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# Knowledge Organisation and Contemporary Art

Cataloguing Practices in two Libraries in Sweden, Umeå uni-  
versitetsbibliotek and Konstbiblioteket

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*Knowledge Organisation and Contemporary Art: Cataloguing Practices in two Libraries in Sweden, Umeå universitetsbibliotek and Konstbiblioteket*

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**Abstract**

This master thesis examines the cataloguing practices of two art libraries in Sweden in relation to contemporary art. The aim of this study is to show how classification systems and other forms of controlled vocabulary correspond to contemporary art and reveal the factors that influence the everyday practice of cataloguing.

The qualitative methods of semi-structured interviews and an analysis of bibliographic records have been used for the purposes of this study. The study is based on domain analysis as conceived by Hjørland and Albrechtsen and some concepts and principles of Knowledge Organisation in the field of Library and Information Science.

A total of three interviews of cataloguers has proved that perceptions concerning classification and subject indexing differ among cataloguers and cataloguing practices depend on local policies concerning acquisition, shelving and user perspectives, but also each library's resources and the institutional context (academic vs museum). Through the analysis of eleven bibliographic records, no consistent pattern has been detected, in relation to indexing and classification. The libraries do not use special systems for subject analysis. The classifications provided by universal systems have been considered insufficient to express all the concepts found in documents. The use of subject headings is, therefore, important and complements the process of subject analysis. The classification systems and subject headings lists analysed include the *Dewey Decimal Classification* (DDC), the Swedish *Sveriges Allmänna Biblioteksförnings Klassifikationssystem* (SAB) and the *Svenska ämnesord* (SAO). This is a two-year master's thesis in Archive, Library and Museum studies.

**Abstract (sv)**

Denna masteruppsats handlar om katalogiseringspraktiker på två konstabliotek, nämligen Umeå universitetsbibliotek och Konstbiblioteket, i relation till samtida konst. Syftet med denna studie är att visa hur samtida konst återspeglas i klassifikationssystem och andra former av kontrollerad vokabulär och ta reda på vilka faktorer påverkar katalogiseringsarbete.

Metoden som har använts i studien består av halvstrukturerade intervjuer med katalogisatörer och en analys av bibliografiska poster. Studien baseras på domänanalys som har utarbetats av Hjørland och Albrechtsen samt vissa begrepp och principer från Kunskapsorganisation inom ramen för Biblioteks- och Informationsvetenskap.

Analysen av tre intervjuer visade på att uppfattningar om klassifikation och ämnesordsindexering skiljer sig åt bland katalogisatörer och att katalogiseringspraktiker beror på varje biblioteks riktlinjer med avseende på förvärv, hylluppställning, användarperspektiv, bibliotekets resurser samt institutionell kontext (akademisk vs museum). Elva bibliografiska poster har analyserats och genom analysen har inga mönster i relation till ämnesordsindexering och klassificering identifierats. De undersökta bibliotek använder inte något specialsystem för klassifikation eller ämnesordsindexering. Klassifikationskoder från universella system ansågs otillräckliga för att uttrycka alla begrepp i dokumenten. Ämnesordsindexering är därför viktig och anses vara mer effektiv för ämnesanalys. Klassifikationssystem och ämnesordlistor som har analyserats är *Dewey Decimal Klassifikation* (DDK), *Sveriges Allmänna Biblioteksförnings Klassifikationssystem* (SAB) och *Svenska ämnesord* (SAO). Detta är en tvåårig masteruppsats i Arkiv-, Bibliotek- och Museumstudier.

**Ämnesord**

Katalogisering, klassifikation, ämnesord, konst, bibliotek, domänanalys.

**Key words**

Subject cataloging, Classification, Subject headings, Contemporary art, Art libraries, Domain analysis.

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# Introduction

This master thesis aims to examine the use of universal classification systems and other forms of controlled vocabulary, such as thesauri and subject headings, in the field of the visual arts, with a special focus on contemporary art. A universal classification scheme covers all disciplines. However, some would argue that for the needs of a specific domain, a subject classification scheme would be more appropriate. The focus of the study is the use of two classification systems that are mostly in use in Sweden, namely the Swedish *Sveriges Allmänna Biblioteksförning's klassifikation*, or SAB, and the *Dewey Decimal Classification* (DDC) for cataloguing documents in the context of art libraries in Sweden and in relation to contemporary art. The specific practices of cataloguers in two libraries are examined. The cataloguers' views and opinions about the practice of cataloguing, as well as the use of classification systems and subject headings are also examined.

