

Performing Art Libraries at Duesseldorf

their role in the field of introducing computer-based information management within the Theatre Museum and the Film Museum

Düsseldorf is the capital of North Rhine-Westphalia, the state with the highest number of inhabitants in Germany. The city has a rich cultural history: The theatre history started in 1485 (the festivities in the context of a princely marriage at Düsseldorf). Theatre historiography marks three great periods for Düsseldorf (Immermann, 1834-1837; Dumont-Lindemann, 1905-1933; Gründgens, 1947-1955). The city has a long history of involvement with film, too. For instance the first German film journal „Der Kinematograph“ began publishing here in 1907. Düsseldorf became after 1945 a distribution center and served for decades as site of all major German and foreign distributors' headquarters. It offers still a lot of cultural events: performing arts in different forms (theatre at the Düsseldorfer Schauspielhaus, musical at the Capitol, opera and ballet at the German Opera Düsseldorf-Duisburg, dance at the Tanzhaus (Dance House) North Rhine-Westphalia, free and independent theatre groups, private theatres, cinema, media, museums, cultural institutions, representing other countries like France, Poland ...

The institutions: Theatre Museum and Film Museum

A part of these cultural offers and events is funded by the City of Düsseldorf. The Theatre Museum and the Film Museum belong to these institutions. The Theatre Museum¹ started in 1947 as donation of Gustav Lindemann. Louise Dumont (1862-1932) and Gustav Lindemann (1872-1960) founded and ran between 1905 and 1933 the private „Schauspielhaus Düsseldorf“. They tried to reconcile their ambitious artistic aims with the economic necessities of a private theatre. Gustaf Gründgens (1899-1963), student of Dumont / Lindemann, ran the „Städtische Bühnen“ from 1947 and from 1951 the „Düsseldorfer Schauspielhaus“ in the difficult post-war times. He was the first actor of his theatre and impressed a generation of spectators. At the beginning the scope of the archive („Dumont-Lindemann-Archiv“) was restricted to the history of one theatre („Schauspielhaus Düsseldorf“). At the end of the 1970s the collection profile and the tasks were extended to the theatre history of the city and the region. Exhibitions became a focal point of the activities, because the archive had for the first time own exhibition rooms. The term „Theatermuseum“ was added to the name. Because the scope was extended and the names of Dumont and Lindemann faded away out of the public consciousness, the name „Theatermuseum“ was chosen instead of „Dumont-Lindemann-Archiv“. Since 1988 the Theatre Museum is situated in the „Hofgarten“ (park in the city centre) and a new permanent exhibition „Schauplätze in der Stadt“ (locations in the city) was developed on occasion of the 40th anniversary. The subject can be characterized as follows: theatre scenes (location and architecture of the theatre buildings; theatre management), theatre works (literature and theatre; directing and acting; theatre techniques and scenography) - local theatre historiography as socio-cultural research and documentation. In addition the museum organizes and presents lectures, concerts and other performances with regard to the permanent and temporary exhibition program as well as to educational activities. Since the season 2000/2001 the museum cooperates with the Düsseldorfer Schauspielhaus - one room (70 seats) is used for performances, needing a minimal stage design and few actors. In the future the Theatre Museum will cooperate with other theatres, situated at Düsseldorf and in the region: the German Opera at the Rhine („Deutsche Oper am Rhein Düsseldorf-Duisburg“) will use the room in the next season regularly. The museum tries to establish and maintain contacts to independent groups, to artists and receives regular inquiries for the use of the room for performances.



1: The building of the Theatre Museum Düsseldorf

The Film Museum² has two starting points: In 1956 established city school officials the Düsseldorf Cinematograph of Culture and Youth in order to use film in school and for educational purposes. A bunker was built to store flammable prints. Within the ciné-club movement in 1970s the Film Forum, department of the „Volkshochschule“ (adult college), started holding film forums, and movie buffs flocked to them. Founded in 1972 it was transformed in 1979 to the Film Institute because of the great success. This institute had four areas of activities: training, the Filmwerkstatt (film production and equipment), screenings (cinema „Black Box“) and collection (archives) management. In the late 1980s, the institute began the planning for a permanent exhibition of items from the collection. The museum was opened in 1993 in a new building, funded by the state North Rhine-Westphalia and the City. The Filmwerkstatt went independent as a non-profit association. Renamed into „Film Museum“ it had to respond to financial problems of the municipal administration. The cinema BlackBox had to be rent to an independent exhibitor. The museum retained to functions: the running of the museum (permanent exhibition, education programs, temporary exhibitions) and the archive maintenance. Screening films had to be reduced to five to ten per month (previously up to two films every evening) with the help of volunteers and the collaboration of other institutions such as the French Institute, the state literature house („Literaturbüro“), the municipal history workshop („Geschichtswerkstatt“) and foreign consulates. The museum still organizes successfully school screenings, presentation of films out of its own archive to the Friends of the Museum and on special occasions, such as the Long Night of the Museums.



