20: Affiliation of artists and need for reference books

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Reference works	Essential	Count	12	28	14	2	56
		% within Affiliation of respondent	38.7%	42.4%	66.7%	40.0%	45.5%
	Useful	Count	15	28	6	1	50
		% within Affiliation of respondent	48.4%	42.4%	28.6%	20.0%	40.7%
	Not very useful	Count	4	7		1	12
	% within Affiliation of respondent	12.9%	10.6%		20.0%	9.8%	
	Never used	Count		2	1	1	4
	% within Affiliation of respondent			3.0%	4.8%	20.0%	3.3%
	No data	Count		1			1
	% within Affiliation of respondent			1.5%			.8%
Total		Count	31	66	21	5	123
		% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%

It came to the fore that many of the teachers make their own slides, and possibly reference material is very important to them for this reason. Art reference books are rich in illustrations, which are important in the teaching context.

5.4.4.2 *Qualifications and preferences for reference material*

It was also revealing to compare the interest in reference material with the qualifications acquired by respondents. It appears that as the qualifications of artists improve, so their reliance on reference material diminishes. The group that relies most on reference material is that which holds technikon qualifications up to B.Tech. level. In this group, 11 out of 29 (68,8%) feel that these are essential information sources. Amongst those with art-related B.A. degrees, 14 out of 27 (51,9%) think reference books are essential, as do 31 out of 65 (47,7%) of those who have

postgraduate qualifications. This leads one to believe that information services that cater for artists who are less academically inclined, will have to ensure that there is a wide array of reference material.

5.4.4.3 Field of interest and preferences for reference material

When the fields of interest of artists was correlated with interest in reference material, the only two groups that showed less interest in reference material than other groups were those interested in textile design (41,2% consider these to be essential) and those interested in jewelry design (20% find them essential).

5.4.5 Preferences for audiovisual material

Audiovisual material came next in popularity with 47 (38.2%) considering them essential, and 54 (43,9%) finding them useful. The popularity of these information sources was revealed in responses to this question and also in a question in which artists had to indicate what equipment they would like to have in the libraries they use. Several artists mentioned a need for equipment to show videocassettes. Details will be given in a later section of the study.

5.4.5.1 Affiliation and preferences for audiovisual material

When the affiliation of the artists is correlated with interest in audiovisual material, the only group less likely to use this material is the university lecturers. In this group only 25,8% (eight out of 31) find audiovisual material essential compared with approximately 42% in all the other groups.

5.4.5.2 Qualifications and preferences for audiovisual material

There is a relationship between the educational level of respondents and their need for audiovisual material. As with reference material, it appears that there is an indirect proportion between the amount of interest in audiovisual material and the educational level of artists.

Fifty-one comma seven percent (15 out of 29) of artists with technikon qualifications indicated that audiovisual material was essential to them. Of the group with art-related Bachelor's degrees, 48,1% (13 out of 27) find the information carriers essential and in the group with postgraduate qualifications, only 30,8% (20 out of 65) feel that audiovisual material is an essential information source.

5.4.6 Preferences for exhibition catalogues

Exhibition catalogues also proved to be quite popular information sources. Thirty-eight respondents (30,9%) found them to be essential and 55 (44,7%) found them useful. Exhibition catalogues were also found to be of great value to artists by other researchers (Robertson 1989:32; Lönnqvist 1990:197; Stam 1994:281; Cobbledick 1996:356; Rodgers 1999:8). It came as some surprise to see, however, how low down the order of popularity these information sources are to South African artists.

5.4.6.1 Affiliation and preferences for exhibition catalogues

Table 5-21 shows rather convincingly that university lecturers (64,5%) have a greater need for exhibition catalogues than do any of the other groups of respondents. Out of the technikon lecturers, only 22,7% consider these to be essential, as do 4,8% of the high school teachers and 40% of the members of SANAVA.

Table 5-21: Affiliation of respondents and need for exhibition catalogues

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Exhibition catalogues	Essential	Count	20	15	1	2	38
		% within Affiliation of respondent	64.5%	22.7%	4.8%	40.0%	30.9%
	Useful	Count	9	30	13	3	55
		% within Affiliation of respondent	29.0%	45.5%	61.9%	60.0%	44.7%
	Not very useful	Count	1	12	6		19
% within Affiliation of respondent		3.2%	18.2%	28.6%		15.4%	
Never used	Count	1	7	1		9	
	% within Affiliation of respondent	3.2%	10.6%	4.8%		7.3%	
No data	Count		2			2	
	% within Affiliation of respondent		3.0%			1.6%	
Total		Count	31	66	21	5	123
		% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%

5.4.6.2 Lecturing field and preferences for exhibition catalogues

The lecturing field of respondents is also linked to the amount of interest they display in exhibition catalogues. The groups showing the greatest need for these sources are sculpture lecturers (three out of four or 75%) and history of art lecturers (nine out of 15 or 60%). This is not surprising because sculptors have shown a great need for art galleries and museums throughout the survey and art historians would be able to use the primary information that is usually included in exhibition catalogues. Fine arts lecturers (17 out of 42 or 40,5%) also consider these information sources essential. These groups are followed by graphic designers (five out of 15 or 33,3%) and jewelry designers (one out of three or 33,3%). The other groups showed little interest in exhibition catalogues.

5.4.7 Preferences for press-clippings

Press-clippings were considered useful by 71 (57,7%) respondents, which shows that, although only 20 (16,3%) artists found them essential, press-clippings are very important information sources. In comments made by some of the respondents, this was especially true when needing information about South African artists. Schnell (1995:19) found in a study of information needs at the Technikon Natal that press-clippings are a valuable source of information about South African art. Pacey (1980:29) also found that press-clippings are very useful to artists. Because of the large number of “useful” responses and the relatively low number of “essential” responses, the “essential” and “useful” responses for this information source will be combined into a single positive category in this section.

5.4.7.1 Lecturing field and preferences for press-clippings

The lecturing field of respondents is related to the perceived usefulness of press-clippings as information sources. Out of those whose special field of interest is unknown (including some members of SANAVA) and those whose lecturing field is sculpture, 100% (seven out of seven and four out of four respectively) find press-clippings useful. History of art and graphic design lecturers display the same amount

of interest in press-clippings as an information source. In these groups, 13 out of 15 (86,6%) find these useful. Out of the fine arts lecturers, 76,2% (32 out of 42) find press-clippings useful and out of the jewelry designers 66,7% (two out of three) share this view. Out of the high school teachers, 60% indicated that they find these useful, whilst 58,2% of photography lecturers expressed a need for these information sources. Overall then it is mainly art historians, fine arts lecturers and graphic designers who use these information sources.

5.4.7.2 Affiliation and preferences for press-clippings

It was also found that university lecturers hold press-clippings in higher esteem as information sources than the other groups do. In this group, 26 of the 31 (83,9%) respondents find them useful. Members of SANAVA also use the information sources a great deal, and four of the five respondents (80%) consider them useful. Amongst the technikon lecturers, however, only 68,2% find them useful, as do 76,2% of the high school teachers. Once again for the calculation of χ^2 , the responses of the lecturers and members of SANAVA were combined, but χ^2 was not significant in this case ($\chi^2 = 2,942$, $df = 2$, $p > 0.05$).

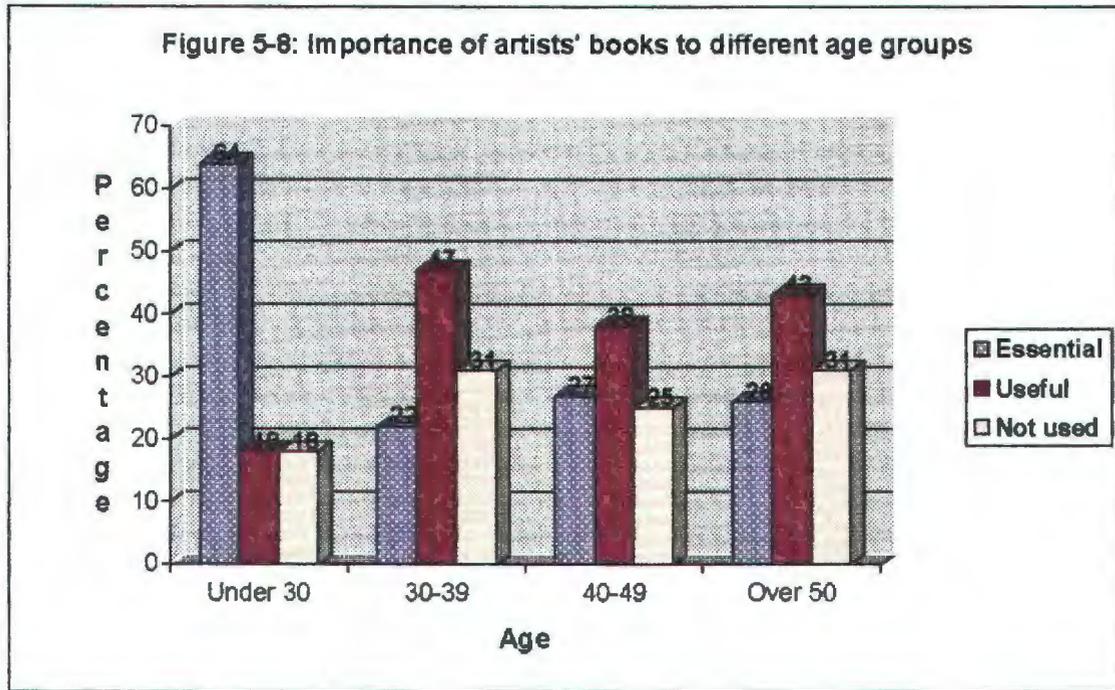
5.4.8 Preferences for artists' books

Slightly less popular are artists' books, which do not seem to be very important to South African artists as an information source. Only 35 (28,5%) consider them essential, and 49 (39,8%) find them useful. It is possible that South African libraries do not place much emphasis on collecting these sources.

5.4.8.1 Age and preferences for artists' books

Figure 5-8 shows that the artists who are younger than 30 years old are the only group that expresses a great need for artists' books. Although the other age groups find these information sources important, they do not consider them to be essential. These types of sources are a relatively new concept in the world of artists, and it is

possible that younger artists have had more exposure to this type of “art” and therefore know the value of such books as information sources.



5.4.8.2 *Affiliation and preferences for artists' books*

When the affiliation of the artists is taken as the independent variable, it comes to the fore that members of SANAVA (most of whom are not attached to any educational institution) and technikon lecturers are more likely to consider artists' books to be essential information sources. In the former group, 80% of respondents find them essential and in the latter group 33,3%. This is compared to 16,1% of university lecturers and 19% of secondary school teachers.

5.4.8.3 *Qualifications and preferences for artists' books*

Possibly related to the above section is the finding that interest in artists' books is also related to the educational level of the respondents. Artists with technikon qualifications show the highest reliance on artists' books with 15 of the 29 respondents (51,7%) indicating that these are essential to them. Out of the group with art-related Bachelor's degrees, seven out of 27 (25,9%) indicated that artists' books

are essential as did 13 out of 65 (20%) in the postgraduate group. It would seem that the technikon are more aware of artists' books as an art form and information source.

5.4.9 Preferences for catalogues raisonnés

Of slightly less importance are *catalogues raisonnés*, which only 28 (22,8%) respondents consider essential, and 53 (43,1%) find useful. These are essentially information sources that cover the art of painters, sculptors, print-makers, *et cetera.*, and it is therefore likely that the interests of the artists will have an effect on the need artists have for these catalogues.

5.4.9.1 Affiliation and preferences for catalogues raisonnés

Out of the university lecturers, 13 of the 31 (41,9%) marked that *catalogues raisonnés* are essential. Of the technikon lecturers, only 11 of the 66 (16,7%) consider these to be essential, as did three of the 21 teachers (14,3%) and one of the five members of SANAVA (20%). Clearly, university lecturers have a greater need for these types of information sources. In order to apply the χ^2 test, the art teachers and members of SANAVA were combined into a single category. This calculation resulted in the finding that χ^2 is significant in this case at the level of $p < 0.05$ ($\chi^2 = 8,669$ and $df = 2$). University lecturers make significantly more use of *catalogues raisonnés* as information sources.

5.4.9.2 Lecturing field and preferences for catalogues raisonnés

When the lecturing field or special skills of respondents were correlated with the need expressed for these catalogues, art historians are found to be the most likely group to use these. In that group, 60% consider these sources to be essential. The only other groups who show any particular interest in these information sources are the graphic designers (20% think they are essential) and the fine arts lecturers (21,4% think these were essential). All other groups did not show any noteworthy interest in *catalogues raisonnés*.

5.4.10 Preferences for CD-ROM databases

A surprising finding was that CD-ROM databases are not very popular amongst South African artists. Only 26 respondents (21,1%) indicated that they are essential information sources and a further 48 (39%) find them useful. In the survey by Van Zijl and Gericke (1998:27) respondents also failed to attach any great value to CD-ROM databases. Schnell (1995:20) too found that these were not very popular amongst artists. Pankake (1991:11), however, believes that these information sources are very valuable to artists.

5.4.10.1 *Affiliation and preferences for CD-ROM databases*

This study revealed that technikon lecturers are the greatest users of CD-ROM databases. In this group 28,8% (19 out of 66) find these databases essential. Out of the university lecturers, 16,1% (five out of 31) shared this view, as did 9,5% (two out of 21) high school teachers and none of the members of SANAVA.

None of the other independent variables made any noteworthy difference in the esteem in which respondents hold CD-ROM's as a source of information. Overall, the interest in these sources is low.

5.4.10.2 *Access to CD-ROM databases and preferences for these information sources*

Table 5-22 shows that 44 respondents (35,7%) either do not have access to CD-ROM's in the library they use or do not know whether such databases are available for their use. These respondents do not find these information sources as useful or essential as do those respondents who have such access. Out of those who do have access to CD-ROM databases, 27,5% find them to be essential in their quest to find information and another 46,4% find them useful. Although this is markedly higher than the value attached to them by respondents who do not have access to CD-ROM's, the interest is still less than would be expected.

Table 5-22: Correlation between access to CD-ROM's and their importance

			CD-ROM and Online access			Total
			Yes	No	Don't know	
CD-ROM databases	Essential	Count	19	1	6	26
		% within CD-ROM and Online access	27.5%	5.3%	17.1%	21.1%
	Useful	Count	32	8	8	48
		% within CD-ROM and Online access	46.4%	42.1%	22.9%	39.0%
	Not very useful	Count	6	2	5	13
% within CD-ROM and Online access		8.7%	10.5%	14.3%	10.6%	
Never used	Count	12	7	15	34	
	% within CD-ROM and Online access	17.4%	36.8%	42.9%	27.6%	
No data	Count		1	1	2	
	% within CD-ROM and Online access		5.3%	2.9%	1.6%	
Total	Count	69	19	35	123	
	% within CD-ROM and Online access	100.0%	100.0%	100.0%	100.0%	

5.4.11 Preferences for exhibition ephemera

Exhibition flyers and posters advertising exhibitions do not hold much fascination for South African artists. Flyers proved only slightly more useful to artists with 11 (8,9%) considering them essential and 56 (45,5%) finding them useful compared to 13 (20,6%) respondents finding posters essential and 45 (36,6%) finding them useful.

Other researchers (Pacey 1980:27; Dane 1987:30; Rodgers 1999:8) have lauded the value of exhibition ephemera such as flyers, invitations or posters, but this study shows that South African artists do not rate these very highly as information sources. Because at least some of the artists find these essential in their information-seeking activities, it would still be of value to include them in information services provided for these information users. The lack of interest in these ephemeral information sources was evenly spread throughout the sample. No one group of artists showed a greater interest in them than any other.

5.5 NEED FOR INFORMATION IN LANGUAGES OTHER THAN ENGLISH

The data shows that South African artists need information material in languages other than English, as was found by Broadus (1987:127). This can be seen in Table 5-23.

Table 5-23: Need for material in other languages

	Frequency	Percent	Cumulative Percent
Essential	5	4.1	4.1
Useful	41	33.3	37.4
Not very useful	35	28.5	65.9
Never used	40	32.5	98.4
No data	2	1.6	100.0
Total	123	100.0	

Although 33,3% of respondents find material written in a language other than English useful, a large proportion of respondents (61%) seldom or never use such material. This indicates that the vast majority of artists need only English information sources.

5.5.1 Qualifications and need for other languages

It stands to reason that artists need to have learnt other languages before information sources in such languages can be of any use. This seems to suggest that artists with higher qualifications would show a greater interest in material in other languages. This was indeed the case. Out of the respondents who have postgraduate qualifications, 43% (28 out of 65) find foreign language material either essential or useful, whilst 56,9% (37) seldom or never use such material. This proportion is higher than that found amongst artists with Bachelor's degrees where only 33,3% (nine out of 27) find this material essential or useful. Amongst those with technikon qualifications 31% (nine out of 29) share this view. The latter two groups also have proportionately larger groups that seldom or never use foreign language material.

It was also found that university lecturers show a greater need for foreign language material. In this group, 16 out of 31 (51,6%) find such sources essential or useful.

Amongst technikon lecturers, however, only 22 out of 66 (33,3%) find them useful. High school teachers, too, do not exhibit a great deal of interest in this material – five out of 21 (23,8%) find them essential or useful. Another group that exhibits a greater need for foreign language material is the members of SANAVA – three out of five (60%) of these artists find this material useful.

5.5.2 Lecturing field and need for other languages

The fields in which artists lecture or show a particular interest also have relevance to the need for material in languages other than English. It is particularly art historians and those who lecture in, or are interested in, the fine arts (including sculpture and ceramics) who express such a need. This can be seen in Table 5-24.

Table 5-24: Need for material in other languages in different lecturing fields

			Lecturing fields							Total	
			Unknown	History of art / Art theory	Graphic design	Photography	Textile design	Jewelry design	Fine arts, incl. cer. & sc.		Other
Material in other languages	Essential	Count		3					1	1	5
		% within Lecturing fields		20.0%					2.1%	6.3%	4.1%
	Useful	Count	3	5	4	2	1	2	18	6	41
		% within Lecturing fields	42.9%	33.3%	26.7%	16.7%	14.3%	66.7%	37.5%	37.5%	33.3%
	Not very useful	Count	3	3	6	3	2		13	5	35
		% within Lecturing fields	42.9%	20.0%	40.0%	25.0%	28.6%		27.1%	31.3%	28.5%
	Never used	Count	1	4	5	7	4	1	15	4	41
		% within Lecturing fields	14.3%	28.7%	33.3%	58.3%	57.1%	33.3%	31.3%	25.0%	33.3%
	No data	Count							1		1
		% within Lecturing fields							2.1%		.8%
Total	Count	7	15	15	12	7	3	48	16	123	
	% within Lecturing fields	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

Out of the art historians, 53,3% find that material in other languages is either useful or essential as do 39,6% of those who lecture in, or practise, the fine arts. Out of the three jewelry design lecturers, two expressed a need for such material. In all other groups, the amount of interest is much lower.

5.5.3 Needs for specific languages

When asked which other languages respondents require in order to find the information they need, 40 (32,5%) felt that they need information in Afrikaans, 30 (24,4%) use information in German, 23 (18,7%) use French material, 14 (11,4%) use Italian material, six (4,9%) use Dutch material, four (3,3%) would like to use material in indigenous South African languages, three (2,4%) use Spanish material and two (1,6%) use Portuguese material.

It was not just the Afrikaans-speaking respondents who expressed a need for Afrikaans material. Eighteen of the 40 (45%) who felt that Afrikaans sources should be included in a collection of artistic material were English-speaking artists, Two out of the four respondents whose home languages are European languages also expressed this need, as did two of the eight Black respondents and one of the three Asian respondents. Only the remaining 17 respondents who expressed a need for Afrikaans information sources are Afrikaans-speaking.

As far as users of information in other Romance Languages are concerned, all of these were Caucasian artists. The respondents from other ethnic groups have no need for foreign language material.

5.6 REQUIREMENT FOR RECENCY OF MATERIAL

Previous researchers into the information needs of artists and humanities scholars have found that these information users are not very concerned about the recency of the material they use. This view is expressed by Stone (1982:303) and Reynolds (1995:67). In a study by Broadus (1987:120), however, it was found that most of the material requested by humanities scholars is between four and eight years old. Reynolds (1995:63) also mentions an increasing need amongst humanities scholars for more recent material.

Table 5-25: Importance of recency of material

	Frequency	Percent	Cumulative Percent
Essential	29	23.6	23.6
Important	64	52.0	75.6
Not very important	24	19.5	95.1
Irrelevant	6	4.9	100.0
Total	123	100.0	

Table 5-25 shows that to South African artists, it is very important that the material they use is recent – in the questionnaire the term “recency” was qualified as published “within the last five years”. In total, 75,6% of the respondents find that recency of

material is either essential or important. This is a clear negation of the contention that artists are not concerned about when material was published.

The next question asked respondents who believe that recency is “not very important” or “irrelevant” to indicate what the oldest material is that they would consider using. This section produced several anomalies. Three of the respondents who had indicated that it was “essential” that material had been published within the past five years, said in the second questions that there was “no limit to [the] age” of the material they would consider using. The same response was elicited from nine of the respondents who had indicated that recency was “important”. As there was clearly a misunderstanding here, these data will not be taken into account in the section that follows.

Out of the 30 respondents who do not consider recency of publication to be important, five (16,7%) indicated that they would consider using material up to ten years old, two (6,7%) that they would use material up to 20 years old and 22 (73,3%) indicated that there was no limit to the age of the material they would use. Out of the total sample, this means that 4,1% would use material up to ten years old, 1,6% would use material up to 20 years old and 17,9% believe that material published at any time in the past could be of use. It would thus be an informed deduction to say that to those artists who do not believe that the material they use need necessarily be recent, the date of publication of information sources is irrelevant.

As these statistics show, however, the majority of artists prefer to use material that was published not more than five years ago. This is particularly true of artists in the applied arts and those with technikon qualifications up to B.Tech. level. Of those who consider older material to be useful, the date of publication of material appears to be irrelevant.

5.6.1 Affiliation and recency of material

Recency of material is clearly more important to technikon lecturers than to artists with other affiliations. Of the 66 technikon lecturers, 56 (84,8%) indicated that recency is essential or important. Out of the 31 university lecturers, only 21 (67,7%)

find recency essential or important, as do 14 of the 21 high school teachers (66,7%) and only two (40%) of the members of SANAVA.

5.6.2 Qualifications and recency of material

As previously found in this study, trends displayed in a cross-tabulation with the affiliation of respondents as the independent variable is mirrored in cross-tabulations with the qualifications held by respondents. When the latter was taken as the independent variable, it was found that artists with technikon qualifications are the most likely to ensure that the information they use is recent. In this group, 26 out of 29 (89,7%) consider recency to be essential or important. Those with art-related Bachelor's degrees expressed a marginally smaller degree of insistence on their information being published within the past five years. In this group 22 out of 27 (81,5%) believe that recency is either important or essential, as compared to 46 out of the 65 (70,7%) artists who hold postgraduate qualifications. Across the board, however, the importance of recency of material comes to the fore – albeit in varying degrees of intensity. It was also interesting to note that almost all of the respondents who have other non-art-related qualifications consider it essential that their information is recent. Only the respondents with a B. Arch. and a Public Relations qualification indicated that recency was not essential to them.

5.6.3 Lecturing field and recency of material

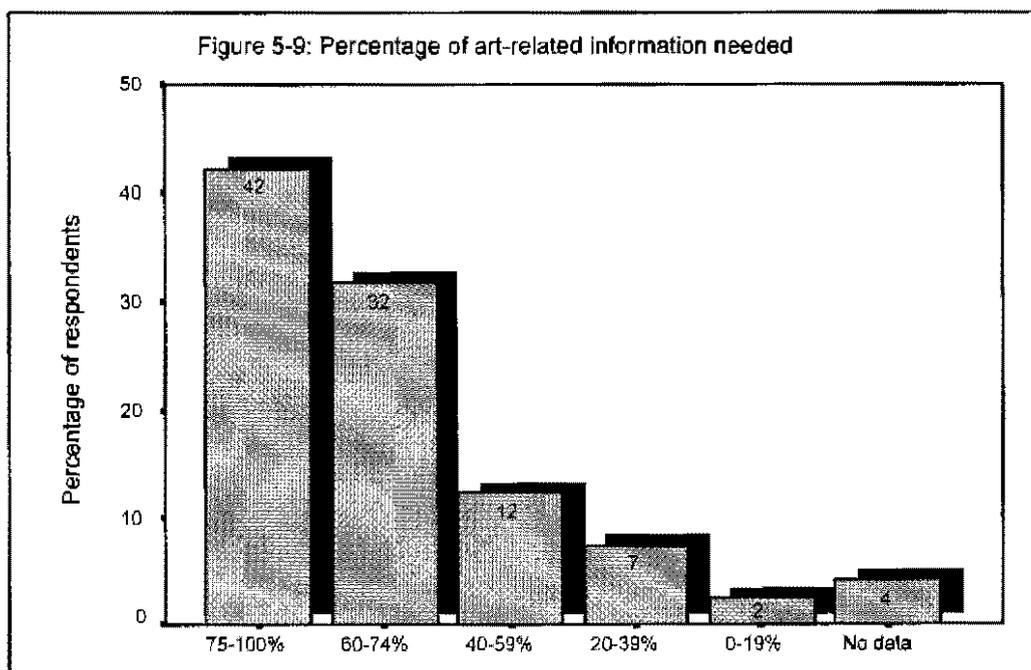
The recency of material has varying degrees of importance to artists who are involved with different branches of the visual arts. Lecturers in the applied arts and design have a greater need for recent information material than do those who are involved with art history or the fine arts. Out of the 15 art historians, ten (66,7%) indicated that the recency of material is important or essential and out of the 48 lecturers in the fine arts (including ceramics and sculpture), 33 (68,8%) shared this view. This can be compared to the emphasis on recency of material amongst the graphic designers (13 out of 15 or 86,7%), the photographers (10 out of 12 or 83,3%), textile designers (five out of seven or 71,4%) and those whose field of interest is unknown – including the members of SANAVA – in which group 100% of respondents believe that the recency of material is important or essential.

5.6.4 Home language or ethnic group and recency of material

Another correlation that reveals some differences regarding the perceived importance of recency of material is with the home language or ethnic group of artists. Out of the 74 English-speaking respondents, 53 (71,6%) indicated that recency is essential or important and of the four respondents whose home language is another European language, only 50% gave this answer. All the other groups showed increased belief that their information should have been published within the last five years. Out of 34 respondents who are Afrikaans-speaking, 28 (82,4%) insist on recency, as do seven of the eight Black respondents (87,5%) and all three of the Asian respondents. English-speaking respondents and those whose home language is a European language are more likely to use older information material.

5.7 NEED FOR ART-RELATED MATERIAL

Respondents were asked what proportion of the information they need is directly art-related. Greenhalgh (1995:15) says that the new art history is “seamlessly interdisciplinary”. Dane (1987:30) and Stam (1994:276) also found that artists’ interests tend to be very wide, covering a variety of disciplines.



In this study there is a clear indication, however, that visual artists do tend to seek information that is directly art-related. As shown in Figure 5-9, the majority of respondents (52) indicated that between 75% and 100% of their information needs are satisfied by using material that is directly art-related, and another 39 respondents indicated that between 60% and 74% of their information is art-related. This means that 74% of respondents believe that more than 60% of their information needs are met by art-related information material. Only three of the respondents stated that only 0% to 19% of the information they need is directly art-related. Most South African artists use mainly art-related information sources to meet their information needs.

It was found that gender and work affiliation have an influence on the use of art-related material. None of the other independent variables have any marked effect on the extent to which artists use art-related material. Overall, however, South African artists show a high degree of reliance on art-related material to meet their information needs.

5.7.1 Gender and need for art-related material

Female artists have a greater tendency to limit their information requirements to art-related material. In this group 33 of the 57 respondents (57,9%) stated that 75% to 100% of the information they use is art-related, as opposed to 19 of the 66 male respondents (28,8%). This trend is further reinforced in that 86% (49) of the female respondents indicated that more than 60% of their information needs are art-related. In contrast to this, only 63,3% (42) of the male respondents stated that more than this percentage of the information they require is art-related. All three of the respondents who indicated that 0% to 19% of their information needs are satisfied by art-related material are male. To calculate χ^2 responses were divided into 60-100% art-related, and 0-59% art-related. This showed that χ^2 is significant at $p < 0.01$ ($\chi^2 = 6,872$, $df = 1$). Male artists have a significantly higher need to use information that is not directly art-related.

5.7.2 Affiliation and need for art-related material

The group that shows the highest incidence of using mainly art-related material is the high school teachers. In this group, 14 out of 21 (66,7%) indicated that 75 to 100% of the information they need is directly art-related. The group which demonstrates the second highest preference for art-related material is the university lecturers. In this group, 18 of the 31 (58,1%) find that between 75% and 100% of their information comes from art-related sources. Next comes the group including the technikon lecturers. In this group only 20 of the 66 respondents (30,3%) found that 75 to 100% of their information needs are satisfied by consulting art-related material and none of the members of SANAVA rely this heavily on art-related information sources. The overall trend can be seen in Table 5-26.

This table clearly shows that technikon lecturers and members of SANAVA are less likely to use only art-related material to find their information. Not only do these two groups have the lowest proportions of respondents who rely heavily on art-related material, but they are the only two groups in which respondents have indicated that between 0% and 19% of the information they use is directly art-related.

Table 5-26: Affiliation of artists and importance of art-related information

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
How much information is art-related	75-100%	Count	18	20	14		52
		% within Affiliation of respondent	58.1%	30.3%	66.7%		42.3%
	60-74%	Count	10	23	4	2	39
		% within Affiliation of respondent	32.3%	34.8%	19.0%	40.0%	31.7%
	40-59%	Count	2	9	2	2	15
		% within Affiliation of respondent	6.5%	13.6%	9.5%	40.0%	12.2%
	20-39%	Count		8	1		9
	% within Affiliation of respondent		12.1%	4.8%		7.3%	
0-19%	Count		2		1	3	
	% within Affiliation of respondent		3.0%		20.0%	2.4%	
No data	Count	1	4			5	
	% within Affiliation of respondent	3.2%	6.1%			4.1%	
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

It can also be seen that amongst the teachers, 85,7% of the respondents believe that more than 60% of the information they use is art-related. Of the university lecturers, 90,3% of respondents share this view. Of the members of SANAVA, however, only 40% indicated that more than 60% of their information needs are met by art-related material as did 65,2% of the technikon lecturers.

5.7.3 Preferences of artists for various subject fields

It was found that South African artists are interested in a wide array of subject fields. This became apparent in a question in which artists were asked to indicate which subject areas are important to them as artists or art historians. Table 5-27 shows how diverse the information interests of artists are.

Table 5-27: Importance of subject areas other than art

Subject	Freq.	%	Subject	Freq.	%
Cultural studies	112	91,1	Philosophy	108	87,8
History	103	83,7	Literature	98	79,7
Psychology	92	74,8	Sociology	84	68,3
Political studies	68	55,3	Gender studies	67	54,5
Science	52	42,3	Religious studies	4	3,3
Economic studies	4	3,3	Archaeology	4	3,3
Anthropology	4	3,3	Music	3	2,4
Management studies	3	2,4	Technology	3	2,4
Communication	2	1,6	Education	2	1,6
Consumer behaviour	2	1,6	Architecture	1	0,8

Cultural studies, philosophy, history, literature and poetry, psychology and sociology are the most important subject fields to artists in South Africa. Political studies and gender studies were slightly less important, but still proved valuable to many of the respondents. Even science was of interest to 42,3% of the artists in this study. This is slightly lower than the interest shown in the other subjects mentioned here, but is still quite a high incidence of interest.

This study shows that, although the interest shown in subject fields other than art is less vital than was believed to be the case, artists do indeed need a great deal of

information from other subject fields. An information service for artists would be incomplete without extensive coverage of these other subject areas.

The diversity in the other subject fields mentioned by respondents is indicative of the vast array of disciplines which are of interest to artists and art historians. Many fields of study in the social, natural and management sciences were mentioned. These include religious studies, economics, archaeology, Egyptology, music, architecture, management, anthropology, communication, education, consumer behaviour and technology.

5.7.3.1 *Gender and subject preferences*

The gender of the artists has an influence on the interest shown in various subject fields other than the arts *per se*. Only those subject fields in which there are clear differences (more than 5%) will be discussed here.

Female respondents demonstrated a greater need for literature and poetry (86% of female respondents indicated that they use such information) than did their male counterparts (only 74,2% of males found such information relevant).

Psychology was also of more importance to female artists than to male. In all, 80,7% of female respondents indicated that psychology was of interest to them, whilst only 69,7% of the males found it useful.