The field of contemporary art includes a variety of media, techniques and forms. In many artists' work, it is common to identify the use of various media that tend to characterise the majority of art nowadays produced, thus, reflecting art as an interdisciplinary or multidisciplinary field, where boundaries between art forms and media are blurry. In addition to that, new approaches to studying art history that have been emerging since the late 1960s pose some challenges to the cataloguing and classifying practices and raise questions as to whether a certain system is updated and suitable for the representation of documents in art libraries.

The primary aim of this study is to understand how the aforementioned classification systems correspond to the phenomenon of contemporary art. The chosen way to achieve this is to examine how these systems are being used by cataloguers in different libraries. With the use of Domain Analysis (DA), as conceived by Hjørland and Albrechtsen, and taking into consideration principles and concepts from the subfield of Knowledge Organisation (KO) within Library and Information Science (LIS), this master thesis will examine the practice of subject cataloguing in two art libraries in Sweden, namely the university library in Umeå and its two library departments (Universitetbibliotek (UB) and Universitetsbibliotek Konstnärligt Campus (UBKC)), as well as the art library in Stockholm, Konstabiblioteket. The study consists of two parts: an analysis of bibliographic records representing publications found in both libraries and semi-structured interviews with cataloguers that work at the aforementioned libraries. The aim and research questions are presented in detail on page 31.

# Background

In this section, some background information will be given, as this is considered important for understanding the research object of the present master thesis. Therefore, definitions and descriptions of basic concepts and phenomena that are pertinent to this study will be provided. These include the phenomenon and concept of contemporary art, concepts in the field of LIS and specifically the subfield Knowledge Organisation, and a definition of art libraries. A short presentation of universal classifications systems is also included in this section.

## Contemporary art and the ‘new art history’

The term *contemporary* is a common descriptor that refers to current and recent art and has become a field of study within the discipline of art history itself, as well as the focus of many art schools and art historians.<sup>1</sup> The usage of the term in texts written in the major European languages has been constant from the 1870’s until now and has increased rapidly from the 1960’s.<sup>2</sup> The term also appears in names of institutions, visual art museums, galleries and auction houses.<sup>3</sup> The definition of contemporary art is such a difficult task, that even art historians and scholars do not seem to find consensus on. Sometimes art historians juxtapose the term contemporary with the term modern:

So just as “modern” has come to denote a style and even a period, and not just *recent* art, “contemporary” has come to designate something more than simply the art of the present moment. In my view, however, it designates less a period than what happens after there are no more periods in some master narrative of art, and less a style of making art than a style of using styles.<sup>4</sup>

The course of art history has since the late 1960s been highly influenced by a large number of theories, related to social sciences and the rise of feminism, such as the theories of visual culture, representation and semiotics to name some.<sup>5</sup> Since the late 1970s, some art historians have argued that “aesthetic experience is not *natural* but *cultural*” and that “[a]rt and the experiencing of art are social constructions.”<sup>6</sup> These new theories establish different ways of studying and interpre-

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<sup>1</sup> Smith (2010), p. 366.

<sup>2</sup> Smith (2010), p. 371.

<sup>3</sup> Smith (2010), p. 371.

<sup>4</sup> Danto (1997), see Smith (2010), p. 375.

<sup>5</sup> Minor (2001), pp. 150–156.

<sup>6</sup> Minor (2001), p. 152.

ting art, creating a field of knowledge that is interdisciplinary, combining knowledge of sociology, and other fields, such as psychoanalysis and gender studies. It is also evident, that art has been studied throughout the centuries with a focus on a Western, Eurocentric viewpoint.<sup>7</sup> The Western perspective is now challenged and replaced by global and multicultural perspectives.<sup>8</sup> All these new theories and perspectives have provided the discipline of art history with new directions. If these changes are present in the recently produced literature, then the classification systems used in libraries should be able to represent them with adequate terms.

## Knowledge Organisation

Knowledge and information becomes easily accessible when it is organised. This saves time and facilitates the learning process of individuals, as well as other activities. The concept of *Knowledge Organisation* (KO) is applicable to several fields, from organising one's work or home environment to more 'professional' activities, such as creating library and archive catalogues. The very concept of knowledge is, however, quite complex and difficult to define and is usually understood in relation to information. Several authors distinguish between explicit and implicit knowledge. Implicit or tacit knowledge refers to "personal knowledge embedded in the human mind through individual experience," while explicit knowledge is "codified and recorded in books, documents, reports, White Papers, spreadsheets, memos and other documents, so that it can be shared."<sup>9</sup>

In the context of LIS, Hjørland describes Knowledge Organisation as:

activities such as document description, indexing and classification performed in libraries, bibliographical databases, archives and other kinds of "memory institutions" by librarians, archivists, information specialists, subject specialists, as well as by computer algorithms and laymen.<sup>10</sup>

Information systems are developed, in order to organise documents into distinguishable categories and classes for the purposes of organising collections, enabling information retrieval and use. KO includes classification systems, thesauri, subject headings and bibliographies.