2: The Pantheon of Film - Permanent exhibition of the Film Museum

The libraries within the museums

I represent the libraries of both museums. They have each between 15,000 and 25,000 items (monographs, journals and serials, grey literature). Each year between 500 and 1,000 new items arrive in the libraries by acquisition, publication exchange and donation. The collection profile and the acquisition policy orient on the profiles of the museums: In the case of the Theatre Museum we collect, archive and present German theatre history by the example of Düsseldorf and the region. We try to acquire mainly reference works, monographs and journals concerning the theatre history of German cities and regions, concerning persons (actors, actresses, costume and stage designers, directors), theatre management and building as well as with regard to the current plays to be presented in Düsseldorf theatres, specially at the Düsseldorfer Schauspielhaus and the Deutsche Oper am Rhein.

In the case of the Film Museum we acquire reference works as well and literature, dedicated to the history of film (specially the precursor and early history - international -), national filmographies, film in Düsseldorf and North Rhine-Westphalia, people on the film, restauration and preservation of film, educational use of film, subjects of the exhibitions, the workshops and other events, organized and supported by the museum.

The libraries offer their service to the staff of the museums and to the public. The librarian has to manage all kinds of librarian work: acquisition, cataloguing (alphabetical cataloguing and subject indexing, classification), information retrieval and consulting, support of exhibition and publication projects. The libraries offer a monthly information about new acquisitions and regular user guidance. Computer based services play an important role in this context.

The Union Catalogue of Düsseldorf's Cultural Institutions (UCD)³

The City of Düsseldorf established at the end of the 1970es the „Bibliotheksstelle“ in order to form a union catalogue of their library inventories. This intention was only to be achieved by using automatic data processing. The use of data processing offered a much deeper access than conventional cataloguing - for instance in listing artists in exhibition catalogues or in listing participating persons and institutions. The central editorship by the „Bibliotheksstelle“ until 1992 guaranteed a continuous and consistent indexing style according to the „Rules of Alphabetical Cataloguing“ and the acquisition of experience and expertise in the field of computer-based recording and the delivery of the catalogue via microfiche (4 issues / year) and as data base (DIANA - Düsseldorf's Institutions Art Network Application). During the years the participant libraries recorded their new acquisitions and to a large extent the existing stocks. Participant institutions are: Heinrich Heine Institute, Theatre Museum, Foundation Museum Art Palace (formerly Art Museum), City Museum, City Archive, Goethe Museum, Film Museum, Hetjens Museum (Museum of German Ceramics). Associated institutions are: the Library of the Academy of Arts, the Library of the Art Collection North Rhine-Westphalia, literature concerning the arts of the French Institute (until 1992).

The library stocks of the Theatre Museum are completely recorded. In the library of the Film Museum monographs, journals, scripts have been already recorded. Now we are on the way to record materials about film festivals and gifts (acquired in the last years) beside the recent new acquisitions. One librarian is specially occupied with retrospective cataloguing and not charged with other tasks. This librarian will leave the Film Museum, when the project of retrospective cataloguing is finished, and continue his work in the library of another cultural institution.