Gender studies are also clearly more important to female artists (68,4%) than to males (42,4%). This is probably because gender studies usually deal with the female gender, rather than with the male. Feminism is a frequently discussed issue in art information. It seems understandable that gender studies would be more relevant to female artists than to male artists.

The two subject areas that are more popular amongst the male respondents were political studies and science. When it comes to political studies, 63,6% of the male respondents find such subject matter relevant to their artistic pursuits compared to only 45,6% of the females. As far as science is concerned, 51,5% of the male artists

experience a need for such information, whilst only 31,6% of the females share this view.

Of the less cited subject fields, religious studies proved to be more relevant to the male artists with 4,5% expressing such a need as against only 1,8% of the female artists. Economics is also more important to male artists. Out of the male respondents, 6,1% use such information whilst none of the females followed suit. Archaeology is also more of a male than a female interest. Four comma five percent of the males find such information useful compared to only 1,8% of the females.

5.7.3.2 Age and subject preferences

Another independent variable which bears some relationship to the variety of subject fields that interest artists, is the age of the respondents. The under 30 group exhibited the widest array of interests. In this age group 90,9% (ten out of 11) need material in cultural studies, philosophy, literature and poetry, and political studies and 100% of the respondents need material from the field of history and psychology. Another 81,8% (nine out of 11) find sociology a relevant subject field. In the other subject fields, the interest was slightly less.

The age group which rated second in their interest in a variety of subject fields is the over 50 group. In this group 97,1% (34 out of 35) need information from the field of cultural studies and philosophy. History is important to 88,6% (31 respondents), literature and poetry to 85,7% (30) and psychology to 80% (28). Although this age group showed an interest in the other fields included in Table 5-27, the interest was slightly less than in the fields specifically mentioned above. It was also interesting to note that all the respondents who found archaeology to be relevant to their artistic information needs are aged 40 or older.

The 40 – 49 age group showed less interest in non-art-related material. In this group 91,1% (41 out of 45) need material relating to cultural studies, 84,4% (38) need material relating to history, and 82,2% (37) consider philosophy to be important. It was also found that 77,8% (35) need literary works and poetry.

The least versatile group is the 30 – 39 age group. This group showed much less interest in non-art-related material. Although 84,4% (27 out of 32) find cultural studies and philosophy important fields of study, the interest in the other fields included in Table 5-27 is less than that of the other age groups.

5.7.3.3 *Affiliation of artists and subject preferences*

When interest in information from other disciplines was correlated with the affiliation of respondents, it came to light that technikon lecturers have the widest range of interests. In this group of artists, 90,6% (60 out of 66) use information from cultural studies and philosophy, 89,4% (59) find history an important source of information and 80,3% (53) find psychology an important source of information. Literature and poetry is of interest to 78,8% (52) of technikon lecturers and sociology is of interest to 75,8% (50) of this group. It was interesting to note that the only artists who were interested in the management sciences fields were those who lectured at technikons. These subjects include economics, management studies and consumer behaviour. The greater emphasis at technikons on practical courses could have been a contributing factor.

Teachers display marginally less diversity in their subject interests. In this group 95,2% (20 out of 21) are interested in cultural studies and literature and poetry. History comes next with 85,7% (18) of the secondary school teachers indicating their need for information from this discipline. Eighty-one percent (17) believe that philosophy is important to them as artists, and 76,2% (16) need information from the field of psychology.

University lecturers have slightly less divergent information needs. In this group 97,1% (27 out of 31) believe that cultural studies and philosophy are important. Literature and poetry are valuable to 80,6% (25) of these respondents and history to 74,2% (23). Next in popularity for this group is gender studies, with 71% (22) indicating that this is an important subject field to them.

It was interesting to see that 80% (four out of five) of the members of SANAVA find that science was an important source of information to them as artists. As these are artists who operate beyond the academic context, this is an important finding. It could

be that science is an important source of information to more artists than was apparent from this study. Not much information was gathered from artists other than those who lecture or teach in the field of the visual arts. All the artists in this group also indicated that cultural studies is an important field of interest and 80% (four) indicated their reliance on philosophy and psychology as disciplines. Nearly all of the proponents of archaeology as an important discipline (three of the four or 75%) come from the members of SANAVA.

5.7.3.4 Home language or ethnic group and subject preferences

There were only three Asian respondents and they were all interested in most of the subject fields listed in the questionnaire. Only two indicated their interest in the fields of history, literature and science, however. In general, then, it will be accepted that the Asian respondents displayed a high incidence of interest in all these subject fields – they will not be mentioned as a group in this section of the discussion because of the smallness of the group.

Areas in which the Black artists showed a greater interest than the other groups of respondents were cultural studies (eight out of eight or 100%), sociology (six or 75%) and science (five or 62,5%). In all other fields, the amount of interest mirrored the trends in the other groups. Due to the tremendous changes taking place in the social structures in South Africa at the moment, it is not surprising that this group is very conscious of cultural studies and sociology. This is possibly a common tendency in this ethnic group, and might not be peculiar to artists as a group. The interest in science amongst Black artists might be significant, however.

The other small group that is formed when artists are grouped according to home language or ethnic group is artists whose home language is a European language. In this group, four out of four (100%) of the respondents are interested in cultural studies and philosophy. As far as the other subjects listed in the questionnaire are concerned, further trends in this group are the same as those in the other groups.

It was interesting to observe that overall, Afrikaans-speaking artists are more interested in other subject fields than their English-speaking counterparts as shown in Table 5-28.

Table 5-28: Differences between English- and Afrikaans-speaking artists regarding subject fields

Subject field	Eng. No.	Total	%	Afr. No.	Total	%
Cultural studies	65	74	87,8	32	34	94,1
Philosophy	64	74	86,5	32	34	94,1
History	61	74	82,4	31	34	91,2
Literature / poetry	59	74	79,7	28	34	82,4
Psychology	55	74	74,3	25	34	73,5
Sociology	46	74	62,2	26	34	76,5
Political studies	34	74	48,9	22	34	64,7
Gender studies	43	74	58,1	16	34	47,1
Science	26	74	35,1	17	34	50,0

This table shows that the only subject field in which English-speaking respondents show a decisive increase in interest over Afrikaans-speaking artists is gender studies. In all other fields, the Afrikaans-speaking respondents showed more interest than the English-speaking group, except psychology, where the interest was about equal.

5.8 EQUIPMENT REQUIRED IN AN ART INFORMATION SERVICE

Equipment such as photocopying facilities (Dane 1987:30; Lakshmi & Kanakachary 1994:39), cameras or digital cameras (Dane 1987:30), colour photocopiers (Stam 1995:23), video monitors, light tables, computers (Lakshmi & Kanakachary 1994:39) and scanners (Stam 1994:280) have been found to be useful to artists. This perception was investigated in this study to ascertain what the hardware requirements are for an appropriate information service for visual artists.

Respondents were asked to indicate which pieces of equipment they like to find in an information service. The most popular choices of equipment were photocopying facilities (104 respondents or 84,6%), colour photocopiers (93 respondents or 75,6%) and computers for their general use (92 or 74,8%). The vast majority of artists in the sample thus consider these to be valuable pieces of equipment for artists. Artists were

also asked whether light tables would be valuable to them. Only 48 respondents (39%) showed interest in these pieces of equipment. The researcher believes that this is enough positive response to indicate that many artists do need to have light tables to provide an adequate information service.

Of lesser importance to South African artists are video monitors which nine (7,3%) of the respondents mentioned as valuable. Three respondents indicated that they would like to find digital cameras in their information services. Two would like to find scanners, and high quality printers, study carrels, sound equipment and microfiche readers each earned one vote.

The researcher suspected that the artists base their need for equipment in their libraries on the actual services which are available in the libraries they use. For this reason, cross-tabulations were performed on these needs and the services available to respondents, when availability of such services is indicated in the questionnaires.

Access to free monochrome photocopies in libraries did appear to have an effect on the need artists expressed for photocopying facilities. Out of the 37 artists who have access to free photocopies, 34 (91,9%) expressed a need for adequate photocopying facilities. Out of the 64 who do not have access to such facilities, however, 53 (82,8%) expressed a need for these pieces of equipment. Overall, most of the respondents found that these were valuable pieces of equipment and they should clearly be included in information services for artists.

The same pattern emerged for artists who were familiar with colour photocopiers in their information services. In this group, 29 of the 34 respondents (80,3%) believed that colour photocopiers should be provided for artists. Out of the 59 artists who do not have access to colour photocopiers, only 43 artists (72,9%) believe that these should be included in information services. This is considerably lower than in the first group. In this case, familiarity with colour photocopiers appears to breed respect. No great interest was shown in equipment used by artists. It would seem that artists are reasonably satisfied with what they can get in their libraries or information services.

5.9 OTHER INFORMATION NEEDS

The only other question in which artists could express their needs was an open-ended question in which artists could say which other services or sources they wished were available at the information service they use. Although not all artists answered this question, the responses that were elicited, were very revealing and provided interesting insights as to the real needs of artists.

5.9.1 South African art

The greatest information need expressed by South African artists in this section, was for more information about South African art. Respondents expressed a degree of desperation about their inability to find information about South African art and artists. In total, 20 out of the 123 respondents felt they required a greater coverage of South African art. All of the artists who experienced a dearth of information about these artists, lecture in history of art and the fine arts or are high school teachers. None of the design lecturers or those in the applied arts shared this need. Only one of the respondents whose field is unknown also experienced a lack of coverage in information about South African artists.

The problem about insufficient coverage of South African art is confirmed in the discovery that nine of the respondents would like to have some sort of clearinghouse for information about South African art. Although some projects have been started in this regard (including a project at Stellenbosch University), no comprehensive clearinghouse has yet come into being to satisfy this information need. Once again it was found that it is mainly art historians, teachers and artists in the fine arts who believe that a clearinghouse would be useful in their attempts to find information about South African artists. One graphic designer also expressed this need.

5.9.2 Additional information sources required

The respondents mentioned several other information sources which they would find valuable.

5.9.2.1 Need for databases

The most pressing need expressed by artists is the need for access to more databases. Fourteen of the respondents expressed this need. This need was confirmed by chance comments made by respondents in other parts of the questionnaire. Databases are becoming more valuable to artists, and a relevant information service should strive to provide access to these. No distinction was made between bibliographic, graphic and full-text databases so it is not possible to say which is the greater need. It was again found that the artists who would like access to more databases are involved in history of art, the fine arts and graphic design.

Another finding was that the members of SANAVA experience the least need for access to databases. None of these respondents indicated that they had such a need. Technikon lecturers also showed less interest in databases than the other groups of artists. In this group only five out of 66 (7,6%) respondents felt that they needed more access to databases. Out of the 31 university lecturers, five (16,1%) expressed such a need and out of the 21 teachers, four (19%) felt that they needed greater access to databases. Another two respondents specifically mentioned indexes and bibliographies as useful information sources – it was not clear whether they were referring to print or digital indexes and bibliographies.

5.9.2.2 Need for art-related journals

Three respondents said that they would like to have a greater variety of art-related and other journals at their disposal. Of these, one was a university lecturer and the other two were technikon lecturers. Lecturers in tertiary institutions are clearly more attuned to journals as information sources. It was further found that all three of those who expressed a need for more journals lecture in the fine arts (including sculpture).

5.9.2.3 Need for slide collections

Two respondents requested slide collections. Slide collections were mentioned throughout the questionnaire, so these are clearly valuable information sources for

artists, but only two thought that their libraries or information services should house such collections.

5.9.2.4 Need for interlibrary loans

Three of the respondents felt that greater access to overseas and local interlibrary loans would be valuable to artists. Two of these were technikon lecturers and the other was a university lecturer. These artists are probably more familiar with interlending services and would be more aware of their value as information channels. Another interesting finding is that all those who expressed this need were males. One of those who wanted more interlibrary loan facilities is an art historian and the other two lecture in the fine arts. Interlibrary loans would appear then to have more relevance to those involved in the more traditional forms of the fine arts.

5.9.3 Other needs of visual artists

There were several other needs expressed by the artists. Although only a small number of artists expressed these needs, they must be regarded as important.

5.9.3.1 Need for well-qualified librarians

Five of the respondents expressed a desire for art librarians who have a background in, and knowledge of, the visual arts. All of these were either university or technikon lecturers. As their information needs are often quite complex, it stands to reason that they would require aid of a high caliber from their librarian because the librarian would need to fully understand the query before they could be of assistance. Once again it was the lecturers in art history and the fine arts (including sculpture) who were involved. The only lecturer from another field who expressed this need was from jewelry design.

5.9.3.2 Need for technical assistance

Another need expressed by three of the respondents was for technical assistance in their libraries or information services. Two of these artists were university lecturers

and one lectured in a technikon. Again this could be ascribed to the fact that tertiary institutions have more sophisticated libraries with diverse equipment and aids. Due to the complexity of these, it seems easily explicable that users of these services will require some assistance.

5.9.3.3 Need for longer opening hours

Two of the respondents would like their library or information service to extend their hours. These were both technikon lecturers and as they are both from the same institution, it is likely that this is just a local bone of contention currently experienced. Because other researchers such as Stam (1995:22) also found that artists like to have extended opening hours in their libraries, this might however be a valid need amongst artists.

5.9.3.4 Need for improved shelving and signage

Another need expressed by two respondents was for a more meaningful classification scheme. Both of these respondents were older than 40 years and both have postgraduate qualifications.

Two of the respondents are requested clearer signage in their libraries and more adequate filing markers. This should always be considered in any information service.

One lecturer at a technikon experienced a need for printed lists of books arranged according to subject areas.

5.10 CONCLUSION

It was found that South African visual artists are motivated to seek information for many different reasons in the course of their work or artistic activities. In the sample used, motivations for seeking information, given in descending order of importance are for teaching purposes, out of curiosity or interest, for research or authorship, to

find out about a technique or materials, and for inspiration or pictorial assistance for creative artistic pursuits.

In order to meet these needs, they require the services of a variety of formal, semi-formal and informal information channels. In order of descending preference, artists require the services of academic libraries, own private collections, the invisible college, meetings and conferences, bookshops, public libraries, the Internet, e-mail and exhibitions. It is difficult to ascertain the exact order of preference because in some cases there are considerable differences between the number of “essential” and “useful” responses.

South African visual artists need many information sources provided by these information channels in order to physically acquire the information they seek. Again in order of preference, the information sources of choice amongst artists are books, journals, original works of art, reference books, audiovisual material, exhibition catalogues and press-clippings, artists’ books, CD-ROM databases and artistic ephemera.

The information they need is preferably written in English, has been published quite recently (within the last 5 years) and is directly related to the field of art. Many of the respondents, however, require information published in other languages and older material. Although the majority of the information they use is art-related, South African artists also use information material from a vast array of other subject fields. They require equipment such as photocopiers, video monitors, and computers.

In the following chapter, the actual information-seeking behaviour of South African artists is examined to find out how they go about finding the information they require.

CHAPTER 6

INFORMATION BEHAVIOUR OF SOUTH AFRICAN VISUAL ARTISTS

6.1 INTRODUCTION

In the previous chapter, the information needs of visual artists were examined. It was found artists require an array of formal, semi-formal and informal channels of information to meet these needs. Information providers include academic libraries, artists' own collections of information materials, interaction with colleagues, exhibitions, bookshops and conferences, the Internet, e-mail services, public and museum libraries and archives, in order of descending importance. When it comes to the physical sources of information, artists use books, articles, original works of art, reference books, audiovisual material, exhibition catalogues, press-clippings, artists' books, *catalogues raisonnés*, CD-ROM databases and exhibition ephemera. Artists use mainly material written in English and only a small proportion use material written in other Romance Languages, Afrikaans and African Languages. Most of the respondents like the textual information they use to have been published within the last 5 years. Although most of the artists use mainly art-related material, they do refer to material in a wide range of other disciplines.

Chapter 6 deals with the way in which artists go about finding the information they need. Here the emphasis is on the actions taken by artists to find information. This includes an investigation into how they look for this information and the information sources and channels used by the artists to find their information. A comprehensive definition of information behaviour is given in section 1.2.5.9 of this dissertation.

The information behaviour investigated here will be organized as follows:

Firstly the methods used by artists to find information will be discussed. This will be followed by discussions about information-seeking behaviour relating to specific information channels and information sources as identified as information needs in Chapter 5. Of particular interest are electronic databases and art galleries or art museums. Because of the value of images to artists, the information-seeking behaviour of artists for locating graphic information and the retrieval tools used for this purpose are also dealt with in this section.

Here again information about South African art and artists will be studied but in this chapter, the emphasis is on how the artists look for such information rather than on their need for such information.

Because it is important to know who the participants are in the information-seeking patterns of South African artists, a section relating to that part of their information environment will also be dealt with in this chapter.

6.2 INFORMATION-SEEKING METHODS USED BY ARTISTS

Respondents were asked to indicate how useful certain methods of finding information were to them personally. Figure 6-1 shows the relative value of some information-seeking methods amongst South African visual artists.

are added to the “essential” ones, the picture changes somewhat and all the groups of artists then show a great interest in searching for their own information sources without intermediaries.

Table 6-1: Affiliation of artists in relation to conducting own search on OPAC

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Conducting own search on OPAC or database	Essential	Count	21	40	8		69
		% within Affiliation of respondent	67.7%	60.6%	38.1%		56.1%
	Useful	Count	9	25	10	4	48
		% within Affiliation of respondent	29.0%	37.9%	47.6%	80.0%	39.0%
	Little value	Count		1	1		2
		% within Affiliation of respondent		1.5%	4.8%		1.6%
	Irrelevant	Count	1		1	1	3
		% within Affiliation of respondent	3.2%		4.8%	20.0%	2.4%
	No data	Count			1		1
		% within Affiliation of respondent			4.8%		.8%
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

Due to the high percentage of respondents who find that it is useful or essential to look for their own information on databases or OPAC’s, correlations with other independent variables did not reveal any other significant trends.

6.2.2 Browsing

The second most valuable method of locating information is browsing through the shelves in libraries or information services. Fifty-six of the respondents (45,5%) indicated that this method is essential to them, and another 59 (48%) find this method useful. When these two categories are combined, it means that 115 (93,5%) of the respondents consider that it is either essential or useful to browse. This is only marginally lower than the interest shown in conducting their own searches on OPAC’s or databases. This finding again supports previous research in this field. Pacey (1982:36), Stone (1982:295), Case (1986:99) and Budd (1989:9) all found that browsing was an essential means of finding information amongst artists or humanists. In the studies conducted by Broadbent (1986:26) and by Van Zijl & Gericke

(1998:30), however, this method of information retrieval proved less popular. It must be said that the latter researchers found that browsing was used by respondents in their studies and was found important to a large number of respondents. Van Zijl and Gericke's (1998) survey population consisted of the lecturers at one tertiary educational institution. It is possible that other services offered at that institution obviate the need to browse in order to find information. The convincing preference for browsing amongst respondents in this present study is irrefutable, however. It seems that browsing is extremely important to South African artists as a means of finding information.

6.2.2.1 Gender and browsing

It was found that female artists constitute the group that is more interested in browsing through material. This finding supports that of Van Zijl and Gericke (1998:30). Out of the 66 male respondents, 28 (42,9%) believe that this is an essential information-seeking method, as did 28 of the 57 (49,1%) female respondents. Out of the male group, four found that this method was irrelevant whilst only one of the female respondents gave this answer.

6.2.2.2 Lecturing field and browsing

Table 6-2 reveals that the lecturing field of artists is related to the interest they show in browsing as a means of finding information.

Table 6-2: Lecturing field and browsing

		Lecturing fields										Total
		Unknown	History of art / Art theory	Graphic design	Photography	Textile design	Jewelry design	Fine arts	Other design	Teacher		
Browse through shelves	Essential	Count	1	9	11	3	5	1	21	2	3	58
	% within Lecturing fields		14.3%	60.0%	73.3%	25.0%	71.4%	33.3%	43.0%	33.3%	30.0%	45.5%
Useful	Count		0	0	4	0	2	2	21	4	6	59
	% within Lecturing fields		0.0%	40.0%	28.7%	0.0%	28.6%	66.7%	43.0%	66.7%	60.0%	48.0%
Little value	Count				1				4		1	6
	% within Lecturing fields				5.3%				8.3%		10.0%	4.5%
Irrelevant	Count								1		1	1
	% within Lecturing fields								2.1%		0.0%	0.8%
No data	Count								1		1	1
	% within Lecturing fields								2.1%		0.0%	0.8%
Total	Count		7	15	15	12	7	3	48	6	10	123
	% within Lecturing fields		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

The art historians (60%), graphic designers (73,3%) and textile designers (71,4%) show the greatest interest in this means of finding information. Graphic and textile

designers often need examples of the creative work of others, and this might explain their reliance on browsing as a means of finding information.

The photography lecturers show little interest in this means of finding information as only 25% find browsing essential. This branch of art is more scientific than other branches and it is feasible that photographers seldom search for information without having any clear goal. It is thus understandable that these applied artists do not rely heavily on browsing. Those whose field of interest is unknown also show little interest in browsing – only 14,3% consider it essential. Jewelry designers (33,3%) and those who lecture in the fine arts (47,6%) are also not very interested in browsing.

6.2.2.3 *Qualifications and browsing*

It is interesting to observe that the group that has the highest incidence of considering browsing to be essential, is the postgraduate group. In this group, 53,8% (35 out of 65) believe that it is essential to browse for information. The second highest incidence appears in the group with technikon qualifications up to B.Tech. level. In this group, 48,3% (14 out of 29) believe that browsing is essential. Only a third of the artists with B.A. degrees shared this view. The artists with postgraduate qualifications have wide-ranging interests which could possibly explain their desire to browse through material for information.

6.2.2.4 *Home language or ethnic group and browsing*

Although there is not much difference between the interest shown by the English-speaking and Afrikaans-speaking artists regarding their interest in browsing, the Afrikaans group shows slightly more inclination to browse through shelves in their information-seeking activities, as can be seen in Table 6-3.

Table 6-3: Home language or ethnic group and browsing

			Home language					Total
			English	Afrikaans	Other language (European)	Black	Asian	
Browse through shelves	Essential	Count	34	17	3	2		56
		% within Home language	45.9%	50.0%	75.0%	25.0%		45.5%
	Useful	Count	35	16	1	5	2	59
		% within Home language	47.3%	47.1%	25.0%	62.5%	66.7%	48.0%
	Little value	Count	3	1		1	1	6
		% within Home language	4.1%	2.9%		12.5%	33.3%	4.9%
	Irrelevant	Count	1					1
		% within Home language	1.4%					.8%
	No data	Count	1					1
		% within Home language	1.4%					.8%
Total	Count	74	34	4	8	3	123	
	% within Home language	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

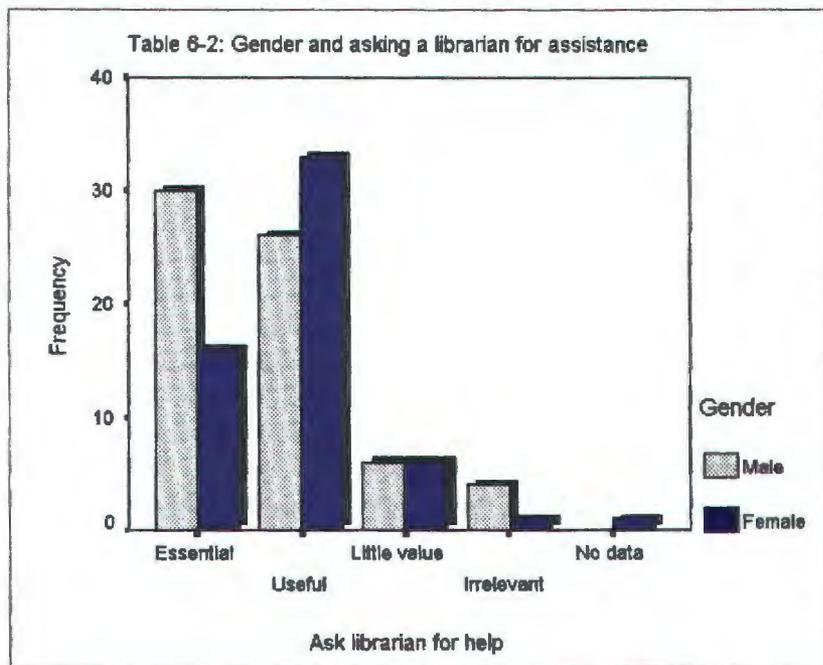
What is significant, however, is that the Black and Asian artists are not as likely to browse for information as are their Caucasian counterparts. None of the Asian artists find browsing for material essential, and only 25% of the Black respondents find this method of seeking information essential. This is very much lower than the proportion of Caucasian artists who trust this as a means of finding information. It would seem that these groups of artists prefer to look for a particular information source, instead of browsing with the hope of coming across something interesting.

6.2.3 Asking a librarian for assistance

Next in importance to artists as an information-seeking method is asking a librarian for assistance. Out of 123 respondents, 46 (37,4%) consider this to be essential and 59 (48%) find that this is useful. In total, 85,4% consider that it is useful or essential to ask a librarian for help in finding information. It was found in section 5.3.1 of this dissertation that academic libraries are the most important information channels to South African artists. When one juxtaposes this finding with the fact that 85,4% of respondents find it useful or essential to ask librarians for help in finding information, it can be seen that artists rely heavily on academic libraries and the librarians working in these institutions when looking for information. Wiberley and Jones (1989:640), on the other hand, found that the humanists in their study used the services of librarians very grudgingly. Van Zijl and Gericke's (1998:30) study, which was carried out in South Africa, concurs with the findings in this dissertation, however. Artists in South Africa clearly use librarians when they need information.

6.2.3.1 Gender and asking a librarian for assistance

As found by Van Zijl and Gericke (1998:30) male artists are more inclined to ask librarians for help than are female artists. In this study, it was found that whilst 45,5% of the male artists believe that asking a librarian for assistance is essential, only 28,1% of the female respondents gave this answer. As seen in Figure 6-2, although more females (57,9%) than males (39,4%) indicated that this is a useful means of finding information, it is still clear that males are more likely to ask a librarian for assistance.



6.2.3.2 Age and asking a librarian for assistance

The data reveals that older artists are more likely to ask for assistance. Amongst the artists who are younger than 30 years, only 18,2% (two out of 11) believe that asking a librarian for assistance is essential. Out of the 32 artists in the 30-49 group, 31,3% (10 respondents) thought this was an essential information-seeking method. In contrast to this, 44,4% (20 out of 45) of the 40-49 group and 40% (14 out of 35) of the 50 and above group consider it essential to elicit the help of a librarian. The older artists show a higher interest in asking librarians for assistance, although it is not statistically significant ($\chi^2 = 1,376$, $df = 2$, $p > 0,05$). It is possible that over the years,

Table 6-3: Home language or ethnic group and browsing

			Home language					Total
			English	Afrikaans	Other language (European)	Black	Asian	
Browse through shelves	Essential	Count	34	17	3	2		56
		% within Home language	45.9%	50.0%	75.0%	25.0%		45.5%
	Useful	Count	35	16	1	5	2	59
		% within Home language	47.3%	47.1%	25.0%	62.5%	66.7%	48.0%
	Little value	Count	3	1		1	1	6
		% within Home language	4.1%	2.9%		12.5%	33.3%	4.9%
	Irrelevant	Count	1					1
		% within Home language	1.4%					.8%
	No data	Count	1					1
		% within Home language	1.4%					.8%
Total		Count	74	34	4	8	3	123
		% within Home language	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

What is significant, however, is that the Black and Asian artists are not as likely to browse for information as are their Caucasian counterparts. None of the Asian artists find browsing for material essential, and only 25% of the Black respondents find this method of seeking information essential. This is very much lower than the proportion of Caucasian artists who trust this as a means of finding information. It would seem that these groups of artists prefer to look for a particular information source, instead of browsing with the hope of coming across something interesting.

6.2.3 Asking a librarian for assistance

Next in importance to artists as an information-seeking method is asking a librarian for assistance. Out of 123 respondents, 46 (37,4%) consider this to be essential and 59 (48%) find that this is useful. In total, 85,4% consider that it is useful or essential to ask a librarian for help in finding information. It was found in section 5.3.1 of this dissertation that academic libraries are the most important information channels to South African artists. When one juxtaposes this finding with the fact that 85,4% of respondents find it useful or essential to ask librarians for help in finding information, it can be seen that artists rely heavily on academic libraries and the librarians working in these institutions when looking for information. Wiberley and Jones (1989:640), on the other hand, found that the humanists in their study used the services of librarians very grudgingly. Van Zijl and Gericke's (1998:30) study, which was carried out in South Africa, concurs with the findings in this dissertation, however. Artists in South Africa clearly use librarians when they need information.

artists have discovered the value of librarians as a means of finding information. Alternately, age has taught them that asking for assistance is an acceptable alternative to conducting their own literature searches.

6.2.3.3 *Affiliation and asking a librarian for assistance*

Table 6-4 reveals that lecturers at higher educational institutions are the most likely artists to ask a librarian for assistance. It was found that 35,5% of the university lecturers and 42,4% of the technikon lecturers consider this to be essential.

Table 6-4: Affiliation and asking a librarian for assistance

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Ask librarian for help	Essential	Count	11	28	6	1	46
		% within Affiliation of respondent	35.5%	42.4%	28.6%	20.0%	37.4%
	Useful	Count	16	31	10	2	59
		% within Affiliation of respondent	51.6%	47.0%	47.6%	40.0%	48.0%
	Little value	Count	1	7	4		12
% within Affiliation of respondent		3.2%	10.6%	19.0%		9.8%	
Irrelevant	Count	3			2	5	
	% within Affiliation of respondent	9.7%			40.0%	4.1%	
No data	Count			1		1	
	% within Affiliation of respondent			4.8%		.8%	
Total		Count	31	66	21	5	123
		% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%

In contrast, only 28,6% of the high school art teachers consider this essential and 20% of the members of SANAVA find the help of librarians essential.

This confirms the previous finding that the assistance of academic librarians is essential to artists in South Africa. It appears that users of academic libraries have found that librarians at these libraries are valuable allies in their information-seeking activities.

6.2.3.4 *Qualifications and asking a librarian for assistance*

Out of the 29 artists who have technikon qualifications, 13 (44,8%) consider it essential that they ask a librarian for assistance, making them the most likely to use this means of finding information. All other groups show less interest in asking a librarian for help. Amongst those with B.A. qualifications, 33,3% said that it was essential to elicit the help of librarians and of those with postgraduate qualifications, 36,9% made this claim. Amongst those with teaching qualifications, 33,3% indicated that this was an essential means of finding information. Several of the respondents who lecture at technikons commented that they are very satisfied with their library services. This correlates with this finding that artists with technikon qualifications are the most likely to ask their librarians for help.

None of the other independent variables had any decisive effect on the amount of interest shown in asking for the assistance of a librarian.

6.2.4 Following up citations in bibliographies

Following up the citations found in the bibliographies of relevant articles or books was found to be essential to 44 (35,8%) of the respondents and useful to 54 (42,3%), making it a very popular means of finding information. In total, 79,6% of respondents consider this method essential or useful. Broadbent (1986:27) and Wiberley and Jones (1989:638) found that this method of seeking information is the primary one amongst humanists. Brilliant (1988:126) explains this process of information-seeking very succinctly as follows:

Every scholar begins research with known bibliographical sources and moves from known sources to the unknown through the references, the footnotes, and the bibliography provided by the source.

South African artists might give this method of looking for information a slightly lower priority than their overseas counterparts do, but it is still a very important means of finding information.

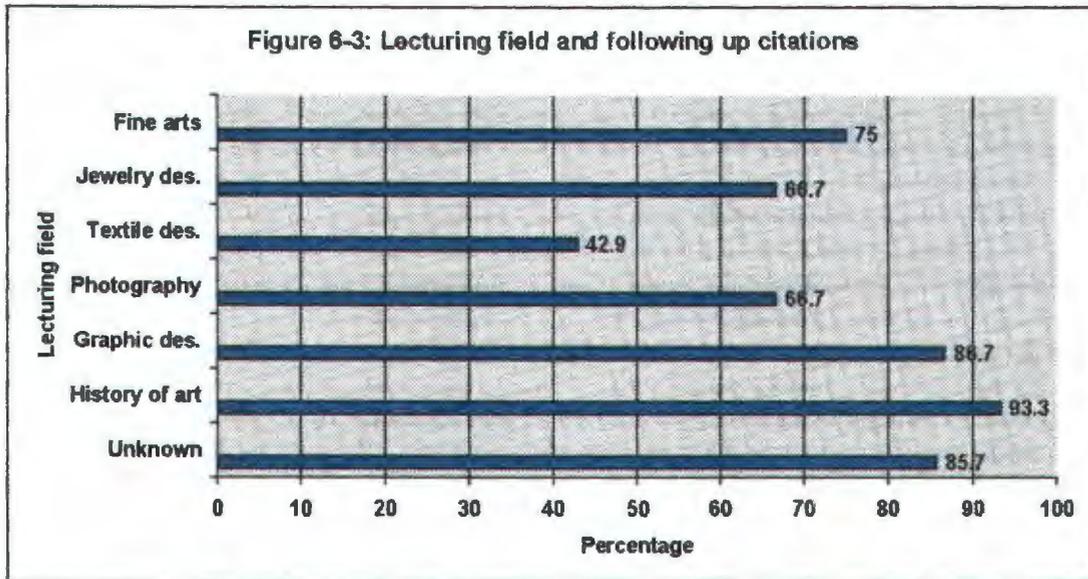
6.2.4.1 *Affiliation and following up citations in bibliographies*

In a cross-tabulation with the affiliation of artists, the group that shows the greatest interest in finding information through following up citations given in bibliographies of books or articles is that comprising the university lecturers. In this group 27 of the 31 respondents (87,1%) consider this method of finding information either essential or useful. Eighty percent of the members of SANAVA also indicated that this method was either essential or useful to them. This is significantly higher than the interest shown by technician lecturers and school teachers. In the former group only 51 of the 66 respondents (66,7%) gave these answers as did 14 of the 21 art teachers (66,7%).