In the domain of visual arts special classifications and thesauri exist, such as the *Iconclass* and *The Art and Architecture Thesaurus* (AAT).

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<sup>7</sup> Minor (2001), pp. 206–207.

<sup>8</sup> Minor (2001), p. 214.

<sup>9</sup> Nonaka & Takuchi (1995), cited in Rowley & Hartley (2008), p. 7.

<sup>10</sup> Hjørland (2008), p. 86.

## Art libraries

Art libraries are institutions that collect resources about visual arts, music, theatre, performing arts, crafts, architecture, design, and other adjacent fields. Depending on the context and user group, art libraries usually focus on specific areas that relate to the character of the organisation the library is affiliated with. These are usually defined as *special libraries*, because they focus on a specific subject and can be found in different contexts, mostly in academic or museum libraries.

Special libraries are libraries that have one or more of the following attributes: a focus on specialized information resources, usually of a limited subject scope; a focus on a specialized and limited clientele; and the delivery of specialized services to that clientele.<sup>11</sup>

Even some public libraries have also extended material on arts, but their user group is the general public, not a community of the art world that studies or has an interest in arts, in a consistent way. Art librarians participate in associations, such as the IFLA Art Libraries Section, and Art Libraries Society (ARLIS), which has departments in countries and regions, such as the UK, Ireland, North America, Scandinavia, Australia and New Zealand.<sup>12</sup>

## Classification

*Classification* has been defined in many ways. Geoffrey C. Bowker and Susan Leigh Star define classification as “a spacial, temporal, or spatio-temporal segmentation of the world.”<sup>13</sup> Classification is also defined as the activity of grouping things and phenomena in classes, according to some principles or criteria. The most usual principle is likeness.<sup>14</sup>

Classification is applied to many aspects of life and is based on the formation of categories, “one of the most fundamental of human learning activities.”<sup>15</sup> In the context of libraries, the collections of a library consisting of different kinds of documents are organised in a library catalogue. These catalogues can be defined as reference databases, containing information about documents and their location in the library, but not providing access to the actual document.<sup>16</sup> Most library catalogues nowadays, include both printed material that can be found on the library’s shelves, thus acting as reference databases, and electronic material that can be accessed directly online, in that case acting as an open public access catalogue. The main task of a cataloguer is to create representations of the library’s documents that will appear as catalogue entries and act as a document surrogates. The main

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<sup>11</sup> Shumaker (2009), p. 4966.

<sup>12</sup> ARLIS/Norden’s website. Home > Association; ARLIS/Norden’s website. Home > Affiliated Organizations. [2017-01-18].

<sup>13</sup> Bowker & Star (1999), p. 10.

<sup>14</sup> Benito (2001), p. 103 (the author’s translation).

<sup>15</sup> Rowley & Hartley (2008), p. 172.

<sup>16</sup> Rowley & Hartley (2008), p. 22.



functions of this action is to describe and identify a document, distinguish it from other items, and show any relation with them.<sup>17</sup> In bibliographic classification, classification schemes are used to organise a library's collection. According to Rowley and Hartley, "a classification scheme is simply a systematically arranged list. To be of practical use a classification needs additional features, and these are what make it into a scheme."<sup>18</sup> The basic three components of a classification scheme are listed as follows:

- the *schedules*, in which subjects are listed systematically showing their relationships: the ordering of subjects in these schedules is not self-evident, and therefore requires:
- a *notation*, a code using numbers and/or letters that have a readily understood order which signals the arrangement of the schedules; and
- an *alphabetical index* to locate the terms within the schedules<sup>19</sup>

For the purposes of covering all subjects in a library, a universal classification scheme is used. Universal classification systems cover all subjects or disciplines and for every class, subclass and its subsections, a notation is provided. These notations are included in what is called *call numbers* (US) or *shelf marks* (UK) and they direct the users to the actual shelf. The shelf mark may include other abbreviated forms of information that point to the author's name or the book's title. However, this does not presuppose that a classification number will appear on a shelf mark. Some libraries choose to organise their collections by assigning a *numerus currens* to their documents. A *numerus currens* or accession number is a number revealing when the library item was acquired. It usually consists of numbers or a combination of numbers and letters.