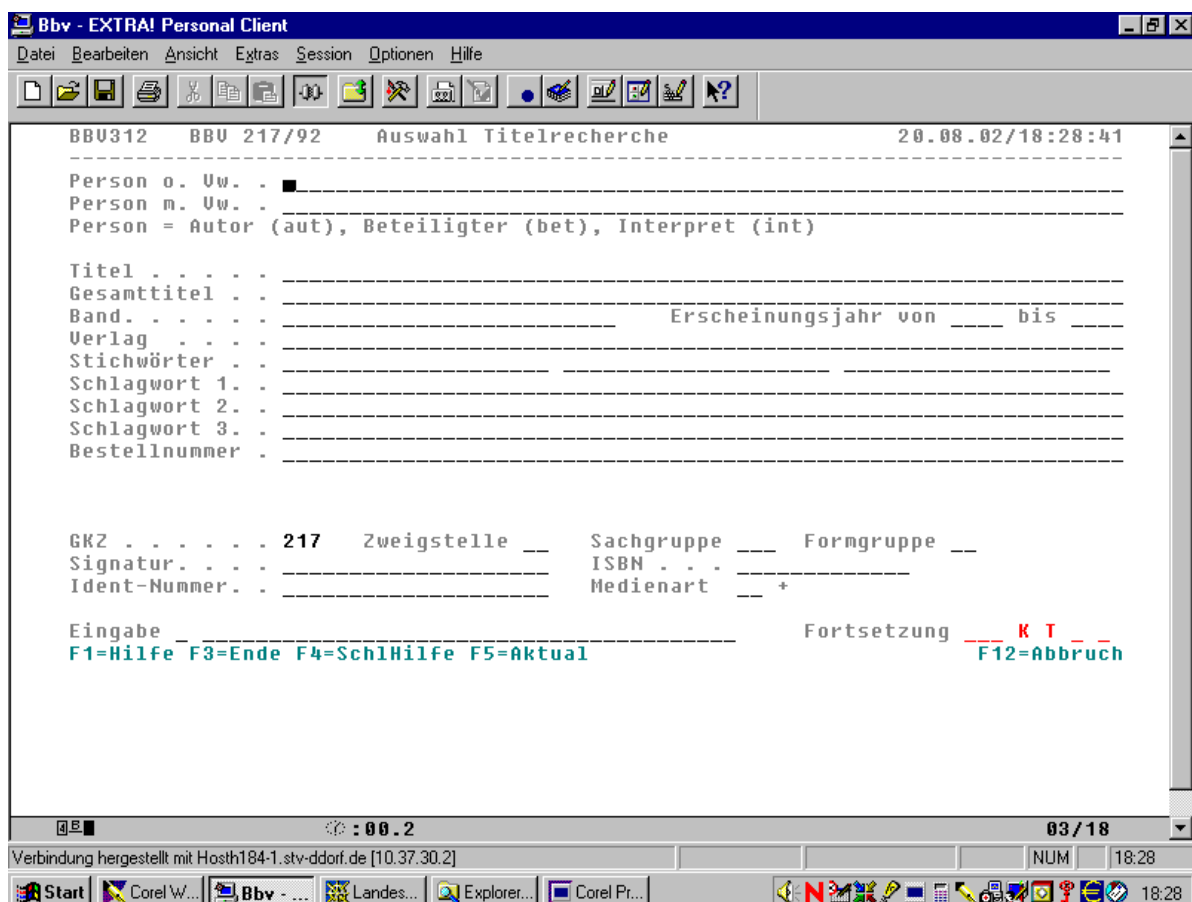
The subjects of the UCD orient on the stocks of the participating libraries: i.e. the arts (aesthetics, fine arts, arts and crafts, architecture, graphic arts, design and didactic arts), performing arts, film, history (of the city and the region), literature (19th and 19th century, Goethe / Heine). Special emphasis was laid to the listing of „unconventional literature“ (exhibition and museum catalogues, folders, leaflets) and the acquisition of international literature, specially via exchange of publications. The access points to information take the needs of the potential users into consideration: The activities of the museums themselves and their staff is documented in detail. Up to 25 participating persons and institutions - in the case of group exhibitions and itinerant exhibitions - can be listed. In addition every title is documented under factual, geographical and temporal aspects by subject indexing.

In December 1992 the Bibliotheksstelle was closed: one librarian, charged with the management of the project, went to the Public Library of Düsseldorf; one librarian is still occupied with retropective cataloguing (still in the library of the Film Museum); two librarians became each responsible for two participating libraries, which had no continuous professional staff - I became responsible for the libraries of the Theatre Museum and the Film Museum. As consequence the libraries of the cultural institutions had to be equipped with computers and connected to the LAN of the City. In the case of the Theatre Museum and the Film Museum this transition period took some years: At the Theatre Museum I had a real „personal“ computer since summer 1999, the implementation of the server and the LAN followed one year later, in summer 2000. At the Film Museum the computers and the LAN were implemented in Februar 2000. Before I had to share a computer with other colleagues or had to take the books or the title records on paper to the City Library, where I entered the bibliographical records one day / week.