6.2.4.2 *Lecturing field and following up citations in bibliographies*

The data show that artists who are involved with the more theoretical and historical aspects of art are more inclined to follow up citations as a means of finding information than are those lecturing in the applied arts. This can be seen in Figure 6-3.

Amongst the art historians, 93,3% believe that it is either essential or useful to follow up citations in bibliographies. This is the largest group of lecturers in the survey. Other groups that show a particular interest in this means of finding information are the graphic designers (86,7%) and those whose lecturing field or particular field of interest is unknown (85,7%). Those who lecture in the fine arts including ceramics and sculpture show only a 75% interest in this method of finding information. The photographers and textile and jewelry designers show a significantly lower interest in using this as a means of finding information. The kind of information used by art historians is centred on formal print information sources such as books and journals. It is to be expected that they will consider lists of sources to be valuable sources of information.



The applied artists on the other hand have expressed a greater interest in trade-orientated information. Lists of sources are not nearly as important to these subject fields, as is shown in the data relating to this section.

6.2.5 Conducting own searches on the Internet

Using the Internet to find information is only minimally less important to artists than the previous method. It was found that 43 (35%) of the respondents consider this essential as an information-seeking method and 53 (43,1) find it useful – in total 78% find it either essential or useful. In section 5.3.1 of this dissertation it was found that only some South African artists believe that the Internet is an important information channel. This finding confirms this, as conducting their own searches on the Internet is not the first choice of most of the respondents. It proved to be the fifth most popular method. In keeping with the finding in section 5.3.4.5, 53 of the respondents (43,1%) either do not have access to the Internet in their offices or libraries or do not know if such a service is available. This factor is relevant. It seems that out of the remaining respondents who do have access to the Internet, the amount of use made of this method of finding information is very high. This would suggest that it is not so much the value of the Internet that is in question here, but the lack of access to this means of finding information.

Van Zijl and Gericke (1998:30) also found that artists hold the Internet in high esteem. Gill and Grout (1997:20), however, found that artists showed a certain resistance to using this medium because of the difficulty in finding the information they need on the Internet. These researchers found that only 35% of the teachers, students, researchers, museum curators and visual arts practitioners in their sample use the Internet regularly to find information. Lack of experience and training in the use of the Internet could then also be a contributing factor to the lack of interest in the Internet as a research tool by many respondents in this study.

6.2.5.1 Age and conducting own searches on the Internet

As found in section 5.3.4.2, the under 30 years group of respondents showed the highest incidence of considering it essential to conduct their own searches for information on the Internet. This is probably because this generation of artists has had more exposure to computer technology during the youth than the older group of artists did. There appears to be a higher degree of computer literacy amongst this younger group of artists. In the under 30 group, 54,5% indicated that conducting their own searches on the Internet is an essential means of finding information. This is considerably higher than the responses given by the other age groups. The group showing the second highest incidence of considering this an essential means of finding information is the 40-49 years group. In this group, 46,7% gave this response. These two groups scored significantly higher on this variable than the other age groups, as can be seen in Table 6-5. In order to apply the χ^2 test, the two strongest categories, namely the under 30 group and the 40-49 group were taken as one category. The χ^2 test proved to be significant at $p < 0.05$ ($\chi^2 = 7,253$, $df = 2$).

Table 6-5: Age and searching the Internet

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
Own search on Internet	Essential	Count	6	7	21	9	43
		% within Age group	54.5%	21.9%	46.7%	25.7%	35.0%
	Useful	Count	2	19	18	16	53
		% within Age group	18.2%	59.4%	35.6%	45.7%	43.1%
	Little value	Count	3	3	6	4	16
		% within Age group	27.3%	9.4%	13.3%	11.4%	13.0%
	Irrelevant	Count		2	2	6	10
		% within Age group		6.3%	4.4%	17.1%	8.1%
	No data	Count		1			1
		% within Age group		3.1%			.8%
Total	Count	11	32	45	35	123	
	% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%	

6.2.5.2 *Affiliation and conducting own searches on the Internet*

Lecturers at tertiary educational institutions are the greatest proponents of conducting their own searches on the Internet as an information-seeking method. Thirteen of the 31 university lecturers (41,9%) and 26 of the 66 technikon lecturers (39,4%) believe that searching on the Internet is essential to them. In contrast, three of the 21 art teachers (14,3%) and one of the five members of SANAVA (20%) share this view. This trend did not come out in section 5.3.4.3 of this dissertation, which deals with the value of the Internet as an information channel.

6.2.6 **Asking a friend or colleague for help**

Although not many respondents consider that asking a friend or colleague for help is an essential way of acquiring information (only 11 respondents (8,9%) gave this response), a large number (73 or 59,3%) find it useful. This was by far the largest number of “useful” responses given in this section of the questionnaire. In total, therefore, 68,3% of the artists in the study indicated that asking a friend or colleague is a useful or essential means of getting the information they require.

The so-called “invisible college” is often given great status in the information-seeking behaviour of humanists and artists. In the project carried out by Wiberley and Jones (1989:638), for example, it was found that communication with colleagues was the second most used means of acquiring information amongst humanists. Cronin

(1982:232) also found that the invisible college was a pivotal feature of scholarly communication. Although this study does not place the invisible college very high in the choice of information-seeking methods amongst South African artists, this is still a very important factor and should be taken into account as a valuable means of finding information.

6.2.6.1 Gender and asking a friend or colleague for help

Due to the high incidence of “useful” responses relating to this variable, unless otherwise stated, the “essential” and “useful” values will be combined into a single “useful” category for the rest of the discussion about asking a friend or colleague for assistance.

Female artists are the more likely group to elicit the help of another artist or friend in their information-seeking behaviour. Of the 57 female respondents, 41 (71,9%) found this a useful method of finding information as compared to 43 of the 66 (65,2%) of the male respondents.

6.2.6.2 Affiliation and asking a friend or colleague for help

The data showed that the affiliation of the artists is related to the value placed on friends and colleagues in the information-seeking process as shown in Table 6-6.

The members of SANAVA do not rely heavily on friends and colleagues in their attempts to find information. In this group, only 40% find this useful.

Another group of artists who were proved to be less likely to consult friends and colleagues was that comprising the technikon lecturers. In this group, 66,7% indicated that it is useful to them to ask friends or colleagues for help.

The other two groups, namely the university lecturers (74,2%) and the secondary school art teachers (71,4%) value friends and colleagues very highly as a channel for finding information. As it was previously shown that university lecturers are on average more highly qualified than technikon lecturers, it is possible that university

lecturers have easier access to a more erudite invisible college than do the technikon lecturers. This might explain the high incidence of consulting friends and colleagues for information found amongst university lecturers. The value placed by teachers on friends and colleagues is very interesting. Perchance these artists consult friends and colleagues because they do not have such ready access to the information sources available at academic libraries and thus find it easier to consult the invisible college. This is not clear, but the fact remains that teachers make extensive use of friends and colleagues in their information-seeking patterns.

Table 6-6: Affiliation of respondents and asking a friend or colleague for help

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Ask friend or colleague	Essential	Count	2	6	3		11
		% within Affiliation of respondent	6.5%	9.1%	14.3%		8.9%
	Useful	Count	21	38	12	2	73
		% within Affiliation of respondent	67.7%	57.6%	57.1%	40.0%	59.3%
	Little value	Count	5	15	2	3	25
% within Affiliation of respondent		16.1%	22.7%	9.5%	60.0%	20.3%	
Irrelevant	Count	3	7	3		13	
	% within Affiliation of respondent	9.7%	10.6%	14.3%		10.6%	
No data	Count			1		1	
	% within Affiliation of respondent			4.8%		.8%	
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

It is also interesting to note in Table 6-6 the high proportion of members of SANAVA and technikon lecturers who find friends and colleagues of little value in their information-seeking efforts.

6.2.6.3 Qualifications and asking a friend or colleague for help

Artists with technikon qualifications, who are employed mainly at technikons, are the least likely to consult friends and colleagues for information. In this group only 17 of the 29 (58,6%) find this a useful means of finding information. This is significantly lower than the proportion of the other groups. Twenty of the 27 (74,1%) artists with B.A. degrees, 45 of the 65 (69,2%) with postgraduate qualifications and 13 of the 18

(72,2%) with teaching qualifications indicated that they find it useful to consult friends and colleagues for information.

6.2.6.4 Lecturing field or field of interest and asking a friend or colleague for help

There was a close correlation between the amount of interest shown in asking friend or colleagues for help by artists who lectured in, and who had an interest in, certain fields of art.

It was found that graphic designers and photographers are the least likely groups of artists to ask friends and colleagues for help when they need information. Out of the graphic design lecturers, 60% (nine out of 15) found this a useful way of finding information and out of the photography lecturers, 58,3% (seven out of 12) share this view. All other groups showed an interest of 66,7% and higher. The only group amongst the lecturers who showed a considerably higher interest in asking friends and colleagues for help was that including the history of art lecturers. In the latter group 80% (12 out of 15) indicated that this is useful to them.

When one uses the fields of interest of artists as the independent variable, the graphic designers again demonstrate the least interest in asking friends and colleagues for information. Here, only 57,7% (15 out of 26) indicated that this was useful. All other groups show an interest of between 64,9% and 70,5%.

6.2.7 Using electronic lists and bulletin boards

The use of electronic communication channels as a means of finding information shows again that this method is not held in high esteem by South African artists. As 33,3% of respondents do not have access to e-mail facilities in their offices or libraries, this lack of interest can be more clearly understood. Without access to the Internet and e-mail connections, electronic lists and bulletin boards would have no significance or use for artists. Out of the sample of 123 artists, only seven (5,7%) believe that these are essential means of gaining information and 35 (28,5%) indicated that they are useful. This was also the only dependent variable in this section in which a large proportion of respondents (50 or 40,6%) indicated that this method was

“irrelevant” to them. Comments made by respondents in the questionnaires also indicate that respondents are rather indifferent to electronic communication channels. This duplicates the findings of Van Zijl and Gericke (1998:27) who found little enthusiasm for lists and e-mail facilities amongst artists in their sample.

It is possible that the problem with using these communication channels as a means of finding information is limited not so much by their inherent deficiencies, but by lack of access.

6.2.7.1 Gender and use of electronic lists and bulletin boards

Male artists are considerably more interested in using electronic lists and bulletin boards to find information, as can be seen in Table 6-7.

Table 6-7: Gender and use of Internet lists and bulletin boards

			Gender		Total
			Male	Female	
E-Lists or Bulletin Boards	Essential	Count	5	2	7
		% within Gender	7.6%	3.5%	5.7%
	Useful	Count	22	13	35
		% within Gender	33.3%	22.8%	28.5%
	Little value	Count	17	14	31
		% within Gender	25.8%	24.6%	25.2%
	Irrelevant	Count	22	27	49
		% within Gender	33.3%	47.4%	39.8%
	No data	Count		1	1
		% within Gender		1.8%	.8%
Total	Count	68	57	123	
	% within Gender	100.0%	100.0%	100.0%	

As can be seen, the proportion of male artists who find lists and bulletin boards both useful and essential is higher than that of female artists. In the former group 7,6% indicated that this is essential and 33,3% that it is useful as compared to 3,5% of the female artists considering this essential and 22,8% considering it useful. There is also a higher proportion of female respondents who consider these to be irrelevant. This finding is only marginally less than statistically significant at $p < 0.01$ ($\chi^2 = 2,327$, $df = 1$).

6.2.7.2 Age and use of electronic lists and bulletin boards

An interesting fact came to light when the age of artists was correlated with the interest shown in lists and bulletin boards as seen in Table 6-8.

Table 6-8: Age and use of internet lists and bulletin boards

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
E-Lists or Bulletin Boards	Essential	Count		4	3		7
		% within Age group		12.5%	6.7%		5.7%
	Useful	Count	2	5	14	14	35
		% within Age group	18.2%	15.6%	31.1%	40.0%	28.5%
	Little value	Count	4	8	13	5	31
		% within Age group	36.4%	28.1%	28.9%	14.3%	25.2%
	Irrelevant	Count	5	13	15	16	49
		% within Age group	45.5%	40.6%	33.3%	45.7%	39.8%
	No data	Count		1			1
		% within Age group		3.1%			.8%
Total	Count	11	32	45	35	123	
	% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%	

It is the older artists who make the greatest use of these methods of finding information. Only 18,2% of the under 30 group consider these to be useful and 28,1% of the 30-39 years group feel this way. In contrast, 37,8% of the 40-49 years group indicated that it is useful to use electronic lists and bulletin boards to find information, as did 40% of the above 50 years group. This is difficult to explain because the number of “irrelevant” responses does not differ greatly from group to group, meaning that the groups have approximately the same amount of access to the Internet.

6.2.7.3 Affiliation and use of electronic lists and bulletin boards

The groups most likely to use electronic lists and bulletin boards were the university lecturers (35,5% find them useful) and the technikon lecturers (39,4% find these useful). None of the members of SANAVA share this view and only 23,8% of the secondary school art teachers find electronic lists and bulletin boards useful ways of finding information.

6.2.7.4 *Qualifications and use of electronic lists and bulletin boards*

The artists with *technikon* qualifications are the most likely to use electronic lists and bulletin boards. In this group of respondents, 41,4% find these either essential or useful means of finding information. Then come those with postgraduate qualifications. In this group, 35,4% find lists and bulletin boards either essential or useful. Artists with Bachelor's degrees come next with 29,6% indicating that these are essential or useful, as did 22,2% of the secondary school art teachers.

6.2.8 **Other methods used by artists for finding information**

Respondents were also asked to indicate any other methods they use for finding information. This brought to light that 3 of the respondents contact either art museums or even the artists under investigation themselves to get the information they need. One respondent finds that it is useful to listen to recorded media in some cases. Consulting the local and foreign press for information is valuable to one of the respondents. Interestingly enough, the latter respondent was a photographer. Consulting trade representatives was found to be useful to one of the photography lecturers in the survey as was visiting factories to one of the textile designers.

6.3 **USE OF VARIOUS DATABASES BY ARTISTS**

There is a certain amount of discrepancy amongst researchers regarding the relative importance of databases to visual artists. Stam (1994:278) found that *Art index* is the foremost periodical index used by artists and that *World painting index* is the most used database for locating reproductions. In her study, the latter database is closely followed in popularity by *Illustration index* and *Index to reproductions of American Painting*. Stam (1994:278) found that *Design & applied arts index*, *ArtBibliography Modern (ABM)*, *Répertoire international de la littérature de l'art (RILA)* and *Art & humanities citation index* are used occasionally.

Brilliant (1988:126-127), on the other hand, believes that *Columbia libraries information online (CLIO)* is the most useful database for artists who need to locate

relevant publications. This is followed in popularity by *Art index* and *RILA* as well as *Avery index to architectural periodicals* for those interested in architecture. *ABM* is on the next level down as far as popularity is concerned.

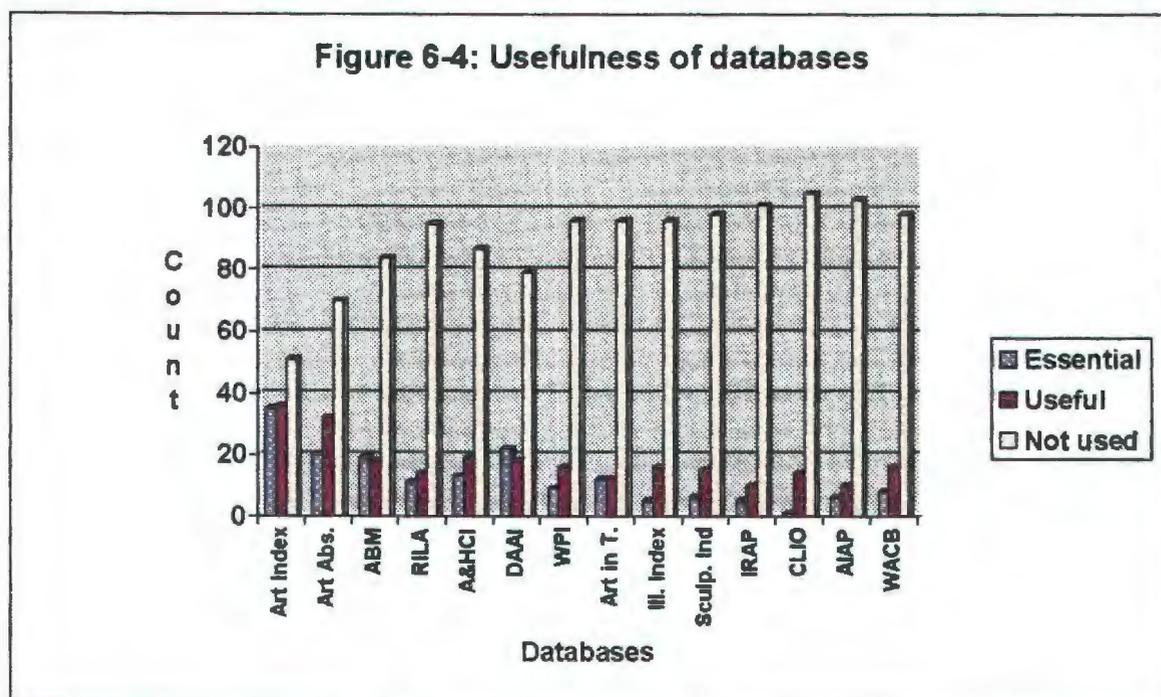
Sykes-Austin (1991:14) found that *Art index* on CD-ROM, *RILA* and *ABM* are valuable to artists and Martinez (1998:33) found that the *Bibliography of the history of art (BHA)* was the most comprehensive and up-to-date bibliography of art history.

Saule (1992:600) and Fleming (1993:1) both found that artists were not very keen on using new technology, including bibliographic databases, especially those which are available digitally. Saule (1992:602) found that humanities scholars are also unfamiliar with the range of databases available to them and as such do not make much use of them.

Although South African visual artists (particularly those who lecture in universities and technikons) do use some of the databases and indexes provided for artists to a certain extent, a large proportion of respondents have never used most of the frequently cited databases.

Respondents had to rate several art-related databases according to their usefulness to them. These include *Art index*, *Art abstracts*, *ABM*, *RILA*, *A&HCI*, *Design & applied arts index*, *World painting index*, *Art in time*, *Illustration index*, *Sculpture index*, *Index to reproductions of American painting*, *CLIO*, *Avery index to architectural periodicals* and *World art catalogue bulletin*. They could also add other databases they found to be useful. In this last category, the following databases were mentioned by one respondent each: *South African artists bulletin*, *MLA* (the researcher is not familiar with this database), *British journal of photography index*, *Amazon.com* and *EbscoHost*.

Figure 6-4 shows the extent to which the more widely used databases and indexes are used by South African artists.



This figure paints a dismal picture of the extent to which even the more information-literate artists in South Africa use bibliographic and other databases and indexes. In each case, a large number of artists have never used the databases. Even in the use of *Art index* and *Art abstracts*, which are the most used databases amongst South African artists, there is a high incidence of non-use. In total, 51 (41,5%) of the 123 respondents have never used *Art index* and 70 (56,9%) have never used *Art abstracts*. When all the “never used” totals are summed, it is found that 73,1% of respondents have never used databases. This proportion of non-use of bibliographic and other databases is clearly much higher than that found to be the case in studies abroad. Regrettably no reason for this comes to the fore. It is possible that subscriptions to these databases in South Africa have become so prohibitively expensive that very few information services can afford to subscribe to them.

When it comes to the perceived usefulness of the various databases to artists, respondents indicated as follows regarding the indispensability of databases or indexes:

<i>Art index</i>	35 (28,5%)
<i>Design and applied arts index</i>	22 (17,9%)
<i>Art abstracts</i>	20 (16,3%)

<i>ArtBibliography Modern</i>	19 (15,4%)
<i>Arts & Humanities Citation Index</i>	13 (10,6%)
<i>Art in time</i>	12 (9,8%)
<i>RILA</i>	11 (8,9%)
<i>World painting index</i>	9 (7,3%)
<i>World art catalogue bulletin</i>	8 (6,5%)
<i>Sculpture index</i>	6 (4,9%)
<i>Avery index to architectural periodicals</i>	6 (4,9%)
<i>Illustration index</i>	5 (4,1%)
<i>Index to reproductions of American painting</i>	5 (4,1%)
<i>CLIO</i>	1 (0,8%)

This shows that even the more popular databases do not appear indispensable to a large proportion of South African artists.

When the “indispensable” and “useful” responses are taken as a single positive response for the databases, the picture is not much different. Given again in order of importance, the following pattern emerges:

<i>Art index</i>	71 (57,7%)
<i>Art abstracts</i>	52 (42,3%)
<i>Design and applied arts index</i>	40 (32,5%)
<i>ArtBibliography Modern</i>	37 (30,1%)
<i>Arts & humanities citation index</i>	32 (26,0%)
<i>RILA</i>	25 (20,3%)
<i>World painting index</i>	25 (20,3%)
<i>Art in time</i>	24 (19,5%)
<i>World art catalogue bulletin</i>	24 (19,5%)
<i>Illustration index</i>	21 (17,1%)
<i>Sculpture index</i>	21 (17,1%)
<i>Avery index to architectural periodicals</i>	16 (13,0%)
<i>CLIO</i>	15 (12,2%)
<i>Index to reproductions of American painting</i>	15 (12,1%)

The only databases which have any notable value for South African visual artists are *Art index*, *Art abstracts*, *Design and applied arts index* and *ABM*. *Art and humanities citation index* is next in popularity overall. The other databases all have a few adherents who believe that they are valuable or indispensable, but the interest in these is limited.

It seems that the rest of the databases which are found so useful abroad, have little value to South African artists. Databases like *CLIO* and *RILA* do not have much of a following amongst these information users.

It was found that certain of the independent variables had an effect on the use artists make of databases and indexes.

6.3.1 Gender and use of databases

Gender is to a certain degree related to the extent to which artists use databases. Females show a slightly higher incidence of finding some databases indispensable. For *Art index*, for example, 21,1% of male artists indicated that the database was essential, as compared with 36,8% of female respondents. With *Art abstracts* as well, female artists showed a greater interest. Twenty-one comma one percent of the female artists consider this database indispensable, whilst only 12,1% of the males agree. For *ABM*, 12,1% of males indicated that this was indispensable as opposed to 19,3% of the female artists. With *A&HCI*, 7,6% of males voted it to be indispensable whilst 14% of females shared this view. For the other databases or indexes, the difference was not so marked and in some cases males showed a higher incidence of use than their female counterparts, but overall, female artists were more favourably disposed to the use of databases and indexes.

6.3.2 Age and use of databases

It was also found that as a rule, artists above the age of 40 years are more likely to use databases and indexes than are the younger artists. In Table 6-9, the percentage of users in each age group who consider the listed databases to be indispensable is given.

Table 6-9: Extent to which different age groups find databases essential

Database / Index	Below 30	30-39	40-49	Above 50
Art index	18,2%	21,9%	35,6%	28,6%
Art abstracts	0%	12,5%	24,4%	14,3%
ABM	9,1%	9,4%	20%	17,1%
RILA	0%	3,1%	13,3%	11,4%
A&HCI	9,1%	6,3%	11,1%	14,3%
Design & a. arts index	9,1%	18,8%	13,3%	25,7%
World painting index	9,1%	6,3%	2,2%	14,3%
Illustration index	0%	0%	4,4%	8,6%
Sculpture index	18,2%	0%	6,7%	2,9%
IRAP	9,1%	3,1%	2,2%	5,7%
CLIO	0%	0%	2,2%	0%
Avery index	9.1%	0%	6,7%	5,7%

In most instances, the older artists display a greater incidence of using the listed databases. The only exceptions here are *Sculpture index*, *Index to reproductions of American painting* and *Avery index*.

This pattern changes somewhat when the “indispensable” and “useful” responses are combined into a single “useful” category. Only the most interesting results will be included in Table 6-10 – for the rest of the databases, the patterns in Table 6-9 are repeated.

Table 6-10: Extent to which databases are “useful” or “essential” and age group

Database / Index	Below 30	30-39	40-49	Above 50
Art index	63,6%	59,3%	57,8%	54,3%
Art abstracts	27,3%	40,6%	51,1%	37,1%
A&HCI	36,4%	25%	26,7%	22,9%
Design & a. arts index	45,5%	34,4%	24,4%	37,1%
World painting index	27,3%	15,6%	17,8%	25,7%
Art in time	27,3%	15,6%	17,8%	22,9%

Art index, *A&HCI*, *Art in time* and *Design and applied arts index* proved to be very useful to all age groups. In fact, when these two categories were combined, the under 30 years group demonstrated that they make extensive use of these databases. *Art*

abstracts is also valuable to all age groups. When “useful” and “essential” responses are combined, it is the 30-39 years group that shows the greatest interest in these databases.

6.3.3 Affiliation and use of databases

The affiliation of the respondents is strongly related to the amount of use the artists make of various databases, as can be seen in Table 6-11.

Table 6-11: Usefulness of databases according to the affiliation of artists

Database/Index	Univ.:	Univ.:	Tech.:	Tech.:	School	School	SAN.:	SAN.:
	Useful	Never used						
	%	%	%	%	%	%	%	%
Art index	64,5	32,3	59,9	40,9	47,6	52,4	40	60
Art abstracts	58,1	38,7	34,8	65,2	42,9	57,1	40	60
ABM	51,6	45,2	19,7	78,8	33,3	66,7	20	80
RILA	35,5	58,1	13,6	84,8	19,0	81,0	20	80
A&HCI	32,3	54,8	27,3	72,7	19,0	81,0	0	100
Des. & A. Arts I.	22,6	64,5	40,9	59,1	23,8	76,2	20	80
World P. Index	25,8	71,0	15,2	83,3	28,6	71,4	20	80
Art in time	22,6	67,7	15,2	84,8	28,6	71,4	20	80
Illustration Index	19,4	67,7	16,7	80,3	14,3	85,7	20	80
Sculpture Index	25,8	67,7	10,6	86,4	23,8	76,2	20	80
I.R. Am. Painting	19,4	67,7	9,1	86,4	9,5	90,5	20	80
CLIO	22,6	71,0	9,1	89,4	9,5	90,5	0	100
Avery index	19,4	71,0	9,1	89,4	19,0	81,0	0	100
W. Art Cat. Bull.	22,6	74,2	15,2	84,8	28,6	71,4	20	80

It will be noticed that in certain cases, the total of (usefulness + never used) is not 100%. This is because in some cases, respondents had used the database in question but had found it to be “useless”.

Table 6-11 shows that university lecturers are the greatest users of databases and that they use the greatest variety of databases. In the evaluation of all databases except the *Design and applied arts index*, *World painting index*, *Art in time* and *World art*

catalogue bulletin, the university lecturers had the highest incidence of respondents who found the databases useful or indispensable. In all cases except the *World art catalogue bulletin*, they had the lowest incidence of never having used the databases. It seems that the university lecturers have the greatest access to art databases.

The only database that produced completely different results was the *Design and applied arts index*. Because of the emphasis on the design aspect of art and on the applied arts in technikon, this discrepancy is to be expected. Twenty-seven of the technikon lecturers indicated that this database is indispensable or useful, as opposed to seven of the university lecturers. Even five of the secondary school teachers shared this view – a higher proportion again than that of the university lecturers.

World painting index is found more useful to teachers than to any of the other groups. Six (28,6%) of the secondary school teachers find this database useful, as compared to eight (25,8%) of the university lecturers, ten (15,2%) of technikon lecturers and one (20%) of the members of SANAVA. *Art in time* and *World art catalogue bulletin* are also more popular amongst the teachers than the other groups. These databases are more image-related than the other databases, which might explain their appeal to teachers who have to locate images to teach effectively.

It was also found that university lecturers are the more critical users of databases. In several cases, lecturers indicated that the databases in question were “useless”. The only other group who indicated that some of the databases were “useless” was that comprising the technikon lecturers, but their negative responses were not as many. Databases which three or more university lecturers consider to be useless are *A&HCI*, *Design and applied arts index*, *Art in time*, *Illustration index*, *Index to reproductions of American painting* and *Avery index to architectural periodicals*.

The overall numbers of respondents who voted the databases to be “useless” are as follows:

Index to reproductions of American painting (seven), *Illustration index* (six), *A&HCI* (four), *Avery index to architectural periodicals* (four), *Design & applied arts index*

(four), *Sculpture index* (four), *Art in time* (three), *CLIO* (three), *RILA* (three), *ABM* (two), *Art abstracts* (one), *Art index* (one), *World art catalogue bulletin* (one).

The researcher feels that it is safe to say that the most useful databases for South African artists are *Art index*, *Art abstracts* and *ABM*, followed by *RILA* and *A&HCI*. Another useful database for technikon lecturers is *Design and applied arts index*. Of some use to secondary school teachers are the databases *World painting index*, *Art in time* and *World art catalogue bulletin*.

It was also found that members of SANAVA, who in this study represent artists who are not affiliated to any educational institution, show little interest in these databases. It is probable that the type of information required by studio and other artists is not covered by these databases. It is also likely that these artists do not have the access to these databases which is afforded to the other groups of artists.

6.3.4 Qualifications and use of databases

Another independent variable that has a marked effect on the usefulness of databases is the educational level of the respondents. Overall, it was found that those with postgraduate qualifications are the most likely to use databases in their quest for information. This can be seen in Table 6-12. In this table the categories of “useful” and “indispensable” have been combined into a single category because this gives a clearer picture of the trends. Only statistics relating to artists with an art-related B.A. degree, a technikon qualification up to B.Tech. level or postgraduate qualifications are given in this table as those relating to artists with other qualification are not very noteworthy.

Table 6-12 shows that in most cases, the greatest users of the databases are respondents with postgraduate qualifications. This is usually followed by those with B.A. degrees and then come those with technikon qualifications.

The exceptions to this rule are *Design and applied arts index* in which case the majority of users have technikon qualifications, and *World painting index*, *Art in time*

and *Illustration index* in which cases artists with B.A. qualifications showed the most interest.

Table 6-12: Effect of qualifications on use of databases

Database / Index	B.A. %	Tech. Qual. %	Postgraduate %
Art index	59,3	48,3	64,6
Art abstracts	37,0	13,8	53,8
ABM	25,9	10,3	43,1
RILA	18,5	10,3	27,7
A&HCI	22,2	10,3	35,4
Design & applied arts index	29,6	34,5	32,3
World painting index	22,2	10,3	18,5
Art in time	18,5	13,8	15,4
Illustration index	18,5	10,3	13,8
Sculpture index	18,5	10,3	20
Ind. to rep. Of American Painting	7,4	6,9	10,8
CLIO	3,7	0	20
Avery index	11,1	3,4	20
World art catalogue bulletin	18,5	17,2	23,1

It must be remembered that subscriptions to the databases in question are very expensive to South African subscribers and only the financially robust institutions can afford them. It must also be remembered that in some libraries, only users studying for postgraduate qualifications are permitted to use these databases. The most important reason why artists with postgraduate qualifications make greater use of databases and indexes is probably that these artists have had to conduct research to acquire their qualifications. This would have forced them to search beyond their libraries' collections for information and this kind of information is best found in electronic or print databases or indexes.

6.3.5 Lecturing field and use of databases

Predictably, the fields of interest and / or lecturing fields of artists have an influence on the perceived usefulness of the various databases.