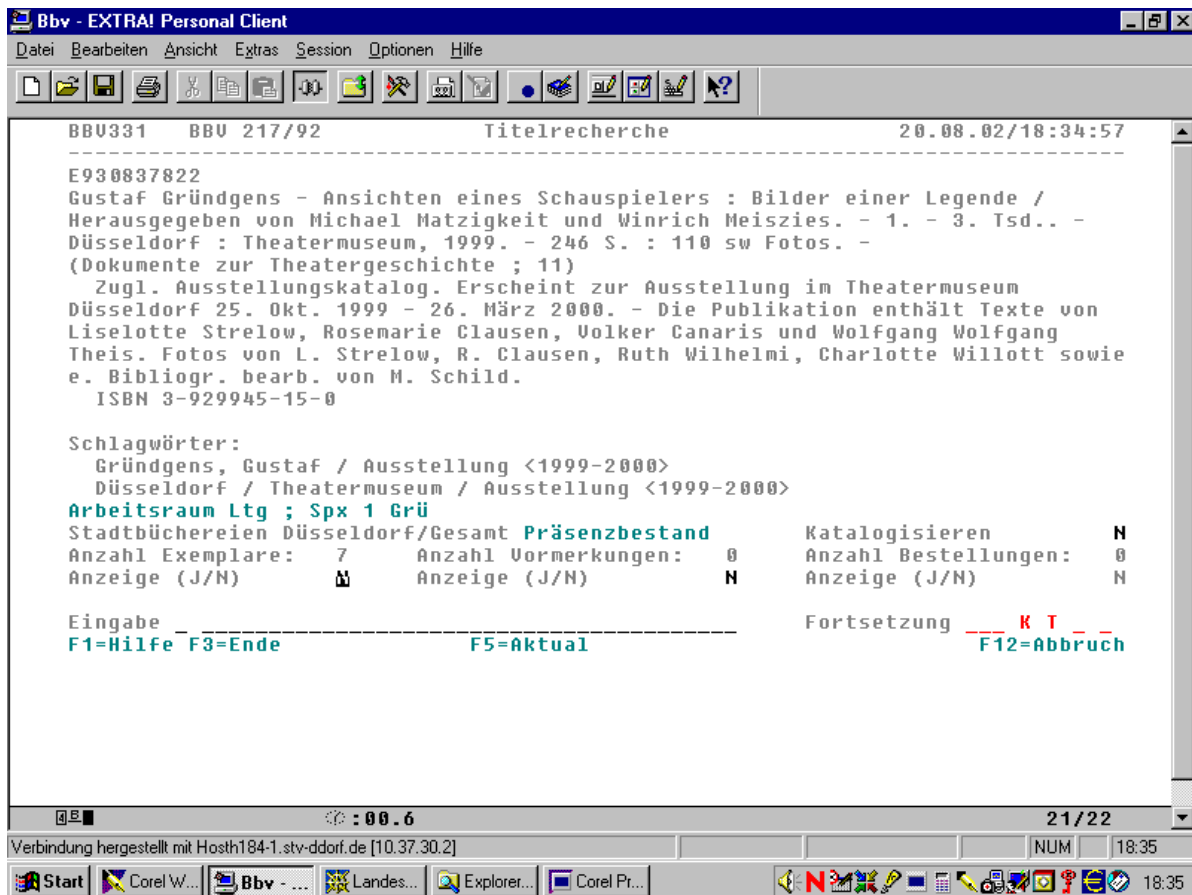
With the decentralisation of the work and with regard to changing professional standards the cataloguing practice changed, too.: Instead of keywords in the original language of the title we used German keywords, according to the German authority file for subject headings („Schlagwortnormdatei“ - SWD) of academic libraries, established in the meanwhile⁴. We had to carry over about 210,000 titles (in December 1999) from the old fashioned software BASIS-K (library software for public libraries,

developed by the City Library of Bochum) into a Y2000 compatible software (BBV, former implemented in the City Library of Düsseldorf). That meant: we had still to record in the old format, we had to test and to become well acquainted with the new data format, basing on the German Exchange Format for Libraries („Maschinelles Austauschformat für Bibliotheken“ - MAB). Last but not least we had to develop conversion rules for the complete transition of the existing electronic bibliographical records. In December 1999 we started to record into the new data base (with the new data format) and continued by doing this still the testing of the usability of the new software. Since this point we were able to use the bibliographical data of the German National Library and the bibliographical data of the Public Library Düsseldorf for cataloguing as well as the authority files for personal names („Personennamendatei“ - PND) and institutions („Gemeinsame Körperschaftsdatei“ - GKD). In this context we benefited from our affiliation to the Public Library of Düsseldorf. In April 2001 the transfer of the old bibliographical record was carried out successfully. In the meanwhile (between January 2000 and April 2001) we had to take into consideration, that the „old“ 210,000 bibliographical records were only available on microfiche for reference purposes but not in the data base. Corrections and additions to existing bibliographical records had to be put back until the old data were back in the new data base.

The UCD is now online available within the cultural institutions. A client software is implemented on each computer in order to get connected to the BBV (mainframe processing, IMS/SP). The user has to be registered as user for mainframe processing in general and specially to the BBV procedure. Then the search in the OPAC of the UCD is possible. Beside the UCD the catalogue of the Public Library Düsseldorf and the bibliographic data of the German National Library are accessible and searchable.