Table 6-13: Usefulness of databases to artists lecturing in certain fields

Database / Index	Un-known %	History of art %	Graphic design %	Photography %	Textile design %	Jewel. design %	Fine arts %
Art index	85,7	86,6	60	25	28,6	33,3	60,4
Art abstracts	45,9	80	40	16,6	0	0	45,8
ABM	28,6	66,7	26,7	8,3	0	0	31,3
RILA	28,6	40	20	8,3	0	0	18,8
A&HCI	57,1	33,3	33,3	8,3	0	33,3	22,9
Des. & A.A. Ind.	45,9	40	66,7	16,6	57,1	0	14,6
World. Paint. Ind.	14,3	20	26,7	8,3	14,3	0	20,8
Art in time	14,3	20	20	8,3	28,6	0	16,7
Illustration index	14,3	20	26,7	16,6	14,3	0	12,5
Sculpture index	14,3	20	6,7	0	0	0	22,9
IRAP	14,3	20	13,3	8,3	0	0	12,5
CLIO	14,3	20	13,3	8,3	0	0	12,5
Avery	14,3	13,3	6,7	8,3	0	0	12,5
W. art cat. Bull.	14,3	26,7	20	0	14,3	0	18,8

Jewelry designers showed little or no interest in the information available in databases as can be seen in Table 6-13. It was found, however, that out of the ten respondents who are interested in jewelry design but not necessarily lecturing in that field, seven (70%) find *Art index* useful. A small amount of interest was shown in *Art abstracts* (three or 30%) and in *ABM*, *A&HCI* and *Design and applied arts index* (two or 20% in each case).

Textile designers showed only slightly more interest in these databases. Out of seven textile design lecturers, four (57,1%) of the respondents indicated that *Design and applied arts index* is useful to them. Concerning both *Art index* and *Art in time*, two (28,6%) gave a positive response as did one (14,3%) regarding the usefulness of *World painting index*, *Illustration index* and *World art catalogue bulletin*. Apart from these, no databases are used.

Other groups of lecturers who demonstrated little interest in the databases are the sculptors and ceramicists. The interest demonstrated by these groups was so small that their statistics have been incorporated in Table 6-13 in the “fine arts” category for

analysis. It is interesting to note that out of the four sculpture lecturers, only one indicated that *Sculpture index* is useful.

Photographers also have little use for databases. As far as photography lecturers are concerned, the only database in which more than a 20% interest was shown was *Art index* which three out of the twelve respondents (25%) find useful. Amongst those whose field of interest is photography, however, nine out of 32 respondents (28,1%) find *World painting index* useful and seven (21,9%) respondents find *CLIO* useful.

Fine arts lecturers are also not very strongly drawn towards the databases available for artists, although 60,4% (29 out of 40) consider *Art index* to be useful. *Art abstracts* (22 respondents or 45,8%) is also fairly well used by this group of artists and 22,9% (11 respondents) find *Sculpture index* useful. In the latter case, this group showed more interest than all the other groups. Two other databases or indexes in which fine arts lecturers show more interest than some of the other groups are the *Avery index to architectural periodicals* (six respondents or 12,5%) and *World art catalogue bulletin* (nine respondents or 18,8%).

Although respondents who lecture in ceramics showed very little interest in the databases and indexes in question, those who are interested in ceramics, showed a particularly high interest in many of the databases. As these respondents also demonstrated an interest in other artistic fields, it could merely be coincidental that ceramics enthusiasts are also those who are interested in databases because of their interest in other fields of artistic pursuits. This group, however, showed relatively the highest interest in *Illustration index* (ten out of 27 or 37%), *Avery index to architectural periodicals* (eight or 29,6%), *World painting index* (nine or 33,3%), *RILA* (eight or 29,6%) and *Art in time* (nine or 33,3%).

Graphic design lecturers overall did not demonstrate a great interest in using the databases, but some of the databases proved to be useful to this group. They are the greatest users of *Design and applied arts index* – ten out of the 15 artists in this group (66,7%) find this index useful. As four of the artists in this group find *World painting index* useful, this is also one of the databases in which graphic designers show more interest than do the other groups. *Illustration index* (four respondents marked this as

useful) and *Art in time* (three respondents) are also more popular amongst this group than other groups of artists. *Art index* is useful to nine respondents in this group.

Amongst those artists whose special field of interest is unknown (including the members of SANAVA), there is a considerable interest in databases and indexes. This group shows the most interest in *A&HCI*. Four out of the seven respondents in this group (57,1%) indicated that this was useful to them. *Art index* (six respondents) and *Art abstracts* (three respondents) are also valued by these artists.

By far the greatest users of databases and indexes are the art historians and theorists. This is to be expected as this branch of art is mainly theoretical. This means that much of the information they require comes from published works. In Table 6-13 it is clear that this group makes the greatest use of databases. The extent to which they find *Art abstracts* useful is of particular interest because here 12 out of the 15 respondents (80%) indicates that this database is useful. This interest is much higher than that of the other groups.

By and large, the amount of interest in these databases and indexes is much less than one would be led to believe. All of the other research projects in this regard, however, have been carried out in foreign countries where access to these databases is possibly easier than in South Africa. A very large proportion of respondents have never used most of the databases and even highly lauded databases like *CLIO* and *RILA* attract a very small following in South Africa.

Even amongst users of university libraries, which appear from the responses to offer a wider range of indexes and databases to their clients, the amount of enthusiasm for these is fairly limited. It can clearly be stated that South African visual artists do not rely heavily on these databases to find their information. This could be due to a lack of access to these databases, or, alternately, a failure on the part of information services to market the availability of these to library and information service clients. Either way, very important sources of information are being side-stepped by artists in South Africa.

Another worrying fact that comes to light is that artists outside the tertiary educational environment make little use of databases and indexes. It is possible that these artists' information needs do not include the type of bibliographic, graphic or textual information one finds in these information sources. It is also possible that these artists have no way of accessing the databases in question at the information services they use most.

6.3.6 Success in the use of databases

In an attempt to ascertain whether training in the use of OPAC's and the databases in question improve the amount of success researchers have in using the databases, it was decided to correlate success in the use of databases with training received by respondents. Saule (1992:604) found in her study that humanists need to be taught about the databases available to them and how to use these.

Table 6-14: Correlation between OPAC training and success in finding information in databases

			Success in using databases					Total
			Very successful	Fairly successful	Unsuccessful	Not applicable	No data	
Training in use of library catalogue	Yes	Count	9	44	3	27	2	85
		% within Training in use of library catalogue	10.6%	51.8%	3.5%	31.9%	2.4%	100.0%
	No	Count	1	4		10	1	16
		% within Training in use of library catalogue	6.3%	25.0%		62.5%	6.3%	100.0%
	Don't know	Count		7		14	1	22
		% within Training in use of library catalogue		31.8%		63.6%	4.5%	100.0%
Total		Count	10	55	3	51	4	123
		% within Training in use of library catalogue	8.1%	44.7%	2.4%	41.5%	3.3%	100.0%

Table 6-14 shows that training in the use of OPAC's has a positive effect on the success artists have in using databases. There is a higher proportion of artists who are both "very successful" and "fairly successful" amongst those who have received training in the use of OPAC's than amongst those who have not, or do not know if such training has been received. The proportion of respondents who believe that they are "fairly successful" is slightly more than twice that of respondents who have received no such training. This confirms a finding by Fleming (1993:4) that there is a connection between library instruction and an improvement in research skills.

Table 6-15: Correlation between database training and success in use of databases

			Success in using databases					Total
			Very successful	Fairly successful	Unsuccessful	Not applicable	No data	
Training in use of databases	Yes	Count	9	35	3	20	2	69
		% within Training in use of databases	13.0%	50.7%	4.3%	29.0%	2.9%	100.0%
	No	Count	1	7		11	1	20
		% within Training in use of databases	5.0%	35.0%		55.0%	5.0%	100.0%
	Don't know	Count		13		20	1	34
		% within Training in use of databases		38.2%		58.8%	2.9%	100.0%
Total		Count	10	55	3	51	4	123
		% within Training in use of databases	8.1%	44.7%	2.4%	41.5%	3.3%	100.0%

Table 6-15 shows furthermore that training in the use of databases in particular also has a positive influence on the success experienced by visual artists when they are searching for material on databases. A total of 13% of respondents who had received such training find that they are “very successful” in finding the information they require in databases.

A worrying feature of both Tables 6-14 and 6-15 is the large proportion of artists who do not use the databases at all. These statistics are entered in the tables as “not applicable”.

It has to be added, however, that even those who have received no training in the use of databases find that they are fairly successful in using these. None of these respondents, except three in the group who have received training, answered that they were “unsuccessful” in using the databases. This leaves a large proportion who feel that their database use delivers to them the information they want.

6.3.6.1 Age and success in searching databases

Male and female artists are equally successful in using databases, but the age of respondents has a marked influence on the amount of success respondents have in searching on databases for certain information. This can be seen in Table 6-16.

Table 6-16: Age and success in use of databases

			Success in using databases					Total
			Very successful	Fairly successful	Unsuccessful	Not applicable	No data	
Age group	Below 30 years	Count		6		4	1	11
		% within Age group		54.5%		36.4%	9.1%	100.0%
	30-39 years	Count	3	12	1	15	1	32
		% within Age group	9.4%	37.5%	3.1%	46.9%	3.1%	100.0%
	40-49 years	Count	4	20		20	1	45
		% within Age group	8.9%	44.4%		44.4%	2.2%	100.0%
	50 years and above	Count	3	17	2	12	1	35
		% within Age group	8.6%	48.6%	5.7%	34.3%	2.9%	100.0%
Total		Count	10	55	3	51	4	123
		% within Age group	8.1%	44.7%	2.4%	41.5%	3.3%	100.0%

The most confident group is the under 30 age group where 54,5% of respondents feel that their searching is “fairly successful”. No-one in this age group felt that their searching was unsuccessful.

Although artists over the age of 50 are the second most confident group, in that 8,6% find their searching “very successful” and another 48,8% think they are “fairly successful”, this is also the group with the largest proportion of “unsuccessful” searching.

The 30-39 age group was the least successful in using databases, as is made manifest in Table 6-16. This group is also the one that recorded the highest number of “not applicable” responses. This means that there are many of the databases that have never been used by the respondents in that group. Fifteen of the 34 respondents in this group have never used databases. The 40-49 years group, which came second last in their success in using databases is also the one with the second largest number of “not applicable” responses. It would appear that there is a direct proportion between the amount of exposure respondents have to databases and the amount of success they have in using them.

6.3.6.2 Affiliation and success in searching databases

It also came to light that university lecturers are the most successful in searching databases. In this group, 19 out of 31 (61,3%) gave positive responses. This makes them the foremost group as far as success in searching databases is concerned. Technikon lecturers and secondary school art teachers share second place with 34 out

of 66 (51.5%) of the technikon lecturers indicating that they are either fairly, or very, successful at searching databases as did 11 of the 21 (52,4%) teachers. Least successful are members of SANAVA, in which group one out of five (10%) believe that they are fairly successful.

As previously stated, the less respondents are exposed to databases, the less successful they seem to be. Those recording the most success in searching databases, have the lowest “not applicable” responses. The data reveal that university lecturers have the highest proportion of database users (35,5% of these lecturers have never used databases), and the members of SANAVA the lowest (60% have never used databases).

6.3.6.3 Lecturing field and success in searching databases

Table 6-17 reflects the level of success in searching databases enjoyed by respondents who lecture or practice in various branches of visual arts.

Table 6-17: Correlation between success in use of databases and lecturing fields

			Success in using databases					Total
			Very successful	Fairly successful	Unsuccessful	Not applicable	No data	
Lecturing fields	Unknown	Count		4		2	1	7
		% within Lecturing fields		57.1%		28.6%	14.3%	100.0%
History of art / Art theory	Count		2	10		3		15
		% within Lecturing fields	13.3%	66.7%		20.0%		100.0%
Graphic design	Count		2	7		5	1	15
		% within Lecturing fields	13.3%	46.7%		33.3%	6.7%	100.0%
Photography	Count		1	1	1	9		12
		% within Lecturing fields	8.3%	8.3%	8.3%	75.0%		100.0%
Textile design	Count			4		3		7
		% within Lecturing fields		57.1%		42.9%		100.0%
Jewelry design	Count			1		2		3
		% within Lecturing fields		33.3%		66.7%		100.0%
Fine arts	Count		4	17	1	18	2	42
		% within Lecturing fields	9.5%	40.5%	2.4%	42.9%	4.8%	100.0%
Ceramics	Count				1	1		2
		% within Lecturing fields			50.0%	50.0%		100.0%
Sculpture	Count			2		2		4
		% within Lecturing fields		50.0%		50.0%		100.0%
Art education	Count					1		1
		% within Lecturing fields				100.0%		100.0%
Fashion / Clothing design	Count			1				1
		% within Lecturing fields		100.0%				100.0%
Interior design	Count			2				2
		% within Lecturing fields		100.0%				100.0%
Industrial design	Count					2		2
		% within Lecturing fields				100.0%		100.0%
Teacher	Count		1	6		3		10
		% within Lecturing fields	10.0%	60.0%		30.0%		100.0%
Total	Count		10	55	3	51	4	123
		% within Lecturing fields	8.1%	44.7%	2.4%	41.5%	3.3%	100.0%

In the previous section, it was shown that art historians and art theorists are the greatest users of databases. It is now shown that these artists are also the most successful in searching these databases. In this study, two of the 16 history of art lecturers felt that they were very successful in finding the information they require whilst another 10 felt that they were fairly successful.

The graphic designers also display a great deal of confidence in their database searching. Out of the 15 respondents in this group, two replied that they are very successful in their searches, and seven more believe that they are fairly successful in looking for information on databases.

Most of the textile designers who use databases (four out of seven or 57,1%) find that they are fairly successful in finding what they want in databases.

Fine arts lecturers (including painting, printmaking and drawing) are also fairly confident in their database searching skills. In this group, four of the 42 respondents (9,5%) indicated that they are very successful and 17 (40,5%) that they are fairly successful in their searches.

Although one of the 12 photography lecturers indicated that he/she was very successful in using databases and one was fairly successful, as a group photographers show little interest in databases. They are the group with the largest group of “not applicable” responses. Nine of the 12 (75%) never use databases.

The lecturers in textile design and those whose field of expertise is unknown both indicated that four out of seven find that they are fairly successful in searching databases and all of the lecturers in fashion design and interior design also gave this answer. Industrial design lecturers and ceramicists in this survey do not consider their database searching to be successful, however. In these latter two groups, none of the respondents were even “fairly” confident that they could search successfully.

Only three of the respondents felt that their searching of databases was unsuccessful. Out of those who have the courage or necessary access to look for information on databases and indexes, most feel that they are getting what they want.

6.3.6.4 Availability of literature search facilities and success in searching databases

The researcher correlated the success of respondents in finding information on databases with the availability of a literature searches facility at libraries in which library staff actually do the searching, but no clear trends could be discerned. Out of those who were very successful, all were aware of such a service in their libraries, but the same can be said for those who are unsuccessful. This service appears to have no effect on the success artists experience in using databases.

6.4 VISITING ART MUSEUMS OR ART GALLERIES

South African artists are very committed to viewing an original work of art if the work is of particular importance to them. Respondents were asked if they had attended an exhibition in a gallery in their own town, within a 50 km. radius of their hometown, anywhere in South Africa and abroad.

The data reveals that 106 (86,2%) of the respondents had attended exhibitions in their hometowns, 89 (72,4%) within a 50 km. radius, 77 (62,6%) at any gallery as long as it was in South Africa and an amazing 59 (48%) had visited galleries abroad to view important works. It is logical that the proportion of positive responses should decrease as the distance increases, but the researcher was surprised to note how many artists had visited galleries abroad to find the originals they were interested in. Nearly half of the respondents had gone overseas for this purpose.

As it was found that the proportions were fairly consistent amongst the groupings of artists for the steps they were willing to take to see an original work of art, the researcher will give only the statistics relating to willingness to visit art galleries or museums abroad in this section of the study. These are an accurate reflection overall of the proportion of artists in the various groups who would visit a local or South African gallery.

6.4.1 Age and visiting a gallery abroad

As can be seen in Table 6-18, it is mainly the older artists who have attended exhibitions at galleries abroad.

Table 6-18: Age group and visiting a gallery abroad

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
Visit gallery abroad	No	Count	7	21	20	16	64
		% within Age group	63.6%	65.6%	44.4%	45.7%	52.0%
	Yes	Count	4	11	25	19	59
		% within Age group	36.4%	34.4%	55.6%	54.3%	48.0%
Total		Count	11	32	45	35	123
		% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%

It was revealed that 55,6% of the 40-49 years group and 54,3% of the 50 years and older group have visited galleries overseas to see important works of art. This is very much higher than the proportion of artists in the younger age groups, albeit not statistically significant ($\chi^2 = 4,559, df = 3, p > 0.1$). It is likely that the older group of artists is more financially stable and can more easily afford a trip abroad for this purpose than their younger counterparts can.

6.4.2 Affiliation and visiting a gallery abroad

Members of SANAVA have the highest proportion of adherents who have visited galleries abroad. In this group four out of five (80%) had attended exhibitions overseas when necessary. The university lecturers are significantly more likely to go overseas for an exhibition than the other two groups. Seventeen of the 31 (54,8%) respondents in this group have visited a gallery or museum abroad. Out of 66 technikon lecturers, 31 (47%) have visited galleries overseas as have seven of the 21 secondary school teachers (33,3%). Artists who lecture at universities possibly have better opportunities to go abroad to further their research and interests, and have easier access to research funding. Unfortunately it is not possible to apply the χ^2 test in this case because of the small number of respondents in the members of SANAVA group.

6.4.3 Lecturing field and visiting a gallery abroad

Artists who lecture or teach in the fine arts are more likely to visit galleries in foreign countries than are those in the applied arts. This finding is not unexpected because there is a greater tendency to exhibit paintings, sculpture, etc. than works created in the applied arts. Figure 6-5 shows the comparative percentages of artists lecturing in different fields who have visited galleries abroad to find works of art.

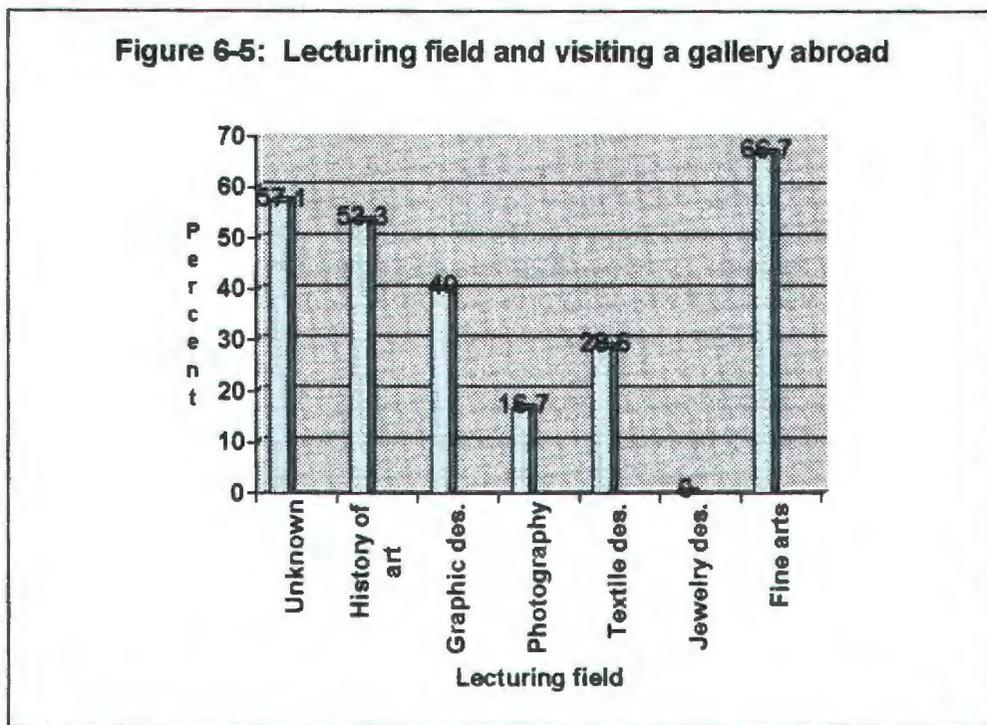


Figure 6-5 shows that it is mainly lecturers in the fine arts who would consider it worth their while to visit a gallery overseas to view an important work of art. Those whose field of expertise is unknown, which includes the members of SANAVA also show a high incidence of visiting a gallery in another country when necessary.

The artists who lecture in various fields of design or the applied arts are significantly less likely to visit museums and galleries abroad. Several of the graphic design and photography lecturers commented that exhibitions were not central to their artistic and scholarly activities, which possibly explains the lessened interest in visiting galleries amongst these artists.

6.4.4 Qualifications and visiting a gallery abroad

Artists with postgraduate qualifications are more likely to go overseas to view an important work of art when necessary. Out of the 65 artists in this group, 39 (60%) have done this in the past. Compared to this, 12 of the 27 (44,4%) with Bachelor's degrees, 11 of the 29 (37,9%) with technikon qualifications and five of the 18 (27,8%) with teaching qualifications have visited galleries and museums abroad. It is probable that the research component included in most postgraduate work would have necessitated travelling abroad to see works of art firsthand. Funding is also available for postgraduate studies, which might have an effect on this finding.

6.5 FINDING REPRODUCTIONS OF WORKS OF ART

South African artists do not generally struggle too much to find the images they require, as can be seen in Table 6-19.

Table 6-19: Ease of finding artworks

	Frequency	Percent	Cumulative Percent
Easy	12	9.8	9.8
Quite easy	64	52.0	61.8
Quite difficult	33	26.8	88.6
Difficult	9	7.3	95.9
No data	5	4.1	100.0
Total	123	100.0	

Fifty-two percent of respondents indicated that it is "quite easy" for them to locate images and a further 9,8% indicated that they found this "easy". A total of 38,2% indicated that it was either difficult or quite difficult to find images or did not reply to this question. This shows that many of the artists do in fact struggle to find reproductions of works when they need them. The extent of the difficulty in finding images is however not very critical amongst South African artists.

6.5.1 Affiliation and finding images

Table 6-20 shows that the group that has the most difficulty in locating the images they require is that of the university lecturers. In this group, only 3,2% find it easy to find images and 41,9% find it fairly easy. When these categories are combined, it is found that 45,2% consider it either easy or fairly easy to find images. Compared to this, 71,2% of technikon lecturers, 57,1% of the art teachers and 60% of the members of SANAVA find it easy or fairly easy to find images. Either university lecturers are more particular in their need for images, or the infrastructure for finding images amongst the other groups is better. There is no way of ascertaining what the reason is for this discrepancy, but the difference is decisive. The level of research amongst university lecturers would suggest, however, that the pictorial needs of university lecturers are more complex than those of the other groups of artists. In order to calculate χ^2 it was necessary to exclude the members of SANAVA, as the expected scores for this category were less than five. The finding was then significant at the level of $p < 0.05$ ($\chi^2 = 6,309$, $df = 2$).

Table 6-20: Affiliation and ease of finding images

			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
How easy is it to find an artwork	Easy	Count	1	4	6	1	12
		% within Affiliation of respondent	3.2%	6.1%	28.6%	20.0%	9.8%
	Quite easy	Count	13	43	6	2	64
		% within Affiliation of respondent	41.9%	65.2%	28.6%	40.0%	52.0%
	Quite difficult	Count	13	14	5	1	33
% within Affiliation of respondent		41.9%	21.2%	23.8%	20.0%	26.8%	
Difficult	Count	2	3	4		9	
% within Affiliation of respondent	6.5%	4.5%	19.0%		7.3%		
No data	Count	2	2		1	5	
	% within Affiliation of respondent	6.5%	3.0%		20.0%	4.1%	
Total	Count	31	66	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

6.5.2 Home language or ethnic group and finding images

The English-speaking South African artists have more success in finding reproductions of the images they want than do the Afrikaans-speaking Caucasian

artists in this sample, as can be seen in Table 6-21. In total, nine of the 74 respondents in the English group (12,2%) indicated that it is easy to find images. Amongst the Afrikaans-speaking respondents, however, only one of the 34 respondents (2,9%) find this easy.

Table 6-21: Home language or ethnic group and ease of finding images

			Home language or ethnic group					Total
			English	Afrikaans	Other language (European)	Black	Asian	
How easy is it to find an artwork	Easy	Count	9	1	1	1		12
		% within Home language	12.2%	2.9%	25.0%	12.5%		9.8%
	Quite easy	Count	41	17	2	2	2	64
		% within Home language	55.4%	50.0%	50.0%	25.0%	66.7%	52.0%
	Quite difficult	Count	14	15	1	2	1	33
		% within Home language	18.9%	44.1%	25.0%	25.0%	33.3%	26.8%
	Difficult	Count	6			3		9
		% within Home language	8.1%			37.5%		7.3%
	No data	Count	4	1				5
		% within Home language	5.4%	2.9%				4.1%
Total	Count	74	34	4	8	3	123	
	% within Home language	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

The respondents who speak other European languages also find it quite easy to find images. In this group 25% find it easy to find images, and another 50% find this “quite easy”. Amongst the Black artists, 62,5% (five out of eight) find it either “difficult” or “quite difficult” to locate images. The latter group had the most difficulty out of all the groups in finding the reproductions of artworks that they require. As mentioned previously, this ethnic group was, generally-speaking, deprived of books and other information sources in the past, which might explain this phenomenon.

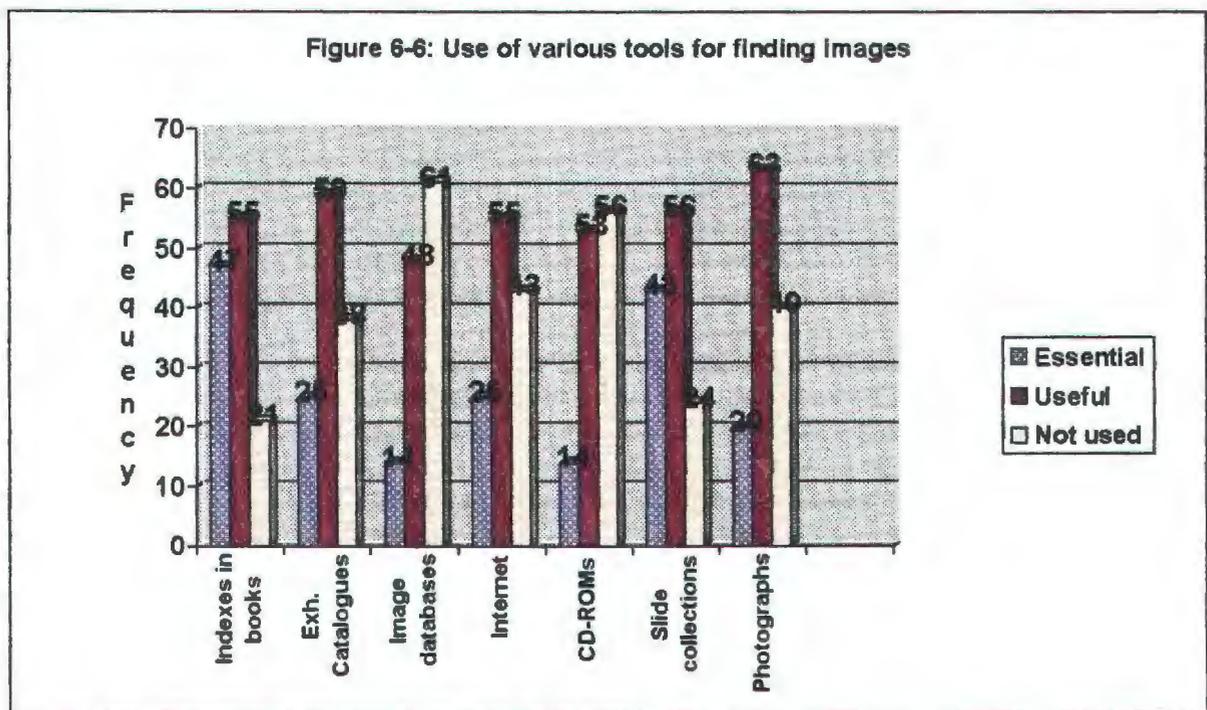
As most of the information records used by artists are provided through the medium of English, it is possible that searching for reproductions of artworks in a second language is a disadvantage to other language groups in South Africa.

None of the other independent variables had any particular influence on the ease artists experienced in finding reproductions of artworks.

6.6 USE OF VARIOUS TOOLS FOR LOCATING IMAGES

The location of images is a specialised branch of information retrieval that entails tools that are in some cases unique to the world of art. The researcher included a question relating to the relative usefulness of some of the tools identified in the past for finding reproductions of works in an attempt to identify the media and tools that should be made available to artists to meet their need for images.

Figure 6-6 shows the relative usefulness to South African artists of the identified tools for locating images.



The most useful tools for finding images are searching through the indexes in books and viewing slide collections. Forty-seven of the respondents (38,2%) indicated that indexes found in books are useful tools for finding images and 43 (35%) found slide collections essential. When the essential and useful responses are joined into a single useful response these two tools for finding images remain the most popular. This results in 102 (82,9%) finding indexes useful and 99 (80,4%) finding slide collections useful. Also quite important are looking through exhibition catalogues and the Internet (25 respondents or 20,3% in both cases found these to be essential). When the

essential and useful categories are combined with these tools for locating images, 84 (68,2%) of the respondents consider exhibition catalogues to be useful and 80 (65%) hold this opinion of the Internet as a tool for finding images. Photograph collections or archives of works of art are essential to 20 (16,3%) of the artists. When the categories of essential and useful are combined, 83 of the respondents (67,5%) found these collections or archives useful, thus giving this tool the edge over looking on the Internet for images. The reliance on slide and photograph collections confirms the finding that all sorts of image banks are a high priority amongst artists (Stam 1994:279)

As found throughout this study, the artists do not place much value on databases of images or CD-ROM and CD-I databases of exhibitions, galleries *et cetera*. Only 14% of the respondents (11,4%) consider these to be essential for this purpose. When essential and useful categories are combined, CD-ROM databases are slightly more popular, with 67 artists (54,5%) considering them to be useful as against 62 (50,4%) in the case of databases of images. This shows once again that South African artists are more familiar with the more conservative methods of finding any sort of information, including images. Their interest in new technology is limited. Once again, this is probably linked to a lack of access to the information technology required to use electronic sources for finding information.

It was also found that databases or images and CD-ROMs or CD-I databases had the highest number of users who find them of little value or have never used these. Sixty-one (49,6%) expressed this view of image databases as did 56 (45,4%) regarding CD-ROMs of collections or galleries.

Other sources used as tools for finding images include journals and periodicals (five respondents), own private collections of material (five respondents), exhibition ephemera such as invitations (four), posters (three) and films (two). As these were not listed amongst possible tools for finding images, the number of respondents who selected each of these sources is quite considerable and should be seen as indicative of considerable interest in these tools.

6.6.1 Using books' indexes to find images

The most popular tool for finding images is the conventional book index. This tried and tested information-retrieval tool is favoured by 82,9% of the artists in this study. There were no clear patterns of significant differences between artists who belonged to different groups relating to the independent variables examined in this survey. The majority of South African artists across the board see the indexes in books as either essential or useful tools for locating images.

6.6.2 Using slide collections to find images

Slide collections were found to be extremely popular information sources for locating images.

6.6.2.1 Gender and slide collections to find images

As can be seen in Table 6-22, female artists are the more likely group to use slide collections when the gender of artists is taken into consideration.

Table 6-22: Gender and using slide collections to find images

			Gender		Total
			Male	Female	
Slide coll. as means of finding images	Essential	Count	17	26	43
		% within Gender	25.8%	45.6%	35.0%
	Useful	Count	35	21	56
		% within Gender	53.0%	36.8%	45.5%
	Not very useful	Count	4	5	9
		% within Gender	6.1%	8.8%	7.3%
	Never used	Count	10	5	15
		% within Gender	15.2%	8.8%	12.2%
Total	Count	66	57	123	
	% within Gender	100.0%	100.0%	100.0%	

Whilst only 25,8% of male artists consider slide collections to be essential, 45,6% of the female artists rely heavily on slide collections. Although the gap between the two groups narrows when the “essential” and “useful” responses are combined, the researcher believes that the difference between the male and female respondents is significant. This was found to be statistically significant at $p < 0.05$ ($\chi^2 = 4,51, df = 1$).

6.6.2.2 *Affiliation and slide collections to find images*

The affiliation of artists is also linked to the value placed on slide collections as tools for finding images. The groups that rely most heavily on slide collections are the university lecturers and the secondary school art teachers. In the former group, 15 out of 31 (48,4%) consider these to be essential and 12 (38,7%) consider them useful. From the latter group, 10 out of 21 (47,6%) find slide collections essential and 8 (38,1%) find them useful. As both of these groups are more involved with instruction in the fine arts and history or art, there is a possibility that this has an influence on the use of this medium. Members of SANAVA and technikon lecturers are often more interested in the applied arts and design, and the slides in slide collections would seem to cover the fine arts rather than the applied arts.