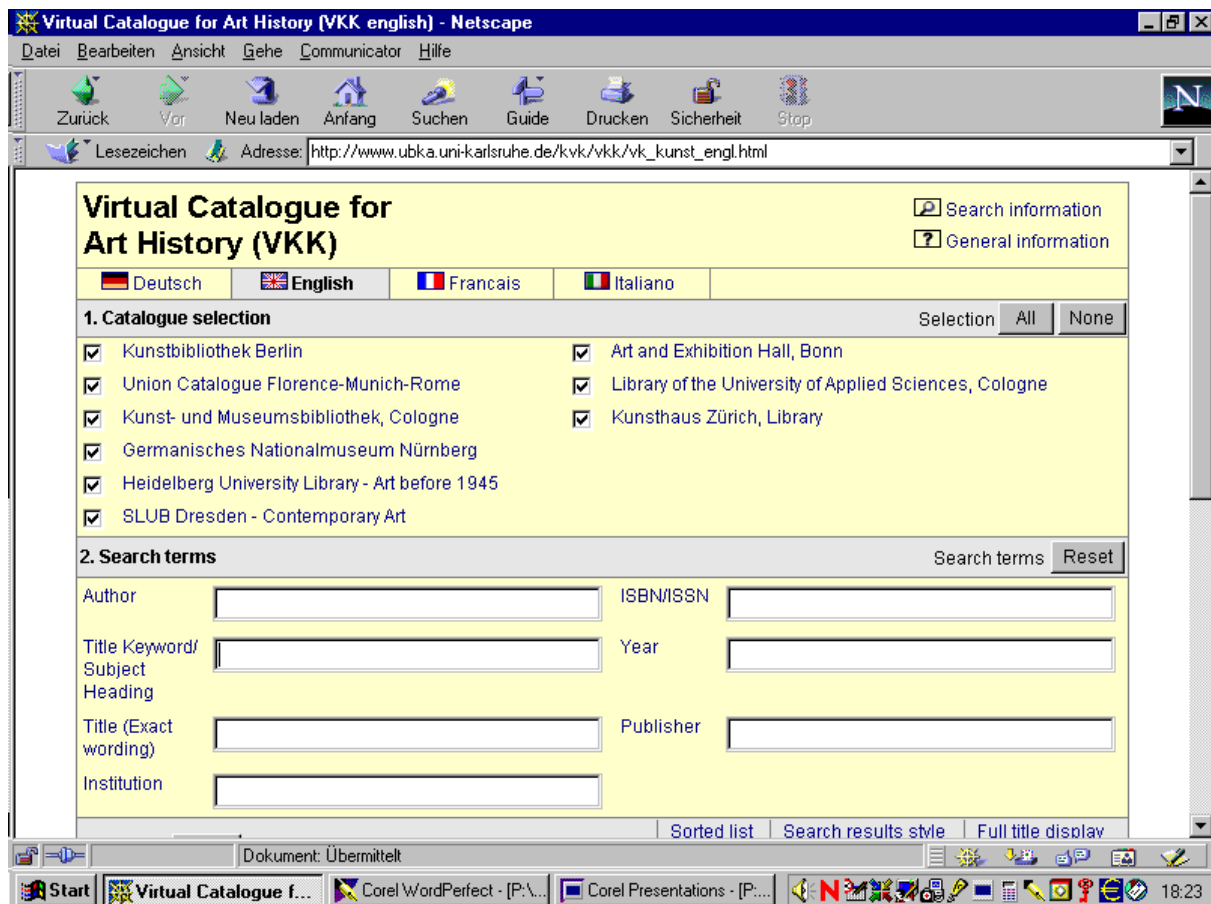
3: Screen Shot Search Form BBV



4: Screen Shot: Display of Bibliographical Record

Since April 2001 we are still waiting for a Web-OPAC to the UCD. A test version has already been implemented and was tested by the librarians of the City Library and by the librarians of the cultural institutions. But the results didn't meet the requirements of the librarians and didn't comply with the standards of comparable OPACS. The Web OPAC shall be made available within the LAN (the internal information system IRIS) and in the Web. A Web OPAC will simplify the search for the users of the UCD - the users within the cultural institutions as well as external users and is a matter of course for similar libraries. In this context the affiliation to the Public Library is our disadvantage: we (the librarians of the cultural institutions) were not able to choose a different Y2000 compatible software with Web-Interface, but were able to articulate our special needs and to interperse the outsourcing of the transition of the existing data into the new data base. Concerning the further development of the software we depend on the needs of the Public Library as well as on the capacities and abilities of the Office of Information Technology and Organization Development („Amt für Informationstechnologie und Organisationsentwicklung“), responsible for technical support and maintenance in whole municipal administration.

An implemented Web OPAC is the condition under what the project UCD can be integrated in other projects - for instance the virtual catalogue of art history („Virtueller Katalog Kunstgeschichte“ - VKK)⁵. Basing on the technology of the KVK (Karlsruher Virtueller Katalog)⁶ German art and museum libraries make their catalogues searchable through a common search form on the Web. The UCD would be a valuable addition to the other special libraries of the VKK - for instance the „Kunst- und Museumsbibliothek Köln“ (Art and Museums Library at Cologne), the catalogue of art historical libraries at Munich, Florence and Rome, the university libraries at Heidelberg and Dresden.



5: Screen Shot Search Form Virtual Catalogue for Art History

Role of the library in other computer-based projects within the museums

I share the opinion of Gert-Jan Koot, director of the research library of the Rijksmuseum at Amsterdam, concerning the changing role of libraries in the information age⁷: Museum libraries should be more than the treasurers of book collections. They are treasurers of knowledge and have new tasks to accomplish in this function. In the case of „my“ libraries: The library is an independant section beside the others (museum, archives and collections) within the museums. The library was the first area, using data processing for cataloguing and information retrieval, and has acquired experience and know-how in this field. This is the reason why the library took over other tasks in the field of computer based information management:

- ▶ In the mid of the 1990es we had some meetings of representatives of the cultural institutions in order to discuss and choose a common software for object documentation. This first attempt failed, because of the unsufficient technical and personal equipment. Some institutions (Heinrich Heine Institut, Film Museum, Restaurierungszentrum) acquired the software LARS and defined database structures for their special needs. In the meanwhile, when the introduction of LARS in all cultural institutions was discussed, this software was selled to another firm, who will not develop the software furthermore but guarantees the support. A second attempt is made now. One person will be charged with the task to collect the needs of the cultural institutions on one hand and to prepare a european-wide call for software producers on the other hand. The institutions, who still do not have implemented software for object documentation have to wait until the end of this decision

process, because they are not allowed to acquire software for object management in the meanwhile: at least two years more conventional recording and documentation. The institutions, using LARS, continue recording, but have to face the fact, that they work with quite modern technical equipment and out of date coming software.

- ▶ A second task is the coordination of common access points of information in the different sections (library, archives and collections). Core information categories for all sections have to be defined and used for the recording (conventional and computer-based). In the case of the Theatre Museum archive and library use different software but the same (bibliographical) data format and the same rules (Rules for Alphabetical Cataloguing in Scientific Libraries) to record the titles in the library and in the archive (letters and manuscripts). A card catalogue of performances of Düsseldorf is used as access point of other materials, for example photos, press clippings pp., which are yet not recorded. The maintenance of this catalogue belongs to the tasks of the library. In the case of the Film Museum common rules governing the choice of the main entry for film titles are used as far as common filing rules. The „Schlagwortnormdatei“ (authority file of subject headings in German scientific libraries) is used in the library as well as in the film archive in order to index the content of printed material and films through subject headings.
- ▶ A further task of the library is the acquisition and evaluation of electronic reference works and information resources: Do we use printed and electronic resources at the same time? Shall electronic resources substitute printed resources? Which advantages / disadvantages have printed / electronic resources? Which new services for which price can be offered by the library?
 - ▶ The library produces and distributes monthly a list of the new acquisitions to the staff.
 - ▶ In the area of journals quite a lot are published in printed and electronic form at the same time. Usually the electronic version is free of charge, but often only the table of content or parts of the journal are available in the Web. And nobody knows, how long these journals rest free of charge and stay online available.
 - ▶ Sometime additional services - for example the access to an online database or an online archive - are charged. Often the number of users (at once) or pay per view is the basis for the costs and has to be paid. It's quite difficult to analyse the calculation of charges. One example: The current issue of the journal „Filmdienst“ is earlier available on the Web than in printed form. The archive of the journal is only available to the subscribers of the printed journal (each subscriber one access). The same institution produces among others the „Internationales Filmlexikon“ (the dictionary of international films) and solded this dictionary for two or three years on CD-ROM and in printed form (additional annual supplements). Now a new printed edition will be published in combination with the access to the archive in the Web for one year. In this case I have to analyse the habits of the research work in the different sections of the Film Museum: Who needs the up to date archives of the journal „Filmdienst“ - for example to acquire material about new films? Who needs rather the access to the reference work, i.e. the dictionary - for instance for checking and recording of materials? With regard to the budget of the library: how many printed copies are useful? How many users (at once) will need the additional online access?
 - ▶ Some services are only online available - for example the archives of the West German Festival of Short Films at Oberhausen has been published once and will be updated only in the electronic version. Here I have to decide - as in the case of printed journals and other materials -, whether if we need this service.
 - ▶ Last but not least: Which services are accessible only for staff members? Which services shall be made accessible to the public use? In the moment, only services free of charge, are made available to the public.
- ▶ Within the Theatre Museum I'm responsible for the administration of the server and the local net, too. The basic concepts and guidelines for the use of data processing are developed and

implemented by the Office of Information Technology and Organization Development. On the second level each „Dezernat“ (department) or each „Amt“ (office) has own administrator(s) with regard to the special needs and the first level support of users in the LAN. In our case the „Kulturdezernat“ (Department for Cultural Affairs) has three persons, competent for about ten cultural institutions. Each cultural institution has at least one person, responsible for questions concerning IT. I participated in courses, concerning the field of IT management / administration: a basic course, advanced courses about special subjects - for example NovelNetware administration, GroupWise administration. Furthermore the administrator is responsible to collect and forward the needs in the field of the training of computer skills.

Administration and providing of information can be defined as fundamental tasks of libraries and librarians. In the information age and with the wide-spread use of data processing borders between hitherto separated sections fade away and are substituted by a new definition of tasks and aims. Consistent and detailed recording in order to enable multi-purpose and detailed research and information retrieval shall be the common aim of the library and the other sections in order to meet the inquiries of the users and visitors of the museum.