Out of the 66 technikon lecturers who responded, 17(25,8%) find that slide collections are essential, and another 34 (51,5%) find them useful. Out of the five members of SANAVA, one (20%) finds slide collections essential, and two (40%) find them useful. This is considerably lower than the interest shown by the university lecturers and secondary school teachers.

6.6.2.3 *Lecturing field and slide collections to find images*

Table 6-23 represents a correlation between the usefulness of slide collections and the affiliation of respondents. This table shows that it is mainly the art historians or art theorists and the artists in the fine arts who have such a high regard for slide collections.

Out of the art historians, 53,5% find slide collections essential tools for finding images, and 33,3% find these useful. Amongst the artists involved in the fine arts (which here include ceramicists and sculptors) 43,8% consider these to be essential and another 43,8% find them useful tools for finding images. It will also be seen that in the “other design” category, which in this table is a combined category of fashion design, industrial design, interior design and art education, 50% consider these to be essential. This is because the fashion designer and the lecturer in art education both indicated that slide collections were essential, as did one of the two interior designers.

It seems that fashion designers rely on slides of other designs to learn from others and the art educationalist could also rely on images of other artworks to teach others. This could make the popularity of slide collections higher in this category than in the other branches of the applied arts and design.

Table 6-23: Affiliation of artists and importance of slide collections

			Lecturing fields								Total	
			Unknown	History of art / Art theory	Graphic design	Photography	Textile design	Jewelry design	Fine arts	Other design		Teacher
Slide coll. as means of finding images	Essential	Count		8	4	1	2	1	21	3	3	45
		% within Lecturing fields		53.3%	28.7%	8.3%	28.6%	33.3%	43.8%	50.0%	30.0%	36.0%
	Useful	Count	6	5	8	5	2	1	21	2.00	5	56
		% within Lecturing fields	85.7%	33.3%	40.0%	66.7%	28.6%	33.3%	43.8%	33.33	50.0%	45.8%
	Not very useful	Count	1		3	3	1		1			9
		% within Lecturing fields	14.3%		20.0%	25.0%	14.3%		0%			7.3%
	Never used	Count		2	2		2	1	5	1.00	2	15
		% within Lecturing fields		13.3%	13.3%		28.6%	33.3%	10.4%	16.67	20.0%	12.2%
Total	Count	7	15	16	12	7	3	48	6	10	123	
	% within Lecturing fields	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

In this table, it is only the teachers whose special field of interest could not be ascertained, who are categorised as “teachers”. The rest of the secondary school art teachers are categorised according to their field of interest.

One can see from Table 6-23 that those whose special field of interest or lecturing field are in the applied arts like photography, graphic design, textile and jewelry design do not share the high regard for slide collections that is demonstrated amongst the art historians and the fine artists.

6.6.2.4 Qualifications and slide collections to find images

Artists with technikon qualifications have a lower regard for slide collections as tools for finding images than those with university qualifications and those with postgraduate qualifications.

Amongst those with technikon qualifications up to B.Tech. level, seven out of 29 (24,1%) consider slide collections to be essential tools for finding images and 15 (51,7%) consider them useful. Amongst those with art-related Bachelor’s degrees, nine out of 27 (33,3%) consider them essential, and another 14 (51,9%) find them useful. Out of the 65 who have postgraduate qualifications, 26 (40%) find them essential and 27(41,5%) find them useful. The last two categories show considerably

more interest in slide collections. This also confirms the finding in 6.6.2.2 that technikon lecturers are not as interested in slide collections as are university lecturers and secondary school teachers.

6.6.3 Using exhibition catalogues to find images

Exhibitions catalogues are ranked quite high as tools for locating reproductions of works of art to the sample overall.

6.6.3.1 Gender and exhibition catalogues to find images

As was found with the usefulness of slide collections, it was also found that female artists are more likely to use exhibition catalogues as tools for finding images.

Of the 66 male respondents, only nine (13,6%) find exhibitions catalogues essential tools for finding images, and another 31 (47%) find these useful. In contrast, 16 of the 57 female respondents (28,1%) consider these to be essential and 28 (49,1%) consider them useful. It was also found that 13 of the male respondents (19,7) have never used exhibition catalogues to find images whilst only four (7%) of the female respondents gave this answer. This result is statistically significant ($\chi^2 = 3,194$, $df = 1$, $p < 0.1$). Female artists make greater use of exhibition catalogues to find images.

6.6.3.2 Affiliation and exhibition catalogues to find images

The main users of exhibition catalogues for finding images are the university lecturers. Because there is very little difference in the “useful” responses, only differences in the “essential” responses will be dealt with in this section. Out of the 31 respondents in this group, 11 (35,5%) consider these to be essential. Out of the 66 technikon lecturers, only 11 (16,7%) share this view, as do three of the 21 teachers (14,7%) and none of the members of SANAVA. It is not clear whether this is attributable to the higher educational levels in universities or to the type of art covered by university syllabi. This finding is, however, in keeping with findings throughout

this study that university lecturers are more likely to use art galleries as information channels.

6.6.3.3 *Lecturing fields and exhibition catalogues to find images*

Again in keeping with previous findings, lecturers in the fields of art history and the fine arts are the most likely to use exhibition catalogues. It was found that 33,3% of the art historians and 25% of the fine arts lecturers consider exhibition catalogues to be essential tools for locating the reproductions of works of art they require. The jewelry designers also showed a surprising interest in this means of finding images with two of the three respondents in this group (66,7%) indicating that exhibition catalogues are essential for finding images. In comparison, 14,3% of those whose special interest is unknown, 3,3% of graphic designers, 8,3% of photographers and none of the textile designers share this view. As previously stated, exhibitions are more prevalent in the fine arts so the images found in the catalogues would predominantly cover this field of art.

6.6.3.4 *Qualifications and exhibition catalogues to find images*

Once again, it was the artists with the postgraduate qualifications who hold exhibition catalogues in the highest regard. Out of the 65 artists with these qualifications, 19 (29,2%) consider exhibition catalogues to be essential tools for finding reproductions of works of art. The group with the second highest regard for these is those artists with art-related B.A. degrees. In this group, four out of 27 (14,8%) consider these to be essential and out of the 29 artists with technikon qualifications, three (10,3%) share this view. As far as finding exhibition catalogues useful for finding images goes, 15 (55,6%) of the artists with B.A. qualifications indicated that these were useful, as did 13 (44,8%) of those with technikon qualifications and 29 (44,6%) of those with postgraduate qualifications. In spite of the larger numbers of artists who find exhibition catalogues useful for finding images, artists with postgraduate qualifications are still the greatest users of these.

6.6.3.5 Home language or ethnic group and exhibition catalogues to find images

The English-speaking South Africans and those whose home language is another European language are the greatest users of exhibition catalogues when seeking images. Out of the 74 English-speaking respondents, 17 (23%) consider it essential to use exhibition catalogues for this purpose and 36 (48,6%) find it useful. One of the four (25%) European respondents consider exhibition catalogues essential and the other three (75%) find these to be useful for finding images.

The Afrikaans-speaking respondents do not consider these to be very valuable with only five out of 34 (14,7%) considering exhibition catalogues essential tools for finding images and 16 (47,1%) finding them useful. Although there were only three Asian respondents, one of these thinks that exhibition catalogues are essential, and another one considers them to be useful.

The Black respondents did not value these very highly. Only one of the eight (12,5%) respondents in this group consider exhibition catalogues to be essential in their plight to find images and three (37,5%) find them useful. It is possible that this group is not familiar with this source of information, and thus has little conception of the possible uses to which one can put exhibition catalogues in information-seeking endeavours.

6.6.4 Using the Internet to find images

Although several respondents found the Internet an essential tool for locating images, it must be remembered that many of the artists in the sample do not have access to the Internet, and therefore do not know what the possibilities are of using this information channel.

6.6.4.1 Gender and the Internet to find images

It was found that male respondents are more likely to look for images on the Internet than are female artists. Out of the 66 male respondents, 16 (24,2%) think that the Internet is an essential tool for finding images as compared to nine of the 57 female

respondents (15,8%). This ties in with previous findings that male respondents have a greater tendency to use the Internet to find information.

6.6.4.2 Affiliation and the Internet to find images

In keeping with previous findings in this study, it was again the technikon lecturers who have the highest regard for the Internet – this time as a tool for finding images. This can be seen in Table 6-24.

Table 6-24: Affiliation of artists and usefulness of Internet for finding images

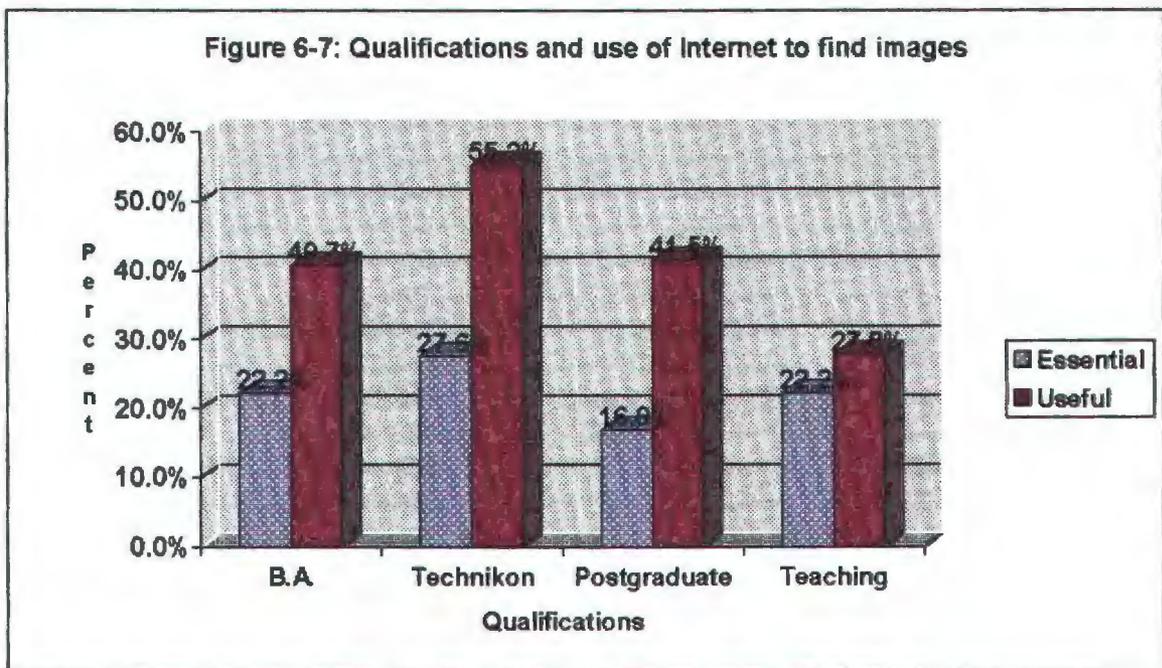
			Affiliation of respondent				Total
			University lecturer	Technikon lecturer	High School teacher	Member of SANAVA	
Internet as means of finding images	Essential	Count	3	19	3		25
		% within Affiliation of respondent	9.7%	28.8%	14.3%		20.3%
	Useful	Count	14	29	8	4	55
		% within Affiliation of respondent	45.2%	43.9%	38.1%	80.0%	44.7%
Not very useful	Count	5	9	2		16	
	% within Affiliation of respondent	16.1%	13.6%	9.5%		13.0%	
Never used	Count	9	9	6	1	27	
	% within Affiliation of respondent	28.0%	13.6%	38.1%	20.0%	22.0%	
Total	Count	31	68	21	5	123	
	% within Affiliation of respondent	100.0%	100.0%	100.0%	100.0%	100.0%	

Nineteen of the technikon lecturers (28,8%) find this an essential tool for locating images as opposed to three (9,7%) of the university lecturers, three (14,3%) of the high school art teachers and none of the members of SANAVA. The enthusiasm for the Internet is clearly not as great amongst the latter three groups as amongst the technikon lecturers. In order to calculate χ^2 , it was necessary to combine all the categories other than technikon lecturers into one group in order to compare them with the latter group. The finding was statistically significant at $p < 0.05$ ($\chi^2 = 5,175$, $df = 1$).

Again it is possible that the emphasis on the applied arts and design at technikons is a contributing factor because these arts rely quite heavily on the use of computers, as opposed to the fine arts with the exception of computer art or computer graphics. This exposure to the Internet at technikons would make the lecturers there aware of the possibilities of the Internet as information channel.

6.6.4.3 Qualifications and the Internet to find images

As can be seen in Figure 6-7, it is those artists who have technikon qualifications who place the highest value on the Internet as a tool for finding reproductions of works of art. In this group of 29 respondents, eight (27,6%) consider this to be an essential tool for finding images and 16 (55,2) find it useful. Artists with Bachelor's degrees are the next most likely group to use this medium to find images. Six of the 27 respondents in this group (22,2%) consider the Internet essential for this purpose and 11 (40,7%) consider it useful. The artists with postgraduate qualifications and those with teaching qualifications were less interested in seeking images via the Internet. Of the 65 artists with postgraduate qualifications, only 11 (16,9%) find the Internet essential for finding images and 27 (41,5%) find it useful. Out of the 18 who have teaching qualifications, 4 (22,2%) find the Internet essential and 5 (27,8%) find it useful.



It was previously found that artists with postgraduate qualifications rely more heavily on the traditional print information sources, so this finding comes as no surprise. Several of the teachers do not have access to the Internet which would discourage this

group from using the Internet as a tool for finding images. They are more likely to use sources to which they have easier access.

6.6.5 Using photograph archives of works of art to find images

Several of the artists in this study consider photograph collections of artworks to be essential and useful tools for locating images.

6.6.5.1 Age and photograph archives to find images

As can be seen in Table 6-25, it is mainly the older artists who consider photograph archives to be useful for finding images. These archives use older technology (although often digital cameras are used to create these photographs). It has been shown consistently in this survey that the older artists are more likely to rely on more traditional information sources whilst younger artists tend to prefer more contemporary sources.

Table 6-25: Age and usefulness of photograph archives for finding images

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
Photograph archives as means of finding images	Essential	Count	1	5	6	8	20
		% within Age group	9.1%	15.6%	13.3%	22.9%	16.3%
	Useful	Count	5	16	25	17	63
		% within Age group	45.5%	50.0%	55.6%	48.6%	51.2%
	Not very useful	Count	1	3	4	5	13
		% within Age group	9.1%	9.4%	8.9%	14.3%	10.6%
	Never used	Count	4	8	10	5	27
		% within Age group	36.4%	25.0%	22.2%	14.3%	22.0%
Total	Count	11	32	45	35	123	
	% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%	

Whilst 22,9% of the over 50 years group find that photograph archives are essential tools for locating images, only 9,1% of the under 30 group feel this way. Conversely 36,4% of the under 30 years group have never used such archives whilst only 14,3% of the over 50 years group gave this response. There is little difference in the responses of the 30-39 group and the 40-49 group. Both of these groups fall between the two extremes.

6.6.5.2 *Affiliation and photograph archives to find images*

The secondary school art teachers show the greatest interest in photograph collections or archives as tools for finding images. Sixteen of the 21 respondents in this group (76,2%) believe that it is either useful or essential to use these to find images. Out of the 66 technikon lecturers, 45 (68,2%) indicated that photograph archives are essential or useful tools for locating images and of the 31 university lecturers, 20 (64,5%) find them useful or essential. Out of the 5 members of SANAVA, only two (40%) find them useful.

Several teachers made comments in their questionnaires to indicate that they like to make their own slides or reproductions of works of art for teaching purposes, which is possibly why they find photograph collections valuable tools for finding images. Possibly they meant their own collections of photographs as opposed to commercially produced photographs of works of art.

None of the other independent variables had any real effect on the perceived usefulness of photograph collections to the artists.

6.6.6 **Using databases of images to find images**

Image databases were found to have little value for artists in section 6.3 of this dissertation. It was found that only nine of the 123 respondents found *World painting index* useful, so it is not surprising to find that databases of images are not very useful tools amongst South African artists for finding images. In this section of the dissertation, the emphasis is not on use of databases in general, as in section 6.3, but rather on the use of image databases as retrieval tools for locating images.

6.6.6.1 *Gender and databases of images*

As has been seen throughout this study, male respondents are more likely to use electronic information sources than are the female respondents. As far as image databases are concerned, it is again the male artists who find them more useful. In this group, 37 of the 66 respondents (56,1%) find these databases essential or useful

as opposed to 25 of the 57 female respondents (43,9%). This finding is not statistically significant, however ($\chi^2 = 1,34$, $df = 1$, $p > 0,1$).

6.6.6.2 *Age and databases of images*

As the age of the artists increases, so their reliance on databases of images as tools for finding images increases. Out of the 11 artists in the under 30 years group, four (36,4%) find these databases either essential or useful. In the 30-39 years group, 15 of the 32 artists (46,9%) indicated that image databases were either essential or useful. Twenty-three of the 45 respondents in the 40-49 years group (51,1%) gave this responses and 20 of the 35 in the 50 years and older group (57,1%) agreed. One can detect a steady climb in the popularity of image databases as artists get older.

As these databases are not readily accessible to South African artists, it can be deduced that younger artists have possibly not been exposed to these databases and could not have discovered how useful they can be. Also, the older artists often have postgraduate qualifications which would have entailed a high level of information searching and a greater need to find images. This would increase awareness amongst the older group of artists of databases which deal specifically with images.

6.6.6.3 *Affiliation and databases of images*

It was found that lecturers at universities and technikons are again the more likely groups to use image databases. As was stated previously in this dissertation, these groups of artists have a greater number of these expensive databases available to them at the academic libraries they use. It is probable that the teachers and the members of SANAVA are not as familiar with such databases and would thus not find them so useful.

Out of the university lecturers, 54,8% indicated that image databases are either essential or useful to them and 53% of the technikon lecturers shared this view. In contrast to this, only 38,1% of the secondary school teachers considered these

databases to be either essential or useful as did only 40% of the members of SANAVA.

6.6.6.4 Home language or ethnic group and databases of images

The South African Caucasians, especially the English-speaking artists, and Black artists are the groups least likely to use image databases to find images. All of the Asian artists find image databases either useful or essential and 75% of the artists who speak European languages other than English indicated that images databases are useful or essential. Fifty percent of the Black artists found these databases useful or essential as did 58,8% of the Afrikaans-speaking artists and 43,2% of the English-speaking artists. The reason for the lack of interest amongst the English-speaking South African artists is not clear.

6.6.7 Using CD-ROMs and CD-I to find images

Compact disks did not proved very popular amongst South African artists as a tool for locating images. This was also found to be the case in the survey carried out by Van Zijl and Gericke (1998:27), another South African study.

6.6.7.1 Lecturing field and CD-ROMs for finding images

The group that demonstrated the greatest interest in CD-ROM or CD-I databases was that comprising the history of art lecturers. In this group, 12 of the 15 respondents (80%) considered these databases to be either essential or useful tools for locating images. Those whose special field of interest was unknown also showed some interest in these databases with five out of seven respondents (71,4%) indicated that these are either useful or essential tools for finding images. Graphic designers also use compact disk databases to find images as shown by the fact that nine of the 15 artists in this group (60%) indicated that these are either essential or useful. Lecturers in the fine arts (25 out of 48 or 52,1%) also find image databases useful tools for finding images. All other groups showed less interest in compact disk databases. Amongst the photography lecturers, only 41,7% (five out of 12) find these databases

useful or essential, as did 42,9% (three out of seven) of the textile designers and 33,3% (one out of three) of the jewelry designers.

As yet, it is mainly the field of the fine arts that is covered by these databases, so it is not surprising that art historians and fine arts lecturers consider them quite valuable tools for locating images. The high degree of interest in these databases amongst graphic designers is an indication that graphic arts are now also covered by CD-ROM and CD-I databases.

6.6.7.2 Qualifications and CD-ROMs for finding images

Seventeen of the 27 artists with art-related B.A. degrees (63%) indicated that CD-ROMs are either essential or useful for finding images, making this group of artists the most likely to use these information sources.

Those with postgraduate qualifications were also considerably more likely to use these databases than the other groups of artists. In this group 39 of the 65 respondents (60%) indicated that compact disk databases are either essential or useful.

The artists with technikon qualifications make much less use of these databases as demonstrated by the fact that only 13 of the 29 respondents in this group (44,8%) indicated that these are essential or useful. Amongst those with teaching qualifications, only four of the 18 respondents (22,2%) indicated that CD-ROM databases were essential or useful tools for locating images. Either technikon lecturers and teachers do not have as much access to such databases, or these databases do not meet their information needs. The researcher suspects that the former is the reason because university libraries as a rule have larger budgets with which to subscribe to databases than do either school or technikon libraries.

Generally speaking, CD-ROM and CD-I do not have the following amongst South African artists as tools for finding images that one would be led to believe is the case in previous research. It must be mentioned that most of the research has been carried out abroad, where these databases must be relatively less expensive than in South

Africa where poor exchange rates and high inflation makes them very costly and beyond the reach of all but the most robust of information services for artists.

In spite of the availability of many “hi tech” retrieval tools for finding images, South African artists still fall back on the more traditional sources, such as indexes in books and slide collections, as major means of finding images.

6.7 EASE OF LOCATING EXHIBITION CATALOGUES

The data revealed that exhibition catalogues are as difficult to find in South Africa as was found to be the case elsewhere (see Table 6-26).

Table 6-26: Ease of finding exhibition catalogues

	Frequency	Percent	Cumulative Percent
Usually	43	35.0	35.0
Seldom	42	34.1	69.1
Never	3	2.4	71.5
Never needed one	33	26.8	98.4
No data	2	1.6	100.0
Total	123	100.0	

Only 35% of respondents consider they usually find the exhibition catalogues they require. Another 34,1% seldom find such catalogues and 2,4% never do. It was also found that 26,8% of the respondents never experience a need for an exhibition catalogue to meet their information needs.

Robertson (1989:34) found that there was a need for more bibliographies of museum collection catalogues, although there are already some bibliographies available. He found that it was difficult to find catalogues when one needed them. Robertson (1989:34) also mentioned that databases such as *ABM* and *RILA* include a large number of exhibition catalogues among the publications they index. It is apparent from the present study, however, that South African artists do not have access to such bibliographies, and indeed so not seem to be aware of the existence of these.

6.7.1 Age and ease of locating exhibition catalogues

The younger group of artists show the greatest confidence in their ability to find exhibition catalogues. This could be because this group of artists is more comfortable in the information technology environment and have undertaken their studies at a time when the bibliographic databases covering exhibition catalogues were available. Possibly the under 30 group of artists have learned during their tertiary education that there are tools available to facilitate the process of searching for exhibition catalogues.

Table 6-27: Age and ease of locating exhibition catalogues

			Age group				Total
			Below 30 years	30-39 years	40-49 years	50 years and above	
Ease of finding exhibition catalogues	Usually	Count	5	9	16	13	43
		% within Age group	45.5%	28.1%	35.6%	37.1%	35.0%
	Seldom	Count	4	10	18	10	42
		% within Age group	36.4%	31.3%	40.0%	28.6%	34.1%
	Never	Count		2		1	3
		% within Age group		6.3%		2.9%	2.4%
	Never needed one	Count	1	11	11	10	33
		% within Age group	8.1%	34.4%	24.4%	28.6%	26.8%
	No data	Count	1			1	2
		% within Age group	9.1%			2.9%	1.6%
Total	Count	11	32	45	35	123	
	% within Age group	100.0%	100.0%	100.0%	100.0%	100.0%	

The results of a correlation between the age of respondents and the ease with which they find exhibition catalogues can be seen in Table 6-27.

This table shows that artists in the below 30 years group show the highest incidence (45,5%) of believing that they usually find exhibition catalogues when required. It is interesting to see that they also have a high incidence (36,4%) of thinking that they seldom find such catalogues.

The group that is the least confident in their ability to find exhibition catalogues is the 30-39 years group. In this group, only 28,1% believe that they usually find exhibition catalogues and a total of 34,4% found that they have never needed to use an exhibition catalogue. This is the highest proportion of artists who do not use catalogues. In the 40-49 years group, one finds the largest proportion of respondents

who “seldom” find exhibition catalogues (40%). Overall, however, there is not much confidence amongst South African artists in their ability to find exhibition catalogues.

The 40-49 years and the 50 year and above group have approximately the same proportion of respondents who usually find exhibition catalogues, 35,6% and 37,1% respectively, but they also have a large number of respondents who seldom find these catalogues.

6.7.2 Affiliation and ease of locating exhibition catalogues

The group that has the most success in finding exhibition catalogues is the university lecturers. This is probably again attributable to the fact that university libraries have budgets large enough to provide the type of databases that also cover access to exhibition catalogues, which is not possible in school or even technikon libraries as a rule.

Out of the 31 university lecturers, 16 (51,6%) indicated that they usually find the exhibition catalogues they require. Twelve (38,7%) of the respondents in this group, however, indicated that they seldom or never find the required catalogues. In spite of this latter statistic, the confidence displayed by university lecturers in finding exhibition catalogues is significantly higher than that displayed by other groups. Due to the small number of positive responses to this question, it was not possible to apply the χ^2 test in this case.

The second most confident group is the technikon lecturers, but in this group, 21 of the 66 respondents (31,8%) indicated that they usually find exhibition catalogues when needed. Another 20 (30,3%) indicated that they seldom or never find the required exhibition catalogue. It is significant that in this group 23 (34,8%) indicated that they have never experienced a need for these information sources as opposed by only 3 (9,7%) of the university lecturers. It is very clear that exhibition catalogues are more important to university lecturers than to those in technikons. Again the fine arts / applied arts dichotomy is a possible contributing factor towards this discrepancy.

The secondary school art teachers are not at all confident that they will be able to find exhibition catalogues (only five of the 21 respondents (23,8%) indicated that they usually find such catalogues). In this group, ten (47,6%) believe that they seldom or never find the catalogues they require. This is the highest proportion of negative responses out of all the groups. It is unlikely that school libraries can afford databases which include access to exhibition catalogues. This would make the location of catalogues very much more difficult than for those information-seekers who have access to such tools.

Members of SANAVA are also doubtful of their ability to find exhibition catalogues. In this group, only 20% usually find the exhibition catalogues they need, and 60% seldom or never find these. The same reasons as offered above for school teachers possibly apply to this group of artists. They do not, as a rule, have access to academic libraries (especially university libraries), and as such probably have no means of locating exhibition catalogues when required.

6.7.3 Lecturing field and ease of locating exhibition catalogues

It is only the art historians and the sculptors who are, as a group, successful in finding exhibition catalogues. Nine of the 15 respondents in the first group (60%) and four out of four (100%) in the second group indicated that they are usually successful in locating exhibition catalogues.

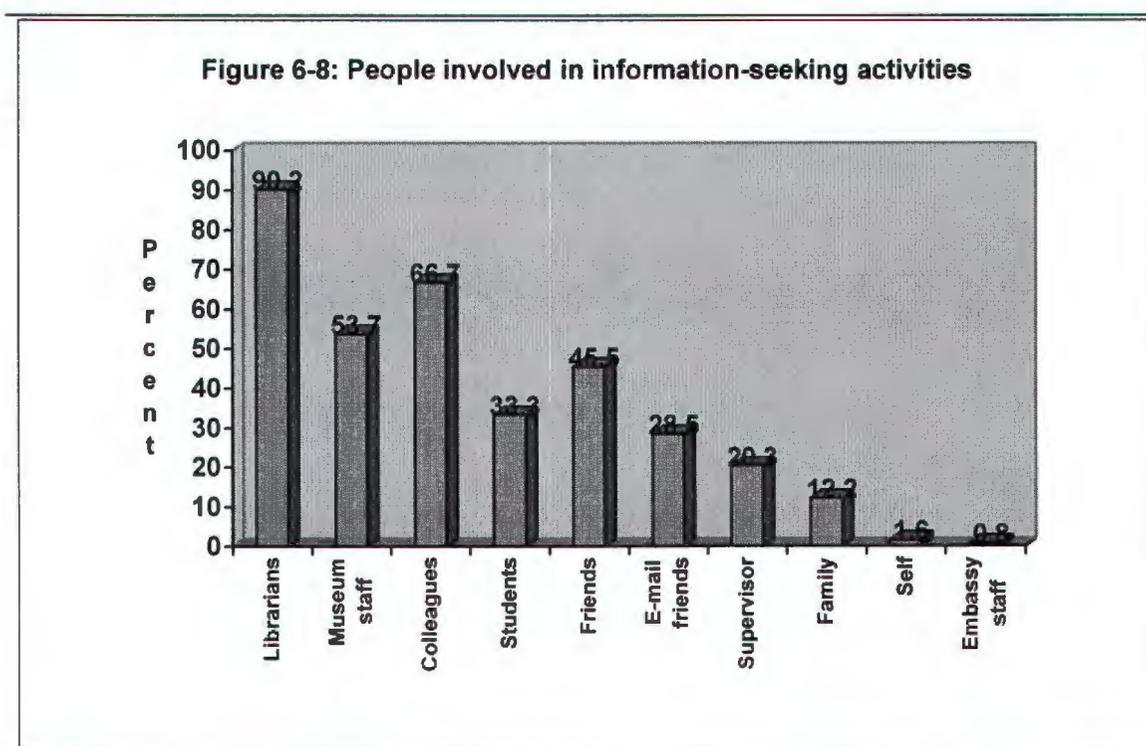
All other groups are very much less confident in their ability to find exhibition catalogues. Even amongst the lecturers in the fine arts only 13 out of 42 (31%) indicated that they usually find these catalogues. As the majority of the art exhibitions cover this branch of art, the inability of these artists to find exhibitions clearly indicates that exhibition catalogues are, generally speaking, not easily accessible to South African artists. Amongst the fine arts lecturers, 52,4% indicated that they seldom or never find exhibition catalogues when required.

Artists in all other fields were even less successful in finding catalogues with between 20% and 35% in each group indicating that they are usually successful in finding the catalogues they need.

It was found that South African artists struggle to locate exhibition catalogues. Many of the respondents do not rate them very highly as information sources as has been shown consistently throughout the analysis of the data.

6.8 PARTICIPANTS IN INFORMATION-SEEKING PATTERNS OF ARTISTS

The respondents had to indicate who was involved in their information-seeking activities. This was to help the researcher with the formulation of a model in the next chapter. The responses revealed that the extent of the information environment of South African artists is very wide and involves many people from vastly different parts of the information world.



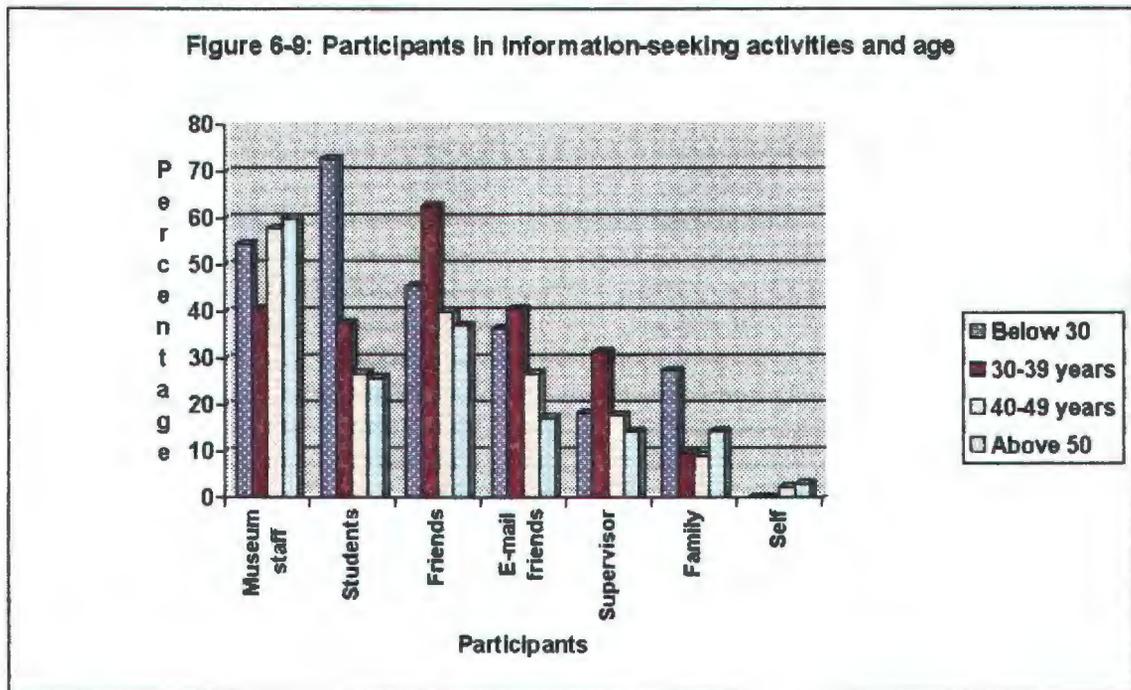
The overall picture is revealed in Figure 6-8. It can be seen that librarians are the most important participants in the information-seeking patterns of visual artists. Out of 123 respondents, 111 (90,2%) indicated that librarians are involved in their information-seeking activities. This confirms the finding in Chapter 5 of this dissertation that academic libraries and librarians are valuable channels of information to South African artists. Colleagues are also valuable to artists. In this sample, 82

(66,7%) indicated that colleagues are involved in their quest for information. Museum staff (66 or 53,7%) and friends (56 or 45,5%) come next in importance to artists and are also clearly of value to many artists in South Africa. It was interesting to note that many of the respondents (41 or 33,3%) also value students as participants in their information-seeking activities. Of slightly less importance are e-mail friends (35 respondents or 28,5%) and supervisors (25 or 20,3%). Because between 20% and 30% of respondents find these people important in their information worlds, however, it would be wrong to say that they are irrelevant. Family was found to be of importance to only 15 respondents (12,2%), but again, it would be wrong to disregard family members because of the low response. Suffice it to say that their importance is secondary to South African visual artists. Two artists indicated that they themselves are important to their information worlds and one found embassy staff important participants.

6.8.1 Age and participants in information-seeking activities

The information worlds of the various age groups showed some interesting differences. It was decided to deal with each age group separately, discussing only those dependent variables in each group that showed distinctive patterns.

An overall comparison between the age groups is given in Figure 6-9. Two variables, namely “librarians” and “colleagues” are not included here because there was very little difference in their relative value to the different age groups.



6.8.1.1 Under 40 years and participants in information-seeking activities

It is the younger group of artists who benefit most from students in their information-seeking efforts. Eight of the eleven respondents (72,7%) in the 30 and under age group cited students as contributors in their information-seeking endeavours as did 12 out of 32 (37,5%) in the 30-39 years group. Younger artists are often still in the process of extending their knowledge of their subject fields and as such would clearly benefit from the fresh and up-to-date insights of their students.

Other people who are more important to the younger group of artists than to the older group are friends (45,5% in the under 30 group and 62,5% in the 30-39 years group) and e-mail friends (36,4% and 40,6% respectively). Family members are of particular value to the under 30 years group (27,3%). Supervisors are more specifically part of the information worlds of the 30-39 years group. In this group 31,3% indicated that their supervisors were important parts of their information-seeking activities. It must also be remembered that librarians and colleagues are important to all of the respondents in this study, including the younger group.

6.8.1.2 Over 40 years and participants in information-seeking activities

The older age groups showed markedly less reliance on their students. In the 40-49 years group, 12 out of 45 (26,7%) and in the 50 and above group, nine out of 35 (25,7%) believe that students are involved in their information-seeking activities. It is interesting that even the older artists, who have often finished formal studies, indicated that students contributed to their information worlds even if this is to a lesser extent than that found amongst the younger artists.

E-mail friends are not as important to older artists. In the 40-49 years group only 26,7% thought that these are important participants in their information-seeking activities as did 17,1% of the over 50 years group.

Museum staff are of particular importance to the older group of artists. In the 40-49 years group 57,8% indicated that these were important participants in their information-seeking activities as did 60% of the above 50 years group. The over 50 years group demonstrated a relatively high degree of reliance on family members in their quest for information in that 14,3% of the artists in this group marked these as important. Although the reliance on friends is slightly less than that shown by younger artists, the older group also relies on friends. In the 40-49 years group 40% of the respondents indicated that their friends were important as information providers as did 37,1% of the above 50 years group. It was only the older artists (one in each age group) who considered themselves to be important in their information-seeking activities. This self-reliance is not evident amongst the younger artists. Once again, it is necessary to add librarians and colleagues as important partners in the information-seeking worlds of older artists.

6.8.2 Affiliation and participants in information-seeking activities

Although the affiliation of the artists did not reveal such interesting correlations, there are some trends that emerged here.

6.8.2.1 *University lecturers and participants in information-seeking activities*

University lecturers displayed the highest incidence (23 out of 31 or 74,2%) of considering the colleagues to be part of their information-seeking activities. Librarians (80,6%) and museum staff (64,5%) also featured prominently in their information-seeking environments. This is the group that showed the greatest reliance on e-mail friends in that 35,5% of the artists in this group indicated that e-mail friends were important to them. Other friends (45,2%) are also important to university lecturers in their information worlds. As far as students are concerned, 38,7% of this group of artists indicated that they are important.

6.8.2.2 *Technikon lecturers and participants in information-seeking activities*

Librarians (97%) and colleagues (68,2%) are also very important to technikon lecturers as part of their information-seeking activities. Supervisors (22,7%) and friends (48,5%) also form an important part of their information worlds. Their reliance on e-mail friends (30,3%) is just slightly lower than that experienced by university lecturers. It might be significant that this is the group showing the least interest in museum staff (45,5%) as partners in information-seeking activities.

6.8.2.3 *Teachers and participants in information-seeking activities*

High school art teachers involve librarians (95,2%), museum staff (57,1%) and students (42,9%) in their information-seeking activities, and to a lesser extent colleagues (61,9%) and friends (38,1%).

6.8.2.4 *Members of SANAVA and participants in information-seeking activities*

Museum staff are very important to members of SANAVA. Eighty percent of the artists in this group indicated that these people are involved in their information-seeking activities. It seems that many of the respondents in this group are studying further because 40% indicated that supervisors are important to them.

None of the other correlations revealed very interesting trends. The trends shown in Figure 6-8 are fairly consistently reflected in all groups of artists.

6.9 INFORMATION ABOUT SOUTH AFRICAN ARTISTS

The researcher believes that it is correct to say that all South African artists who need information about other South African artists experience tremendous problems. The general despair expressed throughout the questionnaire about the inadequate access to information about local artists came out very strongly in comments made by respondents and again in response to a question in which artists were asked to explain how they look for information about these artists.

The respondents mentioned a number of information sources and tools they use to find information about South African artists.

6.9.1 Files about South African artists

Forty of the respondents (32,5%) mentioned that they use files kept in libraries about various aspects of South African art or of South African artists. This has been found to be a valuable medium for finding information about local artists in previous research (Robertson 1989:33).

In answer to a question about the services provided in their libraries, artists were asked if their library kept files about South African artists. Only 43 respondents responded affirmatively. Twenty-nine respondents said that no such services were available to them, and the other 51 did not know if such services were offered. Several of the institutions concerned were contacted and many do in fact maintain files about South African art and artists. The problem here would appear not so much to be that files are not available, but rather that artists have not been adequately informed about the existence of such services. Judging by the number of artists who advocate the use of these files in spite of the widespread lack of knowledge of such services, the researcher believes that libraries will have to make a concerted effort to gather together all the information they can about local art and artists and keep these in files that are available to artists and art historians in South Africa. The major art

museum libraries such as the South African National Gallery in Cape Town and the Johannesburg Art Gallery have gone to considerable lengths to maintain such files. The contents of these files could be organized into more coordinated information sources with the necessary copyright clearance and these should be marketed and disseminated more broadly in an attempt to make the information contained in them readily accessible to South African artists and art historians.

6.9.2 Books about South African art and artists

Forty of the respondents (32,5%) get their information about South African art and artists from books covering that subject. There are several books about South African art, but the coverage is very far from adequate. Coverage of South African artists in the applied arts or in design is even less complete than in the fine arts. There is no coordinated effort to cover the lives and works of contemporary artists and also of emerging artists in South Africa. Many South African artists whose works are exhibited both locally and internationally are not discussed in any books or journals in this country. Not only is this bad for the local art scene, but the total lack of informational and promotional material leads to the perception that the art scene in South Africa is not the vibrant phenomenon that it is. Until more people start writing about local artists, interest in South African artists will continue to be inadequate. The world-class artistic talent in this country needs to be brought to the attention of local and overseas art collectors and art galleries. This can best be done through disseminating such information through formal publishing channels like books as these are still very popular information carriers in the world of artists.

6.9.3 Libraries

Several of the artists (37 or 30,1%) mentioned that they go to libraries to get information about South African art and artists. This information service can be seen as the provider of most information sources included in this section such as books, files, journals, etc.

As found throughout this study, libraries are the single most important channel of information for South African artists, and their importance obviously also extends to coverage of South African art and artists.

6.9.4 Art museum staff

Thirty-seven (30,1%) of the respondents find that it is valuable to visit art galleries and museums and to elicit the assistance of the staff at such museums.

This type of information service is particularly important to the members of SANAVA, 80% of whom mentioned that this is the way they go about finding information about South African artists. The high school teachers also favour this information channel. Eleven of the teachers (52,4%) said that they visit art museums to find information about local artists. Significantly, both of these groups do not have ready access to academic libraries (excluding school libraries). The university and technikon lecturers displayed less enthusiasm for museum libraries as a channel for information about South African art and artists.

Art museum libraries thus have a considerable responsibility for disseminating information about local artists to the vast number of artists who are not affiliated to a tertiary educational institution.

6.9.5 Interviews with the artists themselves

Interviewing the artists in question either in person or telephonically is another important information-retrieval tool for information about South African art. Thirty-one of the respondents (25,2%) indicated that they speak to the artists themselves when they need information about them.

It is again the members of SANAVA who are the most likely to use this channel for information about South African artists. Eighty percent of these respondents talk directly with the artists when they need information. The university lecturers are also keen on this channel as 32,3% of the respondents in this group indicated that they interview the artists to get information directly from them. Secondary school art

teachers and technikon lecturers are less likely to use conversation with artists when they need information about local artists.

6.9.6 Attending exhibitions

Twenty-three (18,7%) of the respondents find that exhibitions of local art are useful channels for information about South African art and artists.

It was mainly the university lecturers (35,5%) and members of SANAVA (60%) who advocated attending exhibitions in order to gain information about South African artists. The artists who use this information channel are principally the older artists. In the 50 years and older group, 28,6% find that this is important, which is considerably higher than the proportion of the younger artists who visit exhibitions to gain information about local artists.

6.9.7 Exhibition catalogues of South African art

The exhibition catalogues which accompany exhibitions were cited as useful information sources about South African artists by 21 (17,1%) of the respondents. Out of the 21 respondents who rely on exhibition catalogues for such information, ten are university lecturers. All other groups showed less interest in exhibition catalogues for this purpose.

As stated previously, exhibition catalogues usually contain bibliographic information about artists and their exhibition history. There are often reproductions of some of the works exhibited and sometimes the artists themselves explain aspects of their work. This could make them very valuable information sources, but as with all exhibition catalogues, it is not easy to trace the South African exhibition catalogues the artists require.

6.9.8 Journals about South African art

Eighteen (14,6%) of the respondents said that they use articles in journals and periodicals to find information about South African artists. Such articles appear in a

wide range of periodicals, the minority of which are aimed directly at artists. Many periodicals produced for general readership carry articles about South African art and artists, and the researcher believes that the journals to which respondents refer include some general periodicals.

Out of the 18 respondents who cited journals as important sources for finding information about South African artists, 50% (nine) are university lecturers, four are secondary school teachers and five are technikon lecturers. None of the members of SANAVA use these.

6.9.9 The Internet

Once again the Internet was mentioned, this time as a tool for finding information about South African art and artists. Fifteen (12,2%) of the artists in the survey use the Internet to find such information. Eight of the respondents who gave this response are in the under 40 years age group. As previously shown, the younger artists are greater users of the Internet and of digital communication.

6.9.10 Newspapers

Ten (8,1%) of the respondents use articles in newspapers to find information about South African artists. Just as articles about these artists are found in general periodicals, so they are found in South African newspapers as news items. Several projects to disseminate newspaper articles about South African art and artists are in operation, and presumably these also help South African artists to find the information they require.

It was only university lecturers and secondary school teachers who cite newspapers as a source of information about South African art. Seven of the ten who consult newspapers for such information lecture at universities and three are secondary school teachers.

6.9.11 Professional bodies

Six of the respondents (4,9%) mentioned professional bodies as a source of information about South African art and artists. Although this number is very small, consulting professional bodies is a valuable means of finding such information. Interestingly enough, it is only the male respondents who contact professional bodies to find information about South African artists and five of the six respondents are technikon lecturers. The other one is a university lecturer.

6.9.12 Local archives of art

Local archives of art were cited by six (4,9%) of the respondents as information channels about local art and artists. Three of the respondents were university lecturers and the other three came from the technikons. None of the other artists mentioned this as a channel of information about South African art.

6.9.13 Conferences and seminars

Four of the artists (3,3%) mentioned that conferences and seminars are useful channels for information about South African art and artists. All of these respondents were either technikon or university lecturers.

6.9.14 Invitations to exhibitions

Three of the respondents believe that they get valuable information about South African artists from invitations to exhibitions.

6.9.15 Other sources of information about South African artists

Two of the respondents find that they get information about South African artists from dissertations and theses written on the subject. One uses special collections of art material in the libraries of other institutions and one mentioned that Sotheby's can sometimes provide the information they require.

6.10 CONCLUSION

South African artists clearly have a variety of information-seeking patterns, depending on the kind of information required, the information services available and certain patterns which appear to be inherent in the different groupings of artists.

In order of decreasing popularity, South African artists in general use mainly the following methods for finding information: conducting own searches on library catalogues or databases, browsing, asking a librarian for help, following up citations, searching on the Internet and asking a friend or colleague for assistance.

For locating images, they use (again in descending order of popularity) indexes in books, slides, exhibition catalogues, the Internet and photograph archives. They do not make very great use of image and CD-ROM databases for this purpose and to an even lesser extent they use exhibition ephemera, journals, films and private collections.

Other findings are that training in the use of libraries and databases has a positive effect in the success artists have in searching databases for information and that South African artists struggle to locate the exhibition catalogues they need.

Respondents overall do not make great use of electronic communication channels.

Exhibitions are seen as important information sources, especially in the fine arts and art history.

There is a problem throughout South Africa to find information about local artists. Although some methods of information storage and retrieval are popular such as gathering clippings about artists or South African art and keeping these in some kinds of files, speaking to artists and attending exhibitions and visiting galleries, not enough is being done to make such information available.

In the next and final chapter of this dissertation, the researcher will bring together all the needs and information-seeking patterns of South African visual artists and

formulate a model which would lead to the rendering of an optimal information service for artists. The hypotheses will also be measured against the data that were gathered in this study to evaluate the accuracy of the premises expressed in them. To conclude this study, it is necessary to look as well at the gaps that are currently found in the information services provided for South African artists and suggest means of overcoming these shortfalls.

CHAPTER 7

CONCLUSION AND RECOMMENDATIONS

7.1 INTRODUCTION

In chapters 2 and 3 the needs of visual artists worldwide were examined and information-providing infrastructures for these users of information were investigated. Out of this part of the study, certain universal trends became apparent. Research carried out amongst artists in various countries (including South Africa) shows that approximately the same basic information needs had been encountered throughout the world. Information providers reacted to these needs and demands by providing very similar services.

When the information needs and information-seeking patterns of South African artists were investigated in Chapters 5 and 6 of this dissertation, many similarities between South African artists and those overseas could be discerned, but certain differences came to light. The data analysis showed up the strengths and weaknesses of the information-providing infrastructure for South African artists and these will be amalgamated in this chapter into a model which would ensure that local artists have a complete information service to suit their needs and their information-seeking preferences.

7.2 FINDINGS

Although this study is mainly exploratory, certain hypotheses were formulated at the beginning of this dissertation. The researcher hypothesized that the information needs of South African visual artists are not adequately met in the information-providing institutions at their disposal because these needs are not fully understood. It was also speculated that the information needs and information-seeking patterns of South African visual artists differ according to the category of visual arts which is the

particular interest of the artist, and to his age, gender, ethnic group or home language, affiliation at work and education level.

7.2.1 Information needs of South African visual artists

The hypothesis that certain independent variables would have an influence on the information needs of South African visual artists proved to be true. The section that follows is a generalization of the predominant information needs of the various groups of artists as revealed in the data analysis, and cannot be seen as true for each individual artists in each group.

7.2.1.1 Needs of artists by gender

It was found that male artists have more adventurous motives for using information. This group was found to display the greatest curiosity and showed a greater interest in subjects like science, political studies and religious studies. Technological innovations such as e-mail and the Internet also hold more fascination for male artists than for female artists. Female artists, on the other hand, have more conventional information needs. Women artists as a group are more interested in bookshops as information sources and are more likely to seek predominantly art-related material. Subjects in which female artists are more interested include literature and poetry, psychology and gender studies.

7.2.1.2 Needs of artists by age

Age also has an influence on the information needs of artists. Younger artists are keener to use more up-to-date technology and information sources. The younger group is more interested in the Internet and e-mail, and is more likely to use artists' books, which are newly-emerging art forms and information sources. These artists are more motivated to seek information to satisfy their curiosity and have a wide range of interests in different subject fields. Younger artists are not very interested in public libraries as sources of information for artists. Older artists display more traditional needs. This group is more motivated to seek information about techniques and materials and is keen on looking in bookshops for material. Older artists rely

heavily on their own collections and have a greater need for studying original works of art. Older artists have a greater need for information in journals and in museum libraries than do the younger ones. The more senior group of artists is less interested in the Internet or conferences and seminars as information channels.

7.2.1.3 Needs of artists by home language or ethnic group

As far as home language and ethnic group are concerned, English-speaking respondents show a greater interest in their personal collections of information material and tend to be less concerned about the recency of material. Afrikaans-speaking artists show a greater need for information for research and authorship purposes and for inspiration for their artistic activities. This group also needs journal articles more than the other groups. Black artists are interested in information about techniques and materials. They are not heavily reliant on books and do not build up private collections of material. This group is relatively more interested in cultural studies than the other ethnic groups are. Asian artists show a great need for information for research purposes.

7.2.1.4 Needs of artists by qualifications

When it comes to qualifications held by artists, those with technikon qualifications display little interest in studying original works of art and value reference material and audiovisual sources highly. Artists with postgraduate qualifications rely on their personal collections for information and are the most likely to use information in languages other than English. Their interest in reference material is not very great. This group of artists also needs information for artistic inspiration.

7.2.1.5 Needs of artists by affiliation

University lecturers as a group are more likely to seek information for teaching or research or authorship purposes than for artistic inspiration or out of personal interest or curiosity. They need journal articles, exhibition catalogues, press-clippings and original works as information sources, but do not experience such a great need for audiovisual material. University lecturers make greater use of foreign language

material than the other groups do. Older material is valuable to them and they tend to show a preference for art-related materials. This is also the group that finds archives valuable information sources. Overall, university lecturers find their information in the old tried-and-tested places.

Technikon lecturers are less conventional and have information needs that differ quite conclusively from those of university lecturers. Although important motivations for seeking information are also teaching or lecturing and research or authorship, they are also strongly motivated to seek information out of curiosity or interest or when needing a muse for their artistic pursuits. Technikon lecturers also show the greatest need for electronic communication channels such as the Internet and electronic mail systems and for conferences and workshops. This group shows much less interest in visiting galleries and attending exhibitions than the university lecturers do. Out of all the groups, these artists are the least likely to use press-clippings to find information. In keeping with their tendency to use modern media for finding information, technikon lecturers show the greatest interest in artists' books, CD-ROM databases and more recent material. These artists also have a wide range of interest in other subject fields.

The secondary school art teachers appear to be less familiar with the information sources used by lecturers. This makes their information needs more limited. The art teachers show a great need for information about techniques and materials. They also demonstrate a great need to attend exhibitions and conferences to gain information. Out of all the groups, this one shows the greatest need for public libraries as places housing artistic information. They also have a great need for reference material and for mainly art-related material. Teachers do not need e-mail as much as the other groups do.

The members of SANAVA are largely driven by curiosity and a need for information about techniques and materials. They are great users of bookshops and all rely on their personal collections of information sources. These artists also attend exhibitions to study original works of art and contact colleagues when they need information. E-mail is not very important to this group of respondents. This is the only other group

to show an interest in artists' books as information sources and need older material from a wide subject field – including science.

7.2.1.6 Needs of artists by lecturing fields or field of interest

A clear distinction can also be drawn between art historians and those involved in the fine arts on the one hand, and those who lecture in or practise the applied arts on the other. The art historian group is less driven by a motive of curiosity, and more by research or authorship and a need for information about techniques. This group has the greater need to find relevant images, as is seen in their greater interest in attending exhibitions, and using exhibition catalogues, press-clippings and other art ephemera and *catalogues raisonnés*. It is interesting to note however that they are amongst the groups who show the least interest in museum libraries. These artists need foreign language material and older information sources and express the greatest need for information about South African art and artists.

Applied artists also show a great interest in information for research or authorship purposes and to learn about techniques or materials. Their personal collections and the help of their colleagues are very important to them. It was found that these artists also seek out new information channels and show a great liking for the Internet and e-mail as information sources. The group of artists who shows the least interest in using museum libraries is the photographers. The applied artists as a group tend to prefer recent material.

7.2.2 Information behaviour of South African visual artists

Some generalisations can also be made about the information behaviour of visual artists in South Africa. This section is based on the findings revealed in Chapter 6 and reflects the most prevalent trends amongst different groups of artists.

7.2.2.1 Behaviour by gender

Male artists are more likely to ask librarians to assist them when they need information. In keeping with findings about their information needs, they are the

more likely to use electronic lists (listservs) and bulletin boards, and are greater users of the Internet and images databases when they are looking for reproductions of works of art.

Female South African artists are greater browsers, and rely more heavily on their friends and colleagues to help them find information. The female artists are more inclined to use slide collections and exhibition catalogues to find images. One area in which computer technology is involved and in which female artists show more interest than do the male artists, is in the area of using databases and indexes to find information.

7.2.2.2 Behaviour by age

The artists who are below 30 years of age are the most confident group as far as believing in their information-seeking skills is concerned. They have the highest percentage of respondents who find that they are successful in searching for information on databases and indexes and also in finding exhibition catalogues. It was also found that this group was the least likely to look for images on image databases. The below 30 group has the widest circle of participants in their information-seeking activities. This is the group that relies most heavily on students for finding information and also relies greatly on friends, e-mail friends, family and supervisors.

The 30-39 years age group is the least confident group as far as finding the information they require is concerned. They show the lowest belief in their ability to search on databases and to find exhibition catalogues. This group of artists also relies heavily on students as partners in information-seeking activities and on friends and e-mail friends.

The 40-49 years age group has interesting and diverse information-seeking patterns. Although artists in this group do not use the Internet very much as a rule, they are amongst the greatest users of electronic lists and bulletin boards as a means of finding information. This group relies heavily on the formal, traditional information-provision channels and relies heavily on librarians and museum staff for assistance in

finding information. They are also amongst the artists who are the most likely to attend galleries and exhibitions abroad if there are artworks there they would like to see.

The 50 years and older group displays the same information behaviour as the 40-49 years group with a few additions. The artists in this group are more likely to use image databases and photograph collections or archives for finding images.

7.2.2.3 *Behaviour by affiliation*

The institutions to which the artists are affiliated have a decisive influence on their information-seeking patterns.

Technikon lecturers are great users of image databases. The bibliographic database they use most is the *Design and applied arts index*. Although this group of artists relies greatly on librarians for assistance they are the least likely group to ask for help from art gallery or art museum staff.

The secondary school art teachers are great users on *World painting index*, *Art in time* and *World art catalogue bulletin*. When it comes to finding images, they are the greatest users of photograph archives and also of slide collections. Although this group of artists relies greatly on visiting galleries to find information about South African artists in particular, they do not experience much success in finding exhibition catalogues. They rely heavily on friends and colleagues for help in finding information.

The members of SANAVA show the greatest reliance on art galleries and their information services when they need information. They rely on art museum staff and are also very fond of visiting galleries when they need information about South African artists. As was seen with the art teachers, however, they are not very sure of their ability to find exhibition catalogues when the need arises. This group of artists is the most likely to go to a gallery or art site abroad to find a work of art that is important to them. These artists make great use of following up citations in lists of sources as a means of finding information. Databases and indexes are not very

important to the members of SANAVA and friends and colleagues are of little value to them in this regard.

University lecturers have the most varied information-seeking patterns. They are the greatest users of databases, especially *Art index*, *Art abstract*, *ABM* and *A&HCI*. They are also the most successful in finding what they want on these databases. This group of artists is amongst the most likely to ask librarians for help, search the Internet and to follow up citations in lists of sources as means of finding information. In their information activities, they rely on friends, colleagues, e-mail friends, electronic lists and bulletin boards to a greater extent than do the other groups. They are the greatest users of exhibition catalogues as tools for finding images and are also the most successful in finding exhibition catalogues. They are great users of slide collections and image databases as ways of finding images, although this group expresses the greatest concern about a lack of success in finding images.

7.2.2.4 *Behaviour by lecturing field or field of interest*

Artists from the different branches of art also exhibit differences in their information-seeking patterns. Art historians show the most interesting behaviour in this respect. They are the greatest users of databases and are also the most successful in searching these. They like browsing and are inclined to follow up on citations in information sources. They rely more on friends and colleagues than other artists do, and are great users of slides. Art historians are the greatest users of CD-ROM and CD-I databases as well as of exhibition catalogues, as ways of finding images. They are also the most successful group when it comes to locating exhibition catalogues.

Artists in the fine arts like to use *Art index* and *Art abstracts* and are also great users of exhibition catalogues to find images. Sculptors are the most successful group when it comes to finding exhibition catalogues.

Textile and jewelry designers do not use databases and indexes to any large extent, and textile designers like browsing through shelves to find information.

Graphic designers are great users of *Design and applied arts index* and are very successful in their searching of databases. They like to browse for information and to use citations. This group is the least likely to consult friends and colleagues for help in finding information. They find CD-ROM databases useful in finding images.

Photographers have information-seeking patterns that differ from those of most other artists. They do not make great use of databases and indexes and are not very successful in searching on these. They do not like to browse for information and do not rely on friends or colleagues for information. They are more inclined to find their information from information services in trade and industry than in art galleries and libraries.

7.2.2.5 *Behaviour by qualifications*

Artists with postgraduate qualifications are greater users of databases than those with other qualifications. They are also the greatest browsers and the most likely to visit galleries abroad. For finding images, they are the greatest users of slides, exhibition catalogues and CD-ROM and CD-I databases.

Those with technikon qualification are more interested in information technology and telecommunications as means of finding information. They are the greatest users of electronic lists and bulletin boards and of the Internet, both for textual and for graphic information. This group relies heavily on librarians but does not have much faith in their friends and colleagues as information partners. Slides are not of great importance to this group as a means of finding images.

CD-ROM and CD-I databases are important to artists with art-related Bachelor's degrees.

7.2.2.6 *Behaviour by home language or ethnic group*

When it comes to home language or ethnic group, the English-speaking Caucasian artists are the greatest users of exhibition catalogues for finding images and they are

also very likely to find the images they require, whilst the Afrikaans-speaking Caucasians are the greater users of image databases.

Artists who speak another European language have the most success in finding images and are great users of exhibition catalogues and image databases to find reproductions of works of art.

Black artists do not like to browse and experience problems in finding images. This group is the least likely to use exhibition catalogues to find images. They rely fairly heavily on information technology as a means of finding information. Asian artists are the greatest users of image databases.

7.2.2.7 Ways of finding graphic and textual information

In order of popularity from the most to the least used, South African artists use mainly the following methods for finding information: conducting own searches on library catalogues or databases, browsing, asking a librarian for help, following up citations, the Internet and asking a friend or colleague for assistance.

For locating images, they use (again in order from the most to the least used) indexes in books, slides, exhibition catalogues, the Internet and photograph archives. They do not make very great use of image and CD-ROM databases for this purpose. To a lesser extent they use exhibition ephemera, journals, films and private collections.

7.2.3 Information channels used by South African visual artists

Although many of the more easily met information needs of South African artists are met through the various formal, semi-formal and informal information services provided for them such as academic, museum, school or public libraries, bookshops and own private collections, no coordinated infrastructure exists to facilitate the satisfying of the less common information needs.

In order of preference, the most-used information providers or channels in South Africa are academic libraries, own private collections, the invisible college, meetings and conferences, bookshops, public libraries, the Internet, e-mail and exhibitions.

It must be said that South African libraries, in particular academic libraries, provide very valuable information services for artists. This takes the form of providing information media such as books, journals, exhibition catalogues, reference books and audiovisual material. They also provide information retrieval tools such as library catalogues or OPACs, indexes and databases and even open shelves through which artists can browse. Some libraries also house slide collections and provide access to CD-ROM and online databases to help artists find the information they require. The formal information system in South Africa is held in high regard amongst visual artists.

7.2.4 Information sources used by South African visual artists

Again in order of preference, the information sources of choice amongst artists are books, journals, original works of art, reference books, audiovisual material, exhibition catalogues and press-clippings. Slightly less popular (but still useful) are artists' books, CD-ROM databases and artistic ephemera.

It was found, however, that access to exhibition catalogues, images and online facilities like the Internet and e-mail connectivity is very limited amongst South African visual artists – even those who lecture at tertiary educational institutions. Databases in the form of CD-ROMs or those provided through online access are available to only a limited number of artists. It was found that it is mainly the artists who lecture at universities and technikons who have access to such databases and that all other artists have very little opportunity to enjoy the benefits that these databases afford to information-seekers. This, in fact, means that the vast majority of artists in South Africa are seldom or never given access to these information media.

The fact that 77% of the respondents seek information out of curiosity or personal interest is another factor that is not receiving adequate consideration in the collection development activities of most information services. Visual artists in South Africa

have a wide range of non-art-related interests which influence their information-seeking behaviour. Interdisciplinary collections must be provided for these information users.

The researcher also believes that the need expressed by many of the respondents to view original works of art, needs to be dealt with in a more coordinated manner by information services. Exhibitions should be more widely marketed and access to catalogues from such exhibitions should be disseminated more effectively amongst the information services.

7.2.5 Information-retrieval tools used by South African visual artists

It was revealed that many of the respondents are not even aware of many of the tools which are available to help them find the more elusive information. Information retrieval tools like the Internet, image, bibliographic and textual databases and bibliographies of exhibition catalogues are beyond the reach (and, in many cases, the ken) of most South African visual artists and art historians.

Of particular concern is a lack of retrieval tools for finding information about South African art and artists.

Although South African artists usually manage to find reproductions of works of art they require, access to images could be improved. The value of slide collections and photograph archives for finding reproductions of images should be given more attention by information-providers. Many South African libraries and information services which allegedly cater for the needs of artists, do not house such collections.

7.2.6 Shortfalls in the provision of information to visual artists

Several other shortfalls came to the fore regarding the kind of information service which would meet the information needs of South African visual artists.

7.2.6.1 Lack of coordination in service provision

Each information service appears to be working in isolation to attempt to meet the needs of their users as well as they can with the resources they have at their disposal, but the sources and services fail to serve all the expressed and unexpressed needs of these artists. No attempt is being made to combine resources, knowledge and services to meet these needs. No body exists in South Africa to evaluate the national cache of information sources and information retrieval facilities provided for visual artists in this country and to ascertain the extent of the gaps in service rendering to South African visual artists. Although there are various projects underway to develop databases about South African art and artists, none of these are readily available to any artist or art historian who needs this information. No single body has taken the responsibility of ensuring a more coordinated gathering and disseminating of information about South African art. This means that the majority of South African artists lack such information.

7.2.6.2 Lack of training in use of facilities

Another area in which the needs of South African artists are not really met is in the field of training. Artists would benefit greatly from training in the use of these sources or information – something which is not offered to artists in a concerted manner. The researcher believes that the preference for looking for their own information is held back by a lack of training from library staff.

7.2.6.3 Inadequate marketing of services and facilities

Artists seem to be largely unaware of services and resources provided by the information providers, especially by the formal information sector. The researcher discovered that many of the services which artists said were not available in their libraries, were in fact available. The same can, of course, be said to some extent about information about South African art which is available (albeit inadequately) but most artists do not know where and through whom they can find such information.

It can therefore be said that the information needs of South African visual artists are not adequately met because they are not fully understood.

7.3 SOUTH AFRICAN ARTISTS IN THE INFORMATION ENVIRONMENT

Having investigated empirically the information needs and information-seeking behaviour of the more information-literate artists in South Africa in depth, a clear picture has developed about the information environment in which artists operate. This makes it very important to develop a model which encompasses the core of an optimal service that will meet the information needs of visual artists in South Africa.

7.3.1 Zweizig's user model

The model developed by Zweizig (1976:51) in Figure 7-1 bears some resemblance to the information environment of the South African artist, but is too limited to cover the more information-literate artist included in this study. For example, Zweizig's model includes the family and community as part of the information environment but fails to take into account information-providers like the invisible college that is so important to artists.