Networking strategies

Libraries have a strong tradition in the field of networking. The interlibrary loan and union catalogues are examples for this networking strategies. Networks can be established on different levels (local, regional, national, international) and with regard to different aspects (subjects, document types, organisation types, pp.). The libraries of the Theatre Museum and the Film Museums take already part in different networks:

- ▶ On the local level (Union Catalog of Düsseldorf's Cultural Institutions) - The function of the UCD has already been described. The participants meet regularly (between two and four times / year) in order to exchange information concerning the UCD and the cataloguing practice.
- ▶ Concerning the subject: The Theatre Museum is member of the Association of Libraries and Museums of Performing Arts in Germany and the library of Working Group of Art and Museum Libraries („Arbeitsgemeinschaft der Kunst- und Museumsbibliotheken (AKMB)“). The Film Museum is member of the FIAF (International Federation of Film Archives) and the library involved in the Working Group of Film Libraries („Arbeitskreis Filmbibliotheken“).
- ▶ **Bundesverband für Bibliotheken und Museen für Darstellende Künste:** Archives, libraries, academic institutes and museums in Germany, dedicated to the subject of performing arts, work together. Up to 28 members meet once a year to a conference and publish about 3 issues of the „Informationsdienst“, the newsletter of the Bundesverband. Until last year the Bundesverband served as national centre within in international association of libraries and museums, dedicated to the performing arts - the SIBMAS. Now the members of the Bundesverband have to decide whether if they become as institution member of SIBMAS, because the national centres do not exist anymore. The Bundesverband is on the way to restructure and redefine his work after the election of a new board in March 2002.
- ▶ **Arbeitsgemeinschaft der Kunst- und Museumsbibliotheken:** Since the beginning of the 1990ies the AKMB combines the interests of institutions and persons concerned with librarian work in the arts and humanities. The AKMB organizes annual meetings of her members to support the professional development by lectures and to enable an exchange between the members. Since 1995 specialised groups have been founded to discuss topics of the day-to-day librarianship and to define objects for the further work of the AKMB (data processing, cataloguing, museum libraries). Another result of the work during the first years is the edition of the "AKMB-news". The news are published three times a year and reflect the

activities of the AKMB by publishing relevant articles.

- ▶ **International Federation of Film Archives (FIAP)**⁹: Film archives and collections from all over the world work together. The federation runs a bureau at Bruxelles and edits quite a lot of bibliographies, filmographies and reference works. FIAF has developed a code of ethics, concerning archiving, preservation and accessibility of films. Furthermore they have developed special rules and codes for cataloguing and indexing. Every institutions, who wants to become member, has to fulfill a questionnaire and is visited and checked by members of the FIAF. The membership can be seen as a criteria of quality and professionalism for the institution's work.
- ▶ **Arbeitskreis Filmbibliotheken**¹⁰: This working group was founded in 1997 in order to exchange information and to coordinate the work in the German film libraries. About 25 institutions (film libraries, film archives, media centres, public libraries, university and college libraries ...) meet regularly (once a year) and discuss current problems of the day-to-day work. Subjects are cataloguing and indexing, copyright, the usage of authority files, interlibrary loan of video tapes pp.
- ▶ With regard to the tasks within the different sections museum
 - ▶ **Group Museum Documentation**¹¹: This group has been founded in 1994 within the German Museums Association („Deutscher Museumsbund“). The group serves as forum for the coordination and exchange of informations in the field of collection management in the museum. It's a platform for working groups, developing methods and tools for museum documentation as well the use of data processing in this area. The members meet twice a year: within the context of the annual conference of the German Museums Association in spring and in autumn. The following special groups exist within the working group: comparison of software, collection of rules, education and training, multimedia and electronic publishing, translation of the U.K. standard for museums SPECTRUM.
 - ▶ **Kalliope**¹²: Kalliope is member of the European Network MALVINE (Manuscripts and Letters via Integrated Networks in Europe) in order to enable access to autographs and letters in seven countries. The „Staatsbibliothek Preussischer Kulturbesitz“ serves as national center in order to record manuscripts and letters as well as to provide access to these materials for education and research. Informations about letters from more than 150 institutions and biographical information about more than 200,000 persons are available in the online database. 470,000 records represent about 50 % of the whole conventional catalogue of manuscripts and letters („Zentralkartei der Autographen“ - Central Catalogue of Autographs). The Theatre Museum has been funded by the „Deutsche Forschungsgemeinschaft“ in order to record the correspondence and manuscripts of the Schauspielhaus Dumont-Lindemann and to record the material of Karl Heinz Stroux, director of the Düsseldorfer Schauspielhaus between 1955 and 1972 (after Gründgens). Printed finding aids have been already published. We are yet on the way to transfer these information from our software TUSTEP into the database of Kalliope - a script for the transfer has to be written by the author of the TUSTEP software at the University of Tübingen. We are still in contact with Kalliope to test direct online recording through the client, delivered by the State Library to the participants. We hope, that we do not need special software - as TUSTEP - in future and that will benefit from the services of Kalliope.

Though a high degree of networking can be stated, there are deficits concerning the connection to the community of academic libraries (university libraries, college libraries, pp). In the case of Düsseldorf the relevant partner would be the „Hochschulbibliothekszenrum (HBZ)“ (Online Utility and Service Center for Academic Libraries in North Rhine-Westphalia)¹³, who runs the union catalogue of academic libraries in the region. This network bases on academic libraries, funded by the state, and provides quite a lot of services - for instance the „Digitale Bibliothek Nordrhein-Westfalen“ (Digital Library North

Rhine-Westphalia), document delivery services. Here we have to deal with the problem of different funding structures within the federal system of Germany and with different policies of the headquarters of the different regional union catalogues. There have been talks between the City Library Düsseldorf and the HBZ concerning the participation of the City Library of Düsseldorf in the union catalogue. The bibliographical records of the UCD could be a valuable addition to the catalogue of academic libraries, but was not realized. The HBZ itself was at this time just in the test and conversion phase of its new software ALEPH. The common projects with the Public Library were terminated in the meanwhile. Although there have been already cooperations, the integration of bibliographical data or closer cooperation is still not in sight.

One attempt through the libraries of the Theatre Museum and the Film Museum is still made: the request for the participation in the regional interlibrary loan has been sent to the HBZ. The benefit of the participation would be the fact, that the library as institution is able to participate in electronic document delivery services and to benefit from initiatives as the digital library North Rhine-Westphalia.

Summary

After all it is a question, if other libraries in the field of the performing arts (or museum libraries) have the same strategy: to point out their experience in the field of computer-based recording, to promote the librarian data formats and authority files for consistent recording and to take over an advisory function for information management within the whole museum.

Geert-Jan Koot mentions in his article several examples in the United Kingdom, in the States and the Netherlands. In Germany the „Bibliotheksservice-Zentrum Baden-Württemberg (BSZ)¹⁴ plays an active role in this field. The BSZ defines itself as „modern service institution providing library-specific data and services mainly for academic libraries“. In addition the BSZ provides extensive services for everyone with regard to the Internet, literature search, digital library, etc. The BSZ operates the South-West German Cataloguing Union, a cooperation of more than 1,000 union participants from the German states of Baden-Württemberg, Southern Rheinland-Palatinate, Saarland and Saxony. It also runs the Regional Union Catalogue. The BSZ is involved in the project MUSIS (Museum Information System) in order to support the great state museums in the process of introducing a state-wide software for object documentation¹⁵. In this context the implementation and use of librarian authority files for subject headings, personal and institutional names is discussed as well as as well as the use of other subject oriented authority files - for instance the files of the Getty Institute. The project „Gemeinsames Internet-Portal für Bibliotheken, Archive und Museen“ (common internet gateway for libraries, archives and museums) tries to develop methods in order to make digital resources of libraries, archives and museums available through one common gateway. Beside a metadata format, basing on Dublin Core, digitalised material concerning special subjects are made available. The following levels of information were defined: basic information about the institution, metadata, containing links to online finding aids and catalogues, finding aids and catalogues as online resources, digitalised objects¹⁶. The BSZ is involved in this project, too.

The Working Group of Art and Museum Libraries AKMB took the initiative in this area because of the inquiries of her members: the AKMB established contacts between libraries, dedicated to the history of arts - for instance the library of the „Zentralinstitut für Kunstgeschichte“ in Munich (Central Institute for the History of Arts) and the German National Library - in order to promote the active participation of special academic libraries in the SWD, the authority file for subject headings. Furthermore the AKMB established and maintains the contact to the Group of Museum Documentation in German Museums Association in order to reinforce the dialogue between librarians and documentalists, specially in

museums. There are still many examples for the cooperation and communication between archivists, librarians and people, working in museums.

In the field of the performing arts in Germany we have quite good starting points: the German Association of Libraries and Museums of Performing Arts and the Working Group of Film Libraries bring different institutions - with regard to the same subject - together. The degree of cooperation will depend on the participating institutions / persons: Do they agree about standards for recording and making information available to the users? The role of the libraries will depend on the degree of their involvement and their experience in the field of cooperation. Several initiatives have been taken - for example the „FIS Kultur“ (gateway for cultural information, specially performing arts, television, radio and film)¹⁷ or a thesis as preparation of a internet gateway for film and media, presented during the last meeting of film libraries in February 2002 at Oldenburg. The future will tell us, which projects will be successful and which projects will fail. Every institution can contribute by the own recording and documenting activities, usable for several purposes at the same time: to get use with the own holdings, to make information available to the users, to take part in other projects.

1. Meiszies, Winrich: A theatre museum for the citizen: local theatre-historiography as socio-cultural research and documentation. // In: Collecting and recording the Performing Arts: Why and How?. - Antwerpen, 1995. - P. 34-36. - [Proceedings of the 20th International Congress of the International Association of Libraries and Museums of the Performing Arts, 4 - 7 September 1994 in Antwerp]

2. Lenk, Sabine: Visiting the Düsseldorf Film Museum = Visite au Musée du Cinéma de Düsseldorf. // In: Cinemathèque / Cinemathèque Française. - Paris No. 21 (2002). - P. 135-151

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<http://www.duesseldorf.de/kultur/buecherei/standpunkte/gdk.shtml>

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