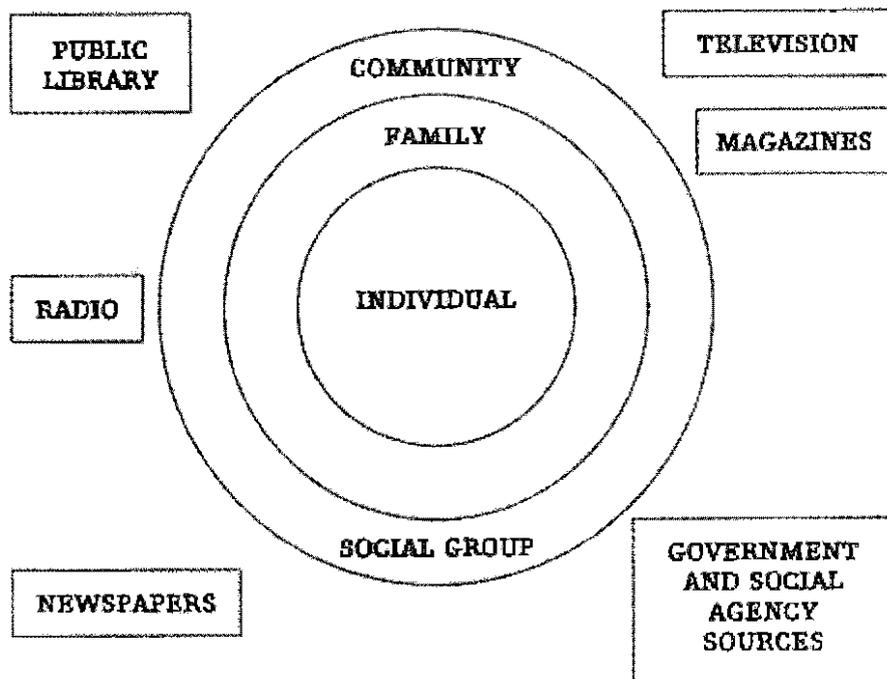
This model is, however, quite valid for visual artists, because it placed the artist in the middle of his information environment and he is then surrounded by groups like his family and community and the information services they use. The body of colleagues and fellow artists could be viewed as the community that surrounds the individual.

It was very clear, however, that the formal information infrastructure consisting of libraries, art galleries *et cetera* should be closer to the individual as this is the primary source from which the visual artist draws.

Although the concept of placing the individual in the centre of the information environment is laudable, Zweizig's user-orientated model is too simplistic to cover the environment in which artists find their information.

Figure 7-1: The information user

(Zweizig 1976:51)



7.3.2 Paisley's model of the scientist within systems

The researcher finds that the systems-orientated model developed by Paisley (1968) of the “scientist within systems” can be more easily adapted to the information environment of South African visual artists.

Paisley (1968:3-6) believes that the scientist is in the middle of many systems which all have an influence on his work. The systems he identifies are the following:

- The scientist within his culture
- The scientist within a political system
- The scientist within a membership group
- The scientist within a reference group
- The scientist within an invisible college
- The scientist within a formal organization
- The scientist within a work team

- The scientist within his own head
- The scientist within a legal/economic system
- The scientist within a formal information system

Figure 7-2: The scientist within systems

(Wilkin 1977:265)

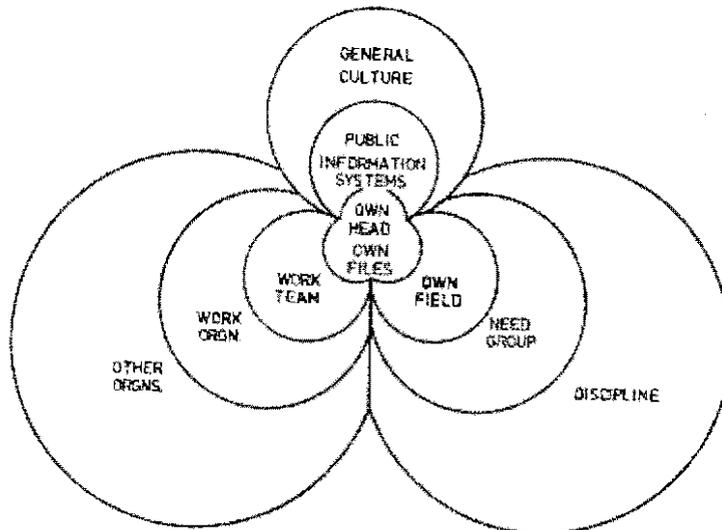


Figure 7-2 is a reproduction of the graphic representation of Paisley’s model as interpreted by Wilkin (1977:265) which will serve as the foundation for a model of the information environment of visual artists.

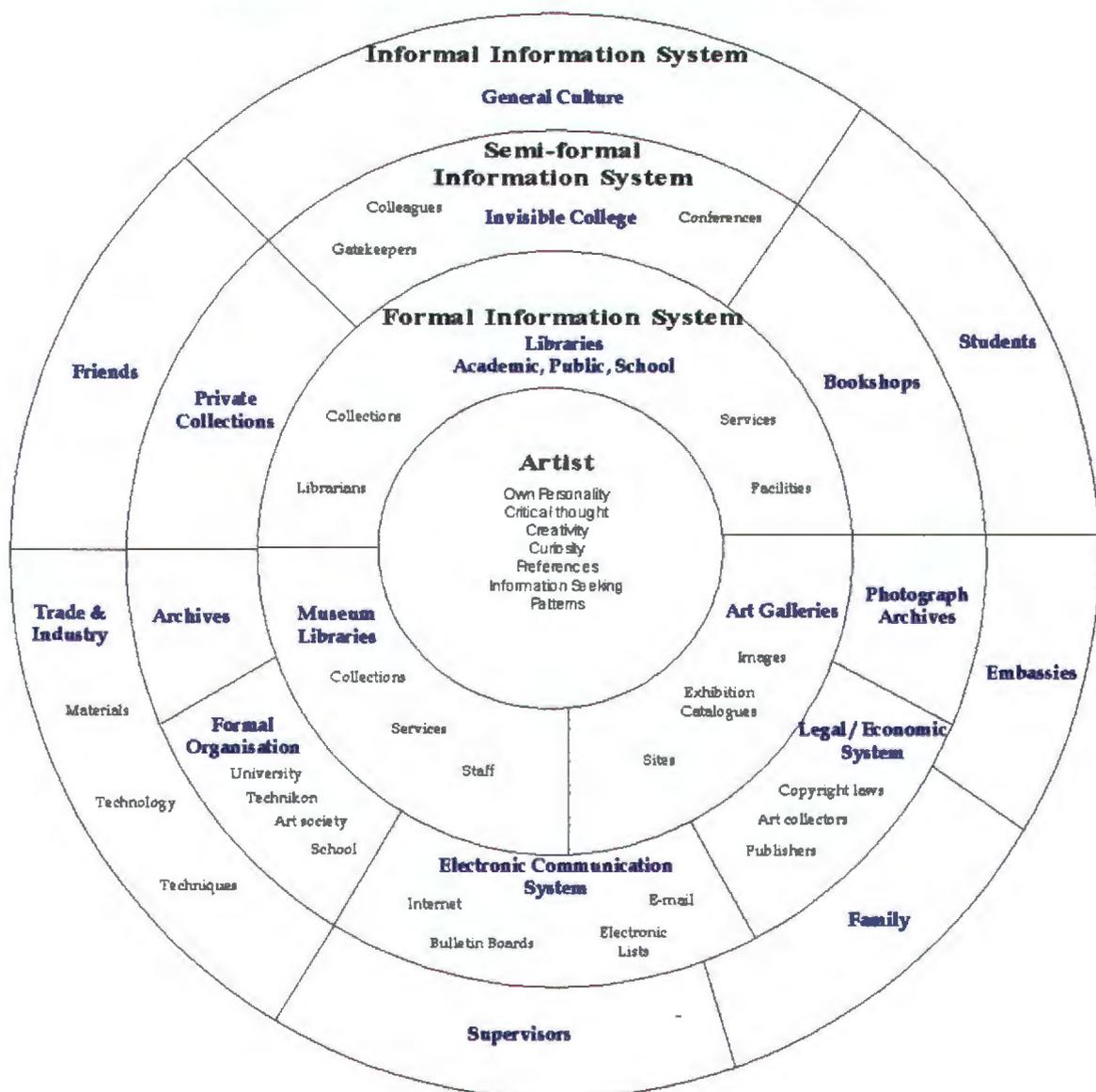
The first aspect of the model that must be altered is that the artist “within his own head” is crucial to the whole information environment and as such should occupy a larger area in the schematic representation. The creative, interpretative, critical mind of the artist is pivotal to the way in which he seeks and uses information. The empirical study revealed that curiosity, personal interest and the need for artistic inspiration are important reasons for seeking information. Due to the humanist approach of visual artists, some of Paisley’s systems can be combined into single systems. The “work team” and “invisible college”, for example, must be combined for visual artists to form a single system. Some of Paisley’s systems, such as the legal or economic system, take on slightly different parameters for artists than they do

for scientists. Even so, they remain an important part of the information environment of visual artists.

7.3.3 Model of the information environment of visual artists

Because of the different parameters of most of the systems, in some cases the parameters are given in Figure 7-3, which is a model of the information environment for artists.

Figure 7-3: Information environment of visual artists



Although the general culture in which artists live and in which they seek and use information was not dealt with in the data analysis, the cultural system - which Paisley considers to be the “largest circle” (1968:4) – is of great importance in the information environment of South African visual artists. This cultural system dictates the artistic mores of an era and this system attaches value to certain artistic works. This system decides what should be exhibited and what wins art competitions. The cultural system also dictates what is worthy of study and of publication. As such, it must be included in a model of this environment.

In Figure 7-3, an attempt is made to indicate the relative importance of the various systems by the size of the areas allocated to them.

7.3.3.1 The artist “in his own head”

In this model, the artist takes a central place in his information environment. The artist himself (in his own head) is an important part of the information environment. The very nature of the visual arts is that the information user is a creator of original artistic works or, with art historians, that original critical and evaluative insights are arrived at. All aspects of the artist’s personality, creativity and original thoughts make it clear that the artist is an important fulcrum in his information environment.

7.3.3.2 Formal information system

In the first concentric circle closest to the artist is the formal information system through which he seeks his information. In this system, libraries (especially academic libraries) occupy a large area because they are the single most important information source in the information environment. It is the collections, the services and the staff in these libraries that prove so valuable to visual artists. The libraries included in this part of the formal information system for visual artists are university, technikon, school and public libraries, all of which are rated very highly by the artists who use them. All the academic libraries serve the specific bodies of artists who are affiliated to their parent institutions, but public libraries have the role of providing additional information to academics and are often the sole formal source of information for

artists who have no affiliation to an educational institution. Their role to South African artists should in no way be underestimated.

Because of their need for visual material, art galleries or art museums are also included in this important circle. From these information providers, artists make use of the original works of art exhibited there and also of the exhibition catalogues produced by these galleries to publicise their exhibitions and the works of art associated with their galleries. The images found in these information media are not found in libraries. There is no way in which library media can give an impression of the real colours of the works, their size and the textures which are so important to visual artists in the reproductions to which they provide access. The sites on which artistic artefacts are on display are also included in this subsystem of the information environment of South African visual artists.

The other part of the formal information system is the museum libraries. Most of these grew out of a need to provide information to the gallery or museum curators, and they have now become vitally important to a large proportion of South African visual artists. The value of museum libraries also lies in their collections, the services they provide and the staff in such libraries. As coordinators of information about South African art and artists they play a pivotal role, possibly because they are attached to institutions that actually exhibit local art, and have to be informed about the artists so that the curators can make informed decisions regarding the value of the works of art created by South African artists. Out of all the institutions involved in the provision of art for artists in South Africa, the museum libraries provide the most comprehensive information resources about local artist. It is important that these three sub-systems are all included in the formal information system because the combined services of all three form a broad-based information system which meets most of the formal information needs of South African visual artists.

7.3.3.3 Semi-formal information system

The semi-formal information system provides a great deal of information to the body of South African artists – its value is only marginally less than that of the various

parts of the formal information system. In Figure 7-3 it is again the size of the sector of the circle that reflects its relative value to South African artists.

Occupying a large part of the semi-formal information system is the invisible college. For artists, this sub-system consists of colleagues in the workplace, fellow artists, fellow delegates at conferences, and gatekeepers to the body of information available to all categories of artists *inter alia*. Another big part of the semi-formal information system is the private collections of information sources which are very important to South African artists. Artists tend to collect sources that are helpful or meaningful to them, and use these for both visual and textual information when required.

Also important in this system is bookshops which are valuable sources of information to South African visual artists.

Other sub-systems in the semi-formal information system are the Internet and the e-mail facilities afforded by access to the Internet. Although the majority of South African artists do not yet have access to the Internet and e-mail facilities, amongst those who do have such access, a high regard is found for this source of information. Many of the respondents found the Internet to be an essential part of their information environment. There was slightly less interest in the value of e-mail for finding information, but the interest was enough to include this as part of the semi-formal sub-system.

The formal organisation within which the artists function, is also important in their semi-formal information environment. This sub-system is included in Paisley's model. In the model for artists in Figure 7-3, the formal organisation includes, *inter alia*, the university, technikon, school or art society to which the artists belong.

Photograph archives of works of art and other general archives are also a part of the semi-formal information system in the information environment of artists. Many of the respondents considered these to be valuable to them in their quest for information.

Paisley's "legal/economic system" (1968:6) is also an important subsystem in the information environment of South African visual artists, albeit in a slightly different

guise than that which applies to scientists. Copyright laws and the general legal system apply as much to artists as to scientists but for artists, stakeholders in their semi-formal information include art collectors and publishers and also art museum curators. These sub-systems are very important in the information environment of visual artists, and should have a place in this system

7.3.3.4 *Informal information system*

This study revealed that the informal information system within which artists seek and use information is by no means unimportant to these information users. Included in this system is what Paisley thought of as “the scientist in his culture” (1968:4).

Other sub-systems in this information system are the friends of artists and their students when they are affiliated to an academic institution. For artists who are still studying, supervisors or mentors are very important parts of their informal information sources. Of slightly less value are the family members of artists – this lessened value is reflected in the fact that less area is devoted to family as a sub-system of the informal information system of artists.

Many of the artists who are affiliated to the applied arts believe that trade and industry is an important source of information to them when it comes to information about materials, technology and techniques. Clearly this must be considered to be a part of the informal information system of South African visual artists.

Another sub-system to a smaller extent is the staff of embassies of foreign countries – obviously when the information sought relates to art in other countries.

The model conceptualized in Figure 7-3 deals only with the actual environment in which South African artists seek their information. Figure 7-4 however is a conceptual model of service rendering which will provide the optimal service to artists. This again is based on the empirical study dealt with in this dissertation and reflects the needs and information-seeking patterns revealed in the analysis of the data acquired from the survey.

7.4 MODEL FOR SERVICE RENDERING TO SOUTH AFRICAN ARTISTS

Data relating to the information needs and information-seeking patterns of visual artists in South Africa reveals that a miscellany of interconnected services is required from a miscellany of information-providers to constitute the optimal information service for this group of information users. No single information service can provide for the diverse requirements of artists. Another thing that has become clear is that an infrastructure should be created which allows artists from all sectors of the art world easier access to the information providers they require.

Figure 7-4 is a concise conceptualization of the model which should be in place to provide the most effective service to visual artists in South Africa. The findings of the empirical study should always be borne in mind when implementing the model, because not all artists have the same needs.

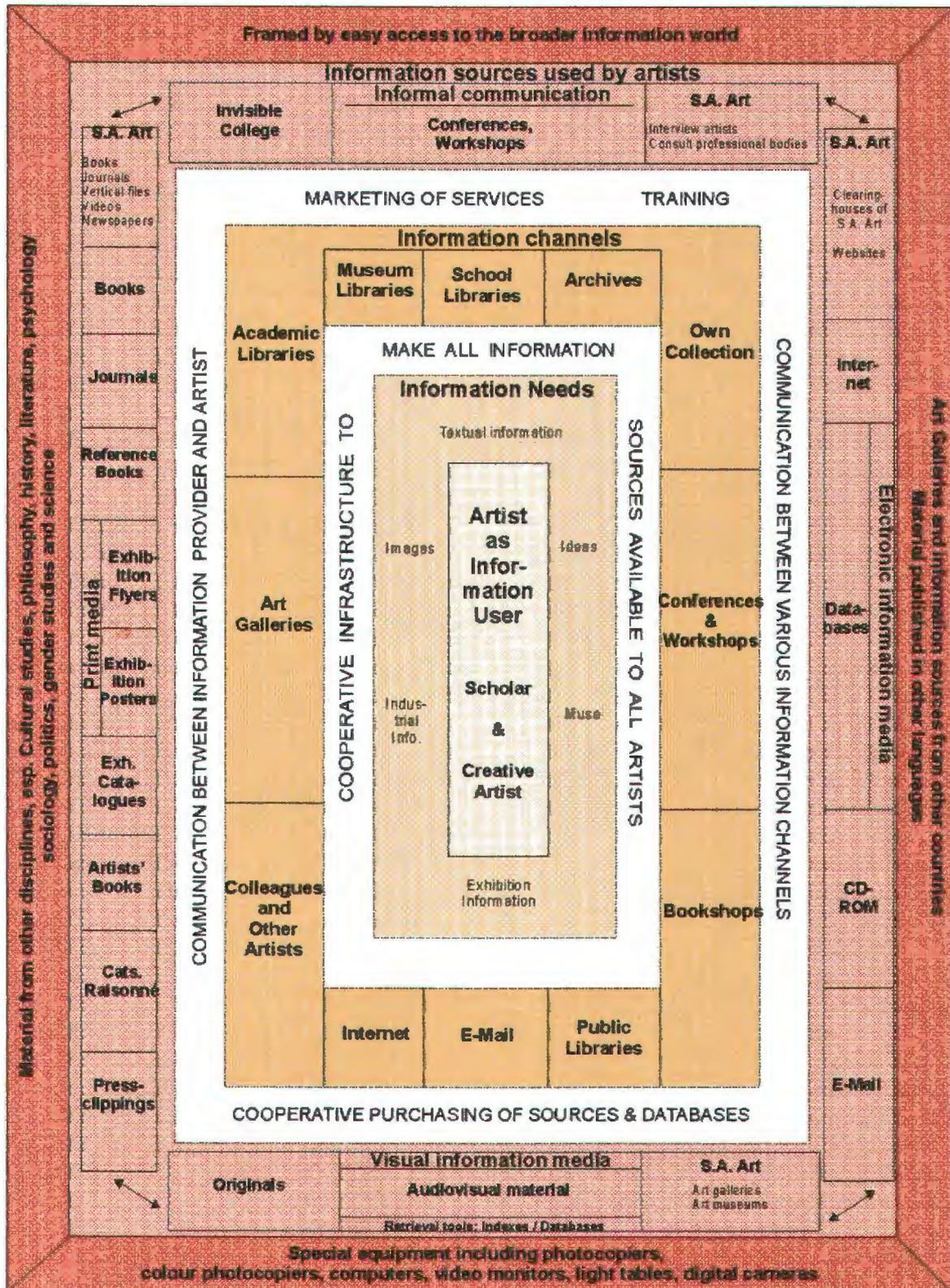
7.4.1 *The artist as information user*

At the centre of the model is the artist himself as an information user. This is the artist in his information environment as depicted in figure 7-3. It is important that the artist should be the central point of this model because all services have to relate to the real information needs of the artist. The artist at the centre is the more information-literate South African artist in his capacity both as a scholarly user of information and as a creative artist who produces works of art or design.

7.4.2 *Needs of the artist*

The artist's information needs form a part of the artist as information user and must be, as it were, a background against which he seeks and uses information. His most basic needs are scattered around him at random in the model and include the textual information that is very important to him, as well as his need for visual and graphic information, ideas, inspiration, industrial information and exhibition and competition information.

Figure 7-4: Model for service rendering to meet the information needs of South African artists



7.4.3 *Information channels for artists*

The need of the artist leads him to approach one of the information channels which is the most likely to meet that need. It was found that, in general, artists need all of the information channels included in the next rectangle, but also that different categories of artists have a greater or lesser interest in the various channels. Specific needs will dictate which of the providers will be the most useful in each situation.

In order to ensure that all artists have access to all the services artists need, there must be a structure in place linking the artist and his information needs to the information services that are in place. This structure must allow any artist access to any information service and must be based on cooperative agreements between the various information providers in South Africa. It is only through proactive agreements between the stakeholders in the information infrastructure that the artists who need information can gain access to every part of South Africa's art information world. This cooperative cushion is shown in the conceptual model as a rectangle surrounded by broken lines between the information needs and the information channels.

7.4.4 *Information sources for artists*

The large rectangle surrounding the information providers contains the information sources used by South African artists. No information medium is more important than any other *per se*, but the value of each of the media included is relative to the need which the medium has to address. For some needs, an information medium will be crucial, whilst for others, the artists would rather turn to other media.

The researcher has categorised the sources as print media, visual information media, electronic information media (including information-retrieval tools) and informal communication, but each has equal value depending on the need. In each of the categories, a separate sector has been allocated to information about South African art and artists because the need for better organisation of information about this subject emerged as a thread throughout this study.

It was found that the effective use of the media included in this part of the model depends on certain other factors. At the heart of this, is the finding that communication needs to take place between the various partners of the information infrastructure so that artists can benefit optimally from the media and services available to them. In many cases the artists were not aware of services provided by their libraries. Marketing of services clearly needs to take place. It was also found that training is required in the use of libraries and databases because in most information services artists conduct their own information searches, both out of preference and out of a lack of time on the part of librarians and other information workers.

The various information providers need to communicate with each other to provide a more complete service to artists. There is also a need for better communication between the artists themselves and the information services they use.

In order to ensure that an adequate core collection of print and electronic information media is available to artists when they need information, the researcher became aware of a pressing need for the information providers to communicate with each other to ensure that the principle information media were available in South Africa. This means that cooperative subscription to, or purchasing of, databases and other material should be carried out.

The intermediate cushion between the information providers and information media is indicated in the model as a broken line rectangle. Without this level, the information media lose much of their value for artists.

Because the compartmentalization of the information media is artificial and because there is a great deal of interaction between the different categories of information media, double-sided arrows have been included between the categories to indicate that there is a lot of give and take between the sectors. Information in one medium is often repeated or included in another.

7.4.5 Broader information world

This whole information service for South African artists must be framed by the broader information world from which artists need to draw. The interdisciplinary information environment must be taken into account, as these are important to many South African artists. The art scene beyond South Africa must also be taken into account because local artists cannot operate in a vacuum. There is a need to use galleries and museums overseas and to use information media in languages other than English – especially the Romance Languages. The physical equipment and facilities available (or desired) from information providers must also be taken into account because these are valuable to artists. These fringe facilities are no less important than other parts of the model and round off an optimal service for South African visual artists.

7.5 RECOMMENDATIONS

In the light of these findings, the following recommendation are made:

7.5.1 Cooperative projects

It is imperative that the various partners in the formal information infrastructure operating in South African artists communicate more effectively with each other – possibly in the guise of a formal society such as a chapter of ARLIS or a similar organisation so that care can be taken that the needs of artists are met. Media such as expensive databases or valuable print or electronic information sources should be shared between institutions and care should be taken that the most important resources are all available on a national level.

7.5.2 Marketing of information services

In many cases the artists are not aware of the availability of information services. Museum libraries, for example, and several academic and public libraries, have gone to great lengths to collect clippings from newspapers and periodicals about South African art but it is clear from the empirical study that artists are in general not aware

of these services. Because of the finding that artists like to conduct their own information searches, art librarians and other information providers must take steps to ensure that their users know what is being done to provide them with information.

7.5.3 Training in the use of libraries and databases

Librarians and other information workers must actively promote training programmes to ensure that artists derive the maximum benefit from their information searches. Although artists prefer to conduct their searches themselves they are not in general very confident about their database searching ability. This calls for proactive action on the part of librarians as far as training is concerned.

7.5.4 Access to databases

South African artists do not know about the considerable range of databases that have been created to meet their information requirements. The art librarians contacted indicated that it is mainly the databases available through Sabinet, including OCLC's *FirstSearch* and *Index to South African periodicals* that are used, as well as those included in EbscoHost. A few others are also subscribed to, such as NISC's *South African studies*, *Nexus*, and *Design and applied arts index* but not many others. It is doubtful whether the majority of these artists have ever been exposed to databases such as *World painting index* or *World art catalogue bulletin*. Even the more common databases such as *ArtBibliography modern* are beyond the budgetary capabilities of most South African libraries and information services. This researcher finds that the lack of art-specific databases in South Africa is a factor that seriously limits the artists in this country. An effort should be made on a national level to ensure that all the more important databases are available in South Africa and that agreements exist to make these available to art researchers and artists nationwide.

7.5.5 Facilities required by South African artists

Information services in South Africa should give some thought to the equipment and facilities required by artists. An effort should be made to provide facilities such as photocopiers and especially colour photocopiers for artists. They also require

computers, video monitors and even possibly light tables. What would be of great value to artists in museum libraries in particular would be digital cameras or some means of making prints of the works of art in which they have an interest.

Information workers should pay some attention to arranging library material in such a way that it will make sense to the artists and ensure that there is adequate signage to point the artists to the right shelves. Access to periodicals needs to be made easier and these should also be arranged in a way that the artists can understand.

7.5.6 Information about South African art and artists

The greatest cause for concern is the lack of access to information about South African art and artists. Although several agencies like university and museum libraries are making considerable strides in providing access to information about South African art, this responsibility has not been conferred on any agency in particular. All attempts to provide access to such information have been started on the initiative of the agencies themselves and not as part of a coordinated national attempt to ensure that all important artists and art movements in South Africa have been adequately researched and documented.

For the benefit of the South African art world and also because of the national responsibility of keeping a record of its own information, this state of affairs cannot be allowed to continue.

The South African government, assisted by prime gatekeepers of art information such as the museum librarians, gallery curators, the National Library and the art faculties in universities and technikons must get together to formulate a policy which will ensure that South African art is documented in a way that will ensure that information is available about all important art and artists. Too many South African artists could live, exhibit and die without there being any written or graphic record of their existence.

It is also essential that those agencies that are currently working on the creation or maintenance of databases covering South African art should get together to discover

what is falling through the gaps in the information database about local art. These agencies do not appear to be working in a coordinated fashion. It is time that hands were joined for the ultimate good of the artists in South Africa. South Africa and the world need to know about the South African art scene.

The researcher also believes that art librarians and lecturers in art departments at universities and technikons should start to involve themselves in the creation of information about South African art. Librarians are in an ideal position to gather information about South African artists because they are the people to whom artists come for information. Librarians and academics should at least be documenting local exhibitions and the artistic output in their own areas.

7.6 FURTHER RESEARCH POSSIBILITIES

The researcher found that the field of information-provision for visual artists is one that lends itself to a great deal of further research. This study provides insight into the information needs and information-seeking patterns of only those artists who have ready access to information and who require information for either scholarly purposes only or for scholarly and artistic purposes, but not for artistic purposes only. The vast majority of South African visual artists are either primarily creative artists, or creative artists with secondary scholarly and research interests. With this in mind, the following aspects of this subject area need to be researched:

- What are the information needs and information-seeking patterns of studio artists and those who make a living out of selling the art they create, not from the academic environment of universities, technikons and schools?
- The role of community and public libraries as information-providers for historically disadvantaged visual artists needs investigation.
- The infrastructure that exists in South Africa to provide information to visual artists needs to be explored and evaluated. To what extent do South African academic, museum, school and public libraries meet the needs of artists and what other bodies exist in the country to provide the information required by

visual artists? This study touched only superficially on the actual services available for these information users.

- The dissemination of information about South African visual arts and artists should be investigated as a matter of urgency in an attempt to draw together all the bodies who are striving in isolation to provide better access to such information and to ensure that something is started on a national level to make information about all important South African artists available through some central body.
- An investigation into the establishment of cooperative ventures such as a national art library association, a national authority file of names and subjects for South African art and artists or of cooperative art databases would also be of value to South African artists and art librarians and information specialists.

7.7 CONCLUSION

This study revealed that in general, South African visual artists are fairly content with the information services available to them. Academic libraries in particular are considered to be very valuable to the artists who lecture at universities and technikons, and the artists who use these libraries have a high regard for these libraries. The libraries attached to art galleries such as that attached to the South African National Gallery in Cape Town and the Johannesburg Art Gallery are also very highly regarded and their service rendering is of a high standard.

It cannot be denied, however, that there are many areas in which services should be improved in order to render the kind of service needed by South African visual artists. These shortfalls should be addressed as a matter of urgency in order to obviate the exacerbation of the problem and to ensure that future artists are ensured of the information services they require.

Questionnaire relating to the information needs and information-seeking patterns of artists and art historians

When applicable, please make a cross in the block that reflects your choice most accurately, eg

Please note: Questionnaire printed on both sides of the sheets.

SECTION A - PERSONAL PARTICULARS

1 Gender

Male	<input type="checkbox"/>	Female	<input type="checkbox"/>
------	--------------------------	--------	--------------------------

2 Age group

Below 30 years	<input type="checkbox"/>	40 - 49 years	<input type="checkbox"/>
30 - 39 years	<input type="checkbox"/>	50 years and above	<input type="checkbox"/>

3 Highest academic qualification

Std. 10 or equivalent	<input type="checkbox"/>
Bachelors degree (art-related)	<input type="checkbox"/>
Technikon qualification up to B.Tech level (art-related)	<input type="checkbox"/>
Post-graduate qualification (art-related)	<input type="checkbox"/>
Other art qualifications (Specify)	<input type="checkbox"/>
Non-art-related qualifications (Please specify).....	<input type="checkbox"/>

4 Which branch of the arts is your particular interest? (You may mark more than one)

History of art	<input type="checkbox"/>
Painting, drawing, printmaking	<input type="checkbox"/>
Sculpture	<input type="checkbox"/>
Ceramics	<input type="checkbox"/>
Graphic design	<input type="checkbox"/>
Photography, videology, film-making etc.	<input type="checkbox"/>
Textile design	<input type="checkbox"/>
Jewelry design and manufacture	<input type="checkbox"/>
Other (Please specify)	<input type="checkbox"/>

5 Type of library or information service used most (Mark only one)

Academic library (e.g. university, technikon, etc.)

Museum or art gallery library

Public library

Never use a library

Other information service (Please specify) _____

6 Home language (Please specify): _____

Office use only

1 - 3

Record no.

4 - 5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

SECTION B

7 On a scale of 1 - 3 (where 1=essential, 2=useful, 3=seldom or never used) how useful do you find the following sources of information? Write the appropriate number in the rating column.

1 = Essential	2 = Useful	3=Seldom/Never used	
Information source			Rating 1-3
Book shops			25 <input type="checkbox"/>
Your own private collection of books and periodicals and other information sources			26 <input type="checkbox"/>
Internet			27 <input type="checkbox"/>
Exhibitions in art galleries or art museums			28 <input type="checkbox"/>
Personal communication with colleagues and other artists			29 <input type="checkbox"/>
Meetings, conferences, seminars, workshops			30 <input type="checkbox"/>
Electronic communication with other artists or scholars using e-mail, electronic lists, newsgroups, etc.			31 <input type="checkbox"/>
Public libraries			32 <input type="checkbox"/>
Museum libraries			33 <input type="checkbox"/>
Academic libraries			34 <input type="checkbox"/>
Other (Please specify)			35 <input type="checkbox"/>

8 If you use mainly an academic and/or museum library, which of the following services are available to you (mark X in the appropriate box). If not applicable, go to question 9.

Services offered	Yes	No	Don't know
Periodicals circulated to lecturers and staff			
Tables of contents of periodicals circulated to lecturers and staff			
Loose/bound periodicals loaned to staff			
Access to Internet in own office			
Access to Internet available in library			
Colour photocopier available in library			
Free black & white photocopying done in library			
E-mail facilities in own office or in library			
Subject librarians for the visual arts			
Computerised library catalogue (OPAC)			
Files containing information about South African artists			
Training in the use of the library and of the library's catalogue			
Training in how to use electronic databases offered in the library			
Access to CD-ROM or online bibliographic databases			
Literature searches conducted by library staff on request			

9 Rate those indexes or databases that you have already used according to the following scale:

1 = Indispensable 2 = Useful 3 = Useless

For those databases you have never used before, please leave the rating column blank

Index or database	Rating (1 - 3)
Art index	
Art abstracts	
ARTbibliography Modern (ABM)	
International repertory of the literature of art (RILA)	
Art & Humanities citation index (A&HCI)	
Design & applied arts index	
World painting index	
Art in time	
Illustration index	
Sculpture index	
Index to reproductions of American painting	
Columbia libraries information online (CLIO)	
Avery index to architectural periodicals	
World art catalogue bulletin	
Others (Please specify)	

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

10 If you have personally conducted searches on any of the above databases how successful are you usually in finding what you are looking for?

Very successful Unsuccessful

Fairly successful Not applicable

71

11 Below are some methods artists have identified as possible ways of finding information. How useful are these methods to you? For each of the methods, please make a cross in the relevant block.

Browsing through the material on library shelves

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Little value	<input type="checkbox"/>	Irrelevant	<input type="checkbox"/>	72	<input type="checkbox"/>
-----------	--------------------------	--------	--------------------------	--------------	--------------------------	------------	--------------------------	----	--------------------------

Personally searching in the library's catalogue or other databases

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Little value	<input type="checkbox"/>	Irrelevant	<input type="checkbox"/>	73	<input type="checkbox"/>
-----------	--------------------------	--------	--------------------------	--------------	--------------------------	------------	--------------------------	----	--------------------------

Asking a librarian for help in finding the material or information required

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Little value	<input type="checkbox"/>	Irrelevant	<input type="checkbox"/>	74	<input type="checkbox"/>
-----------	--------------------------	--------	--------------------------	--------------	--------------------------	------------	--------------------------	----	--------------------------

Asking a friend or colleague for assistance

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Little value	<input type="checkbox"/>	Irrelevant	<input type="checkbox"/>	75	<input type="checkbox"/>
-----------	--------------------------	--------	--------------------------	--------------	--------------------------	------------	--------------------------	----	--------------------------

Conducting own search on the Internet

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Little value	<input type="checkbox"/>	Irrelevant	<input type="checkbox"/>	76	<input type="checkbox"/>
-----------	--------------------------	--------	--------------------------	--------------	--------------------------	------------	--------------------------	----	--------------------------

Posting questions on Internet's Lists ("Listservs") or Bulletin Boards

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Little value	<input type="checkbox"/>	Irrelevant	<input type="checkbox"/>	77	<input type="checkbox"/>
-----------	--------------------------	--------	--------------------------	--------------	--------------------------	------------	--------------------------	----	--------------------------

Following up citations found in the bibliographies (lists of sources) of relevant articles or books

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Little value	<input type="checkbox"/>	Irrelevant	<input type="checkbox"/>	78	<input type="checkbox"/>
-----------	--------------------------	--------	--------------------------	--------------	--------------------------	------------	--------------------------	----	--------------------------

12 Other methods you have found to be useful when looking for information (Please specify) _____

_____	79	<input type="checkbox"/>

13 What are your primary motivations for seeking information?
You may mark more than one

Need information to use for teaching/lecturing purposes	<input type="checkbox"/>	80	<input type="checkbox"/>
Need to know about an artistic technique or materials	<input type="checkbox"/>	81	<input type="checkbox"/>
Need a picture to use or copy when creating an artwork	<input type="checkbox"/>	82	<input type="checkbox"/>
For scholarly research and/or writing a book or article	<input type="checkbox"/>	83	<input type="checkbox"/>
Personal interest and curiosity	<input type="checkbox"/>	84	<input type="checkbox"/>
Need a muse for artistic inspiration	<input type="checkbox"/>	85	<input type="checkbox"/>
Other (Please specify) _____	<input type="checkbox"/>	86	<input type="checkbox"/>

14 Below are some information resources artists have identified as valuable means of finding information. How useful are these resources to you? For each of the following resources, please make a cross in the relevant block.

Books (including art books)

Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	87	<input type="checkbox"/>
Artists' books (Created by the artists themselves)									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	88	<input type="checkbox"/>
Periodical / journal articles									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	89	<input type="checkbox"/>
<i>Catalogues raisonnés</i>									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	90	<input type="checkbox"/>
Exhibition catalogues									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	91	<input type="checkbox"/>
Exhibition flyers or invitations to exhibitions									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	92	<input type="checkbox"/>
Audiovisual material such as videos, tape-slide presentations, etc.									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	93	<input type="checkbox"/>
Studying original works of art									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	94	<input type="checkbox"/>
Reference books like the <i>Dictionary of art</i> encyclopaedia, <i>Gardner's art through the ages</i> , <i>Contemporary photographers</i> , etc.									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	95	<input type="checkbox"/>
CD-ROM databases									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	96	<input type="checkbox"/>
Press-clippings									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	97	<input type="checkbox"/>
Posters relating to exhibitions or art events									
Essential	<input type="checkbox"/>	Useful	<input type="checkbox"/>	Not very useful	<input type="checkbox"/>	Never used	<input type="checkbox"/>	98	<input type="checkbox"/>

Material published in languages other than English

Essential		Useful		Not very useful		Never used		99	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	----	--------------------------

15 If you chose "Essential" or "Useful" for the last question, what other languages should be included in collections of artistic material

Afrikaans	Yes		No					100	<input type="checkbox"/>
German	Yes		No					101	<input type="checkbox"/>
French	Yes		No					102	<input type="checkbox"/>
Italian	Yes		No					103	<input type="checkbox"/>
Other (Please specify) _____								104	<input type="checkbox"/>

16 How often do you find the exhibition catalogues you require

Always		Usually		Seldom		Never		105	<input type="checkbox"/>
Never needed one								106	<input type="checkbox"/>

17 How important is it to you that the material you use has been published recently (within the last 5 years)?

Essential		Important		Not very important		Irrelevant		107	<input type="checkbox"/>
-----------	--	-----------	--	--------------------	--	------------	--	-----	--------------------------

18 If you answered "Not very important" or "Irrelevant" to question 17, what is the oldest material you would consider using?

Up to 10 years old		Up to 20 years old		No limit to age				108	<input type="checkbox"/>
--------------------	--	--------------------	--	-----------------	--	--	--	-----	--------------------------

19 In order to see the original work of art that was very important to you, which of the following steps have you taken?

Steps taken	Yes	No	
Attended an exhibition held in your own town			109 <input type="checkbox"/>
Attended an exhibition held within a 50 km radius of own town			110 <input type="checkbox"/>
Visited the gallery where the work is held, as long as it is in South Africa			111 <input type="checkbox"/>
Visiting the holding gallery, even if this entailed traveling abroad			112 <input type="checkbox"/>

20 In your opinion, how easy is it usually to find reproductions of the works of art you need or wish to see?

Easy		Quite easy		Quite difficult		Difficult		113	<input type="checkbox"/>
------	--	------------	--	-----------------	--	-----------	--	-----	--------------------------

21 Indicate how useful you find the following means of locating images (eg. Reproductions of works of art or architectural sites)

Indexes in books

Essential		Useful		Not very useful		Never used		114	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	-----	--------------------------

Exhibition catalogues

Essential		Useful		Not very useful		Never used		115	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	-----	--------------------------

Databases of images (e.g. *World Painting Index*)

Essential		Useful		Not very useful		Never used		116	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	-----	--------------------------

The Internet

Essential		Useful		Not very useful		Never used		117	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	-----	--------------------------

CD-ROM and CD-I (CD-Interactive) databases of exhibitions, gallery collections, etc.

Essential		Useful		Not very useful		Never used		118	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	-----	--------------------------

Slide collections of works of art

Essential		Useful		Not very useful		Never used		119	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	-----	--------------------------

Photograph collections of works of art

Essential		Useful		Not very useful		Never used		120	<input type="checkbox"/>
-----------	--	--------	--	-----------------	--	------------	--	-----	--------------------------

Other means of locating images (Please specify): _____

121

22 What proportion of the information you use is directly art-related?

75-100%		60-74%		40-59%		20-39%		0-19%	
---------	--	--------	--	--------	--	--------	--	-------	--

122

23 Do you consider the following subject areas important to you as an artist or art historian?

	Yes	No
Philosophy	<input type="checkbox"/>	<input type="checkbox"/>
Psychology	<input type="checkbox"/>	<input type="checkbox"/>
Gender studies	<input type="checkbox"/>	<input type="checkbox"/>
Literature / poetry	<input type="checkbox"/>	<input type="checkbox"/>
Science	<input type="checkbox"/>	<input type="checkbox"/>
History	<input type="checkbox"/>	<input type="checkbox"/>
Cultural studies	<input type="checkbox"/>	<input type="checkbox"/>
Political studies	<input type="checkbox"/>	<input type="checkbox"/>
Sociology	<input type="checkbox"/>	<input type="checkbox"/>

123
 124
 125
 126
 127
 128
 129
 130
 131
 132

Other (Please specify) _____

24 Which of the following pieces of equipment do you like to find in the information services or libraries you use? (Mark relevant blocks)

Black and white photocopiers	<input type="checkbox"/>
Colour photocopiers	<input type="checkbox"/>
Light tables	<input type="checkbox"/>
Computers for general use	<input type="checkbox"/>

133
 134
 135
 136
 137

Other (Please specify) _____

25 Which of the following people are involved in your information-seeking activities? (Mark relevant blocks)

Librarians	<input type="checkbox"/>	Museum staff	<input type="checkbox"/>	Colleagues	<input type="checkbox"/>	Students	<input type="checkbox"/>
Friends	<input type="checkbox"/>	E-mail friends	<input type="checkbox"/>	Supervisor	<input type="checkbox"/>	Family	<input type="checkbox"/>

Other (Please specify)

138-141
 142-145
 146-149

26 If you have ever needed information about South African artists, how do you go about finding such information? If not, please go on to question 27.

150
 151
 152

27 Have you ever wished that certain additional services or information sources were available at the library or information service you frequent? (Please specify): _____

153
 154
 155
 156
 157
 158

Thank you for taking the time to fill in this questionnaire
 Please return it as soon as possible.

APPENDIX B

17 September 1999

Gold Fields Library

Dear

SURVEY ABOUT THE INFORMATION NEEDS OF ARTISTS

I am conducting a survey about the information needs of artists and art historians as the empirical part of my masters studies in Unisa's Dept of Information because I have found that artists have unique information needs and ways of finding their information. My hope is that through disseminating my findings and recommendations, information services will become more relevant for artists and art historians.

I know that you have a busy schedule, but I would be very grateful if you would complete the attached questionnaire as soon as possible and return it to me before the end of November so that I can analyse the data during my leave. I have tried to keep the questions to the minimum as I would hate you to be exasperated before you even start.

I would like to assure you that your input will remain confidential. If, however, you would not mind my contacting you later to clarify any responses or follow up on your ideas, would you please indicate this on this covering letter and fill in your e-mail address and/or telephone number.

Thank you very much for your time.

Sincerely

Carol van Zijl (Mrs)

Your e-mail address: _____

Your telephone number: _____

APPENDIX C

Gold Fields Library

23 October 1999

Dear

I realise that there are many things you have to see to at this time of year, and that filling in questionnaires is a nuisance. I am, however, very anxious to complete the data collecting stage of my survey before December so that I can work on my Masters dissertation during the Christmas recess.

I would be extremely grateful if you would complete the attached questionnaire as soon as possible and return it to me in the envelope I sent to you a month ago.

In order to get a broad picture of how people involved in the fine arts and design use information, it is essential that I get feedback from as many people as possible. I am even interested to hear from you if you do not make much use of information or libraries at the moment.

Thanking you in anticipation

Carol W. van Zijl (Mrs)

APPENDIX D

Gold Fields Library
Vaal Triangle Technikon
Private Bag X021
VANDERBIJLPARK
1900

15 July 1999

The Dean: Humanities
M L Sultan Technikon
P O Box 1334
DURBAN
4000

Dear Sir / Madam

SURVEY ABOUT ARTISTS' INFORMATION NEEDS

Having worked as a subject librarian for artists for many years, I know that artists and art historians have unique information needs and that the manner in which they seek their information differs markedly from that of other library and information users.

I am conducting research as part of a master's dissertation in Information Science (M. Inf.) at the University of South Africa – my supervisor is Mrs E.M. Gericke. My topic is "A model for service rendering to meet the information needs of South African artists". Based on this study, I hope to be in a position to make recommendations to institutions offering information services to artists in South Africa to help them to provide a more relevant service.

I would like your permission to conduct a survey (self-administered questionnaires) amongst your staff in all departments teaching the visual arts.

I would be very grateful if you would forward to me in the self-addressed envelope a list of the names, departments and e-mail addresses (if available) of all relevant lecturers and technicians so that these can be included in my sampling frame.

Thanking you in anticipation.

Yours sincerely

C W van Zijl (Mrs)

APPENDIX E

Gold Fields Library

The Secretary
South African Association of Arts
P O Box 6188
Pretoria
0001

Dear Sir / Madam

I am conducting a survey amongst artists as part of my masters studies at Unisa's Dept. of Information Science (Mrs E.M. Gericke is my supervisor) in order to find out how artists seek information and what type of information they require. As a subject librarian in the Arts for many years, I have come to realise that artists have information needs which differ from those of most other types of library and Information users. In order to improve the services available to them, I would like to disseminate my findings to all stake-holders to try to make information services to artists more relevant.

I have already sent out questionnaires to academic staff at tertiary institutions offering courses in art and/or design, but believe that I am missing an important group of artists who do not work in such institutions but rather in their own studios. It is essential that their views also be heard.

Would you please send me a list of your active members (names and addresses) so that I could send questionnaires to a sample of these.

I am very grateful for your help in this matter.

Sincerely

Carol W. van Zijl
Telephone: (016) 9509664
Fax: (016) 9509827

Address: Gold Fields Library
Vaal Triangle Technikon
Private Bag X021
Vanderbijlpark
1900

BIBLIOGRAPHY

- Alix, S. 1996. Les collection de livres d'artistes et d'estampes à la Bibliothèque Nationale du Québec. *Art libraries journal*, 21(3):48-54.
- Allen, B. 1990. The effect of academic background on statements of information need. *Library quarterly*, 60(2):120-138.
- Andersen, J. 1995. The museum art library as a bridge between the artist and society with special reference to the South African National Gallery. *Art libraries journal*, 20(2):4-12.
- Andersen, J. & Bouwer, G. 1995. Checklist of art information resources in South African libraries with an addendum of late and incomplete entries. *Art libraries journal*, 23(1):27-45.
- Andersen, J. & Mjoli, N. 1995. Beyond the walls: taking the art library to the community. *Art libraries journal*, 20(4):22-24.
- Andersen, J. 1998. Redressing past cultural biases and imbalances in South Africa: a contribution by the library of the South African National Gallery. *Art libraries journal*, 23(1):4-7.
- Artamonova, S.N. 1995. How the collections of graphic arts in the Russian State Library serve the needs of artists. *Art libraries journal*, 20(2):28-29.
- Aszmoneit, H. 1996. Design libraries in Germany. *Art libraries journal*, 21(4):31-32.
- Babbie, E. & Halley, F. 1994. *Adventures in social research: data analysis using SPSS*. Thousand Oaks, Calif.: Pine Forge Press.
- Bates, M.J. 1996. Learning about the information seeking of interdisciplinary scholars and students. *Library trends*, 45(2):155-164.
- Bates, M.J., Wilde, D.N. & Siegfried, S. 1993. An analysis of search terminology used by humanities scholars: the Getty Online Searching Project report number 1. *The library quarterly*, 63(1):1-39.
- Blom, A. 1983. The task performance of the scientist and how it affects an information service. *Mousaion*, 1(3):3-43.
- Botha, E. 1995. Towards a democratic arts and culture dispensation for South Africa: the report of the Arts and Culture Task Group June 1995. *Art libraries journal*, 20(4):4-7.
- Bouwer, G. 1995. Inventing a world: reference material and the small art library. *Art libraries journal*, 20(4):8-12.

- Brilliant, R. 1988. How an art historian connects art objects and information. *Library trends*, 37(2):120-129.
- Brittain, J.M. 1982. Pitfalls of user research and some neglected areas. *Social science information studies*, 2:139-148.
- Broadbent, E. 1986. A study of humanities faculty library information seeking behaviour. *Cataloging & classification quarterly*, 6(3):23-37.
- Broadus, R.N. 1987. Information needs of humanities scholars: a study of requests made at the National Humanities Center. *Library & information science research*, 9(April):113-129.
- Brown, R.C.W. 1990. Changing patterns of scholarly communication and the need to expand the library's role and services. *Library acquisitions*, 14:371-377.
- Budd, J.M. 1989. Research in the two cultures: the nature of scholarship in science and the humanities. *Collection management*, 1(3/4):1-21.
- Busha, C.H. & Harter, C.H. 1980. *Research methods in librarianship: techniques and interpretation*. San Diego: Academic Press.
- Campbell, D. & M. 1995. *The student's guide to doing research on the Internet*. Reading: Addison-Wesley.
- Carstens, J. 1995. Unieke kunskonsep in Edenvale. *Cape librarian*, 39(3):28-29.
- Case, D.O. 1986. Collection and organization of written information by social scientists and humanists: a review and exploratory study. *Journal of information science*, 12:97-104.
- Chickanzeff, S. 1986. Red is for painting: the SoHo Center Library. *Art libraries journal*, 11(3):5-8.
- Chin, C.H. & DeAngelis, I.P. 1997. Paying for services: experiences at the Smithsonian Institute. *Art libraries journal*, 22(1):20-23.
- Cobbledick, S. 1996. The information-seeking behavior of artists: exploratory interviews. *The library quarterly*, 66(4):343-372.
- Crawford, D. 1986. Meeting scholarly information needs in an automated environment: a humanists perspective. *College & research libraries*, 47(11):569-574.
- Cronin, B. 1982. Invisible colleges and information transfer: a review and commentary with particular reference to the social sciences. *Journal of documentation*, 38(3):212-236.
- Dane, W.J. 1987. Public art libraries for artists and designers: a symbiotic scheme for success. *Art libraries journal*, 12(3):29-33.

- De Jager, J.C. 1985. Bewustheid in the beeldende kunste. *South African journal for library and information science*, 53(1):15-20.
- De Niet, M. & Wishaupt, M. 1996. Art in the Web: the advanced information workstation as a tool for art research. *Art libraries journal*, 21(1):8-10.
- Dempsey, I. & Lennon, A. 1994. Art and the Internet: some notes on resources and trends. *Art libraries journal*, 19(4):10-15.
- Dixon, J. 1995. What is the place for documentary videos on living artists in the art library? *Art libraries journal*, 20(2):31-33.
- Dunn, K. 1986. Psychological needs and source linkages in undergraduate information-seeking behavior. *College & research libraries*, 47(9):475-481.
- Eakins, J.P. 1998. Techniques for image retrieval. *Library & information briefings*, 85:1-15.
- Engfield, R.H. 1986. Artists in Canada: data base. *Art libraries journal*, 11(1): 8-11.
- Ericson, A. 1986. The Norwegian Artoteksentralen (The Artotheque Centre): co-operation between artists and library authorities. *Art libraries journal*, 11(3):20-21.
- Farrell, D. 1991. The humanities in the 1990s: a perspective for research libraries and librarians. *Library hi tech*, 9(1):69-71.
- Fawcett, T. 1997. Art reproductions and authenticity. *Art libraries journal*, 22(2):20-25.
- Fleming, M. 1993. Bibliographic instruction on electronic resources for the humanities. *Libres: Library and information science research*, 3(5):1-15 [Online]. Available: <http://www.bubl.ac.uk/journals/lis/kn/libres/v03n0593.htm>.
- Ford, S. 1993a. Artists' books in UK & Eire libraries. *Art libraries journal*, 18(1):14-25.
- Ford, S. 1993b. The disorder of things: the postmodern art library. *Art libraries journal*, 18(3):10-23.
- Fourie, C.J. 1984. The creation of a healthy climate for art in Natal. *Artes Natales*, 2(9):12-14.
- Frost, J. 1995. The Michaelis Art Library: thirty years in a changing city. *Art libraries journal*, 20(4):13-15.
- Garfield, E. 1980. Is information retrieval in the arts and humanities inherently different from that in science? The effect that ISI's Citation Index for the Arts and Humanities is expected to have on future scholarship. *Library quarterly*, 50(1):40-57.

- Gates, T.P. 1995. Survey of circulation policies in academic fine arts libraries. *Libres: Library and information science research*, 5(2) [Online]. Available: <http://www.bubl.ac.uk/journals/lis/kn/libres/v05n0295.htm>.
- Gill, T. & Grout, C. 1997. Finding and preserving visual arts resources on the Internet. *Art libraries journal*, 22(3):19-25.
- Glicksman, M. 1990. Changing patterns of scholarly communication: implications for libraries. *Library acquisitions: practice & theory*, 14:341-346.
- Greenhalgh, M. 1996. Setting up and exploiting humanities research resources on the World Wide Web. *Australian academic & research libraries*, 27(2):95-106.
- Greenhalgh, P. 1995. The art library – a moving target. *Art libraries journal*, 20(2):13-17.
- Greyling, A. 1995. The South African Cultural History Museum Library. *Art libraries journal*, 20(4):25-26.
- Griffin, J.R. 1997. Fine art on multimedia CD-ROM and the Web. *Computers in libraries*, 17(4):63-67.
- Guest, S.S. 1987. The use of bibliographic tools by humanities faculty at the State University of New York at Albany. *Reference librarian*, 18:157-172.
- Hatano, H. 1996. The image processing and database system in the National Museum of Western Art, Tokyo: an integrated system for art research. *Art libraries journal*, 21(1):18-21.
- Hinton, P.R. 1995. *Statistics explained: a guide for social science students*. London: Routledge.
- Holt, B. & Weiss, K. 1997. *The QBIC project in the Department of Art and Art History at UC Davis*. [Online]. Available: <http://www.asis.org/annual-97/holt.htm>
- Horton, W.J. 1993. Research methods and data gathering techniques in the arts and social sciences. *Education for information*, 11:65-67.
- Jacso, P. & Tiszai, J. 1996. Multimedia databases of fine arts CD-ROM and online. *Database*, 19(6):13-23.
- Jahre, L. 1998. Collaboration between artists and librarians in a German magazine. *Art Libraries journal*, 23(1):22-36.
- Jahre, L. 1999. Printed shows: exhibitions and their catalogues during the last fifty years. *Art libraries journal*, 24(2):4-7.
- Jones, A. 1991a. Books in artists' lives. *Arts magazine*, 65(1):21-22.

- Jones, A. 1991b. Books in artists' lives, part II. *Arts magazine*, 65(2):25-26.
- Jones, C., Chapman, M. & Woods, P.C. 1972. The characteristics of the literature used by historians. *Journal of librarianship*, 4(3):137-156.
- Kalfatovic, M.R. 1996. Internet resources in the visual arts. *College & research libraries news*, 5(5):289-293.
- Keefe, G. 1988. Artists' books. *New Zealand libraries*, 45(11):259-262.
- Keers, F. 1997. Preliminaries for a bibliography of museum collection catalogues: some historical observations on a hitherto neglected aspect of museum history. *Art libraries journal*, 22(2):26-33.
- Kerkham, A.S. 1986. *The information needs of lecturers at the Cape Technikon and the ability of the Technikon library to meet those needs*. M.Bibl. dissertation, Cape Town: University of Cape Town.
- Kerr, L. 1993. Compact Disc Interactive: improving access to information for disabled people. *Audiovisual librarian*, 19(3):202-204.
- Kolganova, I. 1995. Creative co-operation between librarian and artists in the Russian State Arts Library. *Art libraries journal*, 20(2):25-27.
- Korenic, L. 1997. Inside the discipline, outside the paradigm: keeping track of the new art history. *Art libraries journal*, 22(3):12-18.
- Krikelas, J. 1983. Information seeking behaviour: patterns and concepts. *Drexel library quarterly*, 19(2):5-20.
- Kuhn, T. 1970. *The structure of scientific revolutions*. Chicago: University of Chicago.
- Lakshmi, B.V. & Kanakachary, M. 1994. Information needs and use-patterns in humanities: a survey and proposal for setting up a National Documentation Centre for Humanities. *International forum on information and documentation*, 19(3-4):37-41.
- Latimer, K. 1997. Free to fee: the current account from an academic library. *Art libraries journal*, 22(1):24-28.
- Layne, S.S. 1994a. Artists, art historians, and visual art information. *The reference librarian*, 47:23-35.
- Layne, S.S. 1994b. Some issues in the indexing of images. *Journal of the American Society for Information Science*, 45(8):583-588.
- Leedy, P.D. 1993. *Practical research: planning and design*. New York: Macmillan.

- Léger, D. 1996. Le Centre d'Information Arttexte: médi(t)ations autour du catalogue d'exposition et de la francophonie. *Art libraries journal*, 21(3):34-39.
- Lollesgaard, A. 1997. Art librarianship in Denmark. *Art libraries journal*, 22(2):4-9.
- Lönnqvist, H. 1990. Scholars seek information: information-seeking behaviour and information needs of humanities scholars. *International journal of information & library research*, 2(3):195-203.
- Lougee, W.P., Sandler, M. & Parker, L.L. 1990. The humanities scholars project: a study of attitudes and behavior concerning collection storage and technology. *College & research libraries*, 51(5):231-240.
- Markey, K. 1988. Access to iconographical research collections. *Library trends*, 37(2):154-174.
- Martinez, K. 1998. The Research Libraries Group: new initiatives to improve access to art and architecture information. *Art libraries journal*, 23(1):30-37.
- Monie, I. 1997. The Visual Arts Library and Information Plan (VALIP): history of a campaign. *Art libraries journal*, 22(3):26-32.
- Muratori, F. 1989. How good an online searcher are you? Twenty questions about arts and humanities databases. *Online*, 13(1):40-42.
- Murchie, J. 1997. Here & there, now & agin [sic] regions end where countries begin. *Art libraries journal*, 22(4):16-23.
- Neethling, L. 1995. The Johannesburg Art Gallery Library: looking to the future. *Art libraries journal*, 20(4):16-18.
- New Oxford illustrated dictionary*. 1981. Sydney: Bay Books.
- Oddos, J-P. 1998. Un fantome dans votre bibliothèque: l'artiste face à la bibliothèque d'art, du besoin d'information au besoin de reconnaissance. *Art libraries journal*, 23(1):13-21.
- Olckers, M. 1995. Kuns in biblioteke. *Cape librarian*, 39(3):6-7.
- Opdahl, O. 1986. Artists on libraries 3. *Art libraries journal*, 11(3):13.
- Pacey, P. 1980. Ephemera and art libraries: archive or lucky dip? *Art libraries journal*, 5(3):26-39.
- Pacey, P. 1982. How art students use libraries – if they do. *Art libraries journal*, 7(1):33-38.
- Pacey, P. 1997. Celebrating 25 years of service to the arts information community – an international perspective. *Art libraries journal*, 22(3):4-6.
- Pacher, J. 1996. Art libraries in Austria. *Art libraries journal*, 21(4):27-30.

- Paisley, W.J. 1968. Information needs and uses. *Annual review of information science & technology*, 3(1):1-30.
- Palmer, R.C. 1992. Automation in the arts: coordinating the experts. *Art documentation*, 11(Fall):121-123.
- Pankake, M. 1991. Humanities research in the 90s: what scholars need: what librarians can do. *Library hi tech*, 9(1):9-15.
- Pearce, R.J. 1996. *An assessment of the library and information needs and expectations of University of Venda academic staff*. M.Bibl. dissertation, Pretoria: University of South Africa.
- Peereboom, M. & Wishaupt, M. 1998. The "Nachtwacht" is not a restaurant: the DutchESS guide to quality information on the Internet. *Art libraries journal*, 23(2):12-14.
- Phillips, T. 1986. Artists on libraries 1. *Art libraries journal*, 11(3):9-10.
- Phillpot, C. 1995. Three acronyms, two opportunities, one millenium: ruminations on the present and future states of art librarianship in Britain, occasioned by the 25th birthday of ARLIS/UK & Ireland. *Art libraries journal*, 20(1):4-6.
- Podstolski, M. 1996. What does it mean to be a "professional" art librarian?: "Existential" versus "ideal". *Art libraries journal*, 21(2):4-8.
- Powell, E.F. 1995. *Information seeking behaviors of studio artists*. Chapel Hill: University of NC.
- Rees, J. 1994. Information access versus document supply: the International Visual Arts Information Network Project. *Interlending & document supply*, 22(1):20-24.
- Reynolds, J. 1995. A brave new world: user studies in the humanities enter the electronic age. *The reference librarian*, 49/50:61-81.
- Robertson, J. 1989. The exhibition catalog as source of artists' primary documents. *Art libraries journal*, 14(2):32-36.
- Rodgers, C.L. 1999. New initiatives to solve old problems: collecting exhibition catalogues at the National Art Library. *Art libraries journal*, 24(2):8-11.
- Ross, A. 1987. Visual arts research: a handbook. *Art libraries journal*, 12(2):27-28.
- Sacca, E.J. & Singer, L.R. 1984. Visual arts reference and research guide for artists, educators, curators, historians and therapists. *Art libraries journal*, 9(2):80-82.
- Samuel, E.K. 1988. Documenting our heritage. *Library trends*, 37(2):142-153.

- Saule, M.R. 1992. User instruction issues for databases in the humanities. *Library trends*, 40(4):596-613.
- Schnell, H. 1995. The Technikon Natal Art Library: an overview. *Art libraries journal*, 20(4):19-21.
- Shatford, S. 1986. Analyzing the subject of a picture: a theoretical approach. *Cataloging & classification quarterly*, 6(3):39-62.
- Shipe, T. 1991. The monographic cataloger and the artist's book: the ideal reader. *Art documentation*, 10(3):23-25.
- Skelton, B. 1973. Scientists and social scientists as information users: a comparison of results of science user studies with the investigation into information requirements of the social sciences. *Journal of librarianship*, 5(2):138-155.
- Stam, D.C. 1989. Tracking art historians, on information needs and information-seeking behaviour. *Art libraries journal*, 14(3):13-16.
- Stam, D.C. 1994. Libraries as a bridge between artist and society. *Inspel*, 29(4):275-282.
- Stam, D.C. 1995. Artists and art libraries. *Art libraries journal*, 20(2):21-24.
- Stone, S. 1982. Humanities scholars: information needs and uses. *Journal of documentation*, 38(4):292-313.
- Sykes-Austin, B. 1991. The *Art Index* on CD-ROM at the Avery Architectural and Fine Arts Library, Columbia University: a research study. *Art documentation*, 10(Spring):13-17.
- Tarbell, R.K. & Anderson-Spivy, A. 1997. Beyond the zip drive: CD-ROM and publication in art history. *Art journal*, 56(3):83-84.
- Thomson, J. & Volker, J. 1996. Australian visual arts: libraries and the new technologies. *Art libraries journal*, 21(1):4-7.
- Tong, D. 1993. New art technologies: tools for a global culture. *Art documentation*, 12(3):115-118.
- Toyne, D. 1977. A philosophy of Falmouth. *Art libraries journal*, 2(3):24-30.
- Toyne, D. 1984. Computerised cataloguing at Falmouth School of Art. *Art libraries journal*, 9(3):58-65.
- Toyne, D. 1987. The community role of academic art libraries. *Art libraries journal*, 12(3):35-38.
- Trepanier, P. 1986. Artists on libraries 2. *Art libraries journal*, 11(3):11-12.

- University of South Africa. Department of Information Science. 1994. *Information user studies: only study guide for INK302-Y*. Pretoria.
- Van der Starre, J.H.E. 1998. Automation at the RKD: a short overview. *Art libraries journal*, 23(2):15-17.
- Van der Wateren, J. 1994. British art librarianship today and tomorrow. *Art libraries journal*, 19(3):20-26.
- Van Zijl, C. & Gericke, E.M. 1998. Information-seeking patterns of artists and art scholars at the Vaal Triangle Technikon. *South African journal of library and information science*, 66(1):23-33.
- Viljanen, E. 1997. ARLIS/Norden: 10 years of co-operation. *Art libraries journal*, 22(2):15-19.
- Walter, N. 1991. Computerization in research in the visual arts. *Art Documentation*, 10(Spring):3-11.
- Watson-Boone, R. 1994. The information needs and habits of humanities scholars. *RQ*, 34(2):203-216.
- Webster's new collegiate dictionary*. 1977. Springfield, Mass.: G. & C. Merriam.
- Wiberley, S.E. 1983. Subject access in the humanities and the precision of the humanist's vocabulary. *Library quarterly*, 53(4):420-433.
- Wiberley, S.E. 1991. Habits of humanists: scholarly behavior and new information technologies. *Library hi tech*, 9(1):17-21.
- Wiberley, S.E. & Jones, W.G. 1989. Patterns of information seeking in the humanities. *College & research libraries*, 50(11):638-645.
- Wilken, A. 1977. Personal roles and barriers in information transfer. *Advances in librarianship*, 7:258-297.
- Wood, D.N. 1969. Discovering the user and his information needs. *Aslib proceedings*, 29(2):262-270.
- Zweizig, D.L. 1976. With our eye on the user: needed research for information and referral in the public library. *Drexel library quarterly*, 12(1/2):48-58.