There are enumerative systems, such as the *Library of Congress Classification* (LCC) and the *Dewey Decimal Classification* (DDC), often referred to as *Dewey*. These systems have a predetermined number of classes. Every main class is analysed to its main components, establishing subclasses and subdivisions. In some cases, some attributes are coded and listed in standard tables that enable adding more attributes to a notation. These systems are hierarchical. Their schedules show the inner structure and hierarchy of classes and their divisions in subclasses and subdivisions. This kind of classification is also described as analytical or top-down. On the other hand, *faceted* classification is a bottom-up classification that allows synthesis.<sup>20</sup> The discipline or subject is analysed, according to some con-

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<sup>17</sup> Rowley & Hartley (2008), p. 74.

<sup>18</sup> Rowley & Hartley (2008), p. 174.

<sup>19</sup> Rowley & Hartley (2008), pp. 174–175.

<sup>20</sup> The term facet was introduced by Shiyali Ramamrita Ranganathan, the creator of *Colon Classification*, who identified five main facets for grouping different concepts: Personality, Material, Energy, Space and Time (PMEST). See Benito (2001), pp. 125–126 & 240.

cepts or facets.<sup>21</sup> Faceted classifications do not show hierarchical relationships between concepts. Complex or compound classes are created by combining different facets. Even hierarchical systems enable faceted classification to some extent.

## Criteria for a good classification system

The following criteria characterise a classification system as good.

- The system must include all topics that appear in literature and must allow for new topics to be included (hospitality)
- It should be systematic
- All adjacent subjects/topics should be placed close to one another
- It should be flexible and easy to expand
- The terminology used in the system should be clear and up-to-date
- It should be balanced<sup>22</sup>

Certain qualities are preferable and make a system more effective and user-friendly. These include a short notation that makes it easier to locate material.<sup>23</sup> Mnemonics, is also an important factor.<sup>24</sup> This is achieved, as long as the classification system uses notations in a consistent way, so that it is easier to remember and understand them, e.g. the letter K is used to denote history as a main class in the SAB, while k is used as a standard subdivision to also denote history.

## Subject analysis

Subject analysis is a process, in which a cataloguer or indexer assigns terms or codes to a document that describe what the document is ‘about’. Arlene Taylor defines it as: “[c]onceptual analysis [...] the determination of what the intellectual content of an item is ‘about’ and/or determining what an item ‘is’.”<sup>25</sup> The main purpose of subject analysis is to facilitate information retrieval and access to documents, while providing collocation of similar documents.<sup>26</sup> The concepts used in subject analysis can refer to topics, names of persons, corporate bodies, geographic areas or other named entities, time periods and form.<sup>27</sup> Classification

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<sup>21</sup> Benito (2001), pp. 103–121.

<sup>22</sup> Benito (2001), p. 116.

<sup>23</sup> Benito (2001), p. 118.

<sup>24</sup> Benito (2001), p. 119.

<sup>25</sup> Taylor (2004), p. 242.

<sup>26</sup> Taylor (2004), p. 242.

<sup>27</sup> Taylor (2004), p. 252.

headings and notations are one tool used in subject analysis, the other being *Subject Headings Lists*. One of the most commonly used internationally is the Library of Congress Subject Headings (LCSH), provided by the Library of Congress. In Sweden, the Swedish subject headings list Svenska Ämnesord (SAO) is used.

Classification systems used for bibliographic description are traditionally related to the collections of a library and serve the functions of arranging books on the shelves, while linking an item on the shelves with its catalogue entry. They also enable the collocation of similar or related subjects and the direct retrieval by browsing.<sup>28</sup> On the other hand, subject headings are associated with information retrieval. Users may search for information or documents “not with names in mind, but with a question that requires an answer or a topic for study.”<sup>29</sup> The difference between classifications and subject headings is that, “the subjects in classification schemes are represented by a code or a notation”, while the “subject terms in subject heading lists are the alphabetical names of subjects.”<sup>30</sup> The relationships between subject terms are indicated by displaying the semantic links between terms, whereas the hierarchical relationships in classification systems are expressed through their notations.<sup>31</sup>

There are two ways with which indexing is applied. The first one is called *pre-coordinated*.<sup>32</sup> The indexer can create compound subjects by combining different subject terms, covering different facets or concepts. The indexer decides in what order the terms should be combined. Another type of indexing is the *post-coordinated*.<sup>33</sup> In this case, the indexer assigns single terms to an item, which can be combined by the user when searching in a database or catalogue.

## Effectivity of subject analysis

The effectivity of subject analysis and indexing can be measured by what is called *precision* and *recall*.<sup>34</sup> Precision is called the ratio of the number of relevant retrieved items to the number of all retrieved items after a search. Recall refers to the ratio of the number of relevant retrieved items to the number of all relevant items registered in the database. These terms do not concern this study and will not be used in the analysis, because that would presuppose an empirical study of users that actually use the Libris database.

Some useful principles for evaluating the result of subject analysis are *exhaustivity* and *specificity*. Exhaustivity can be measured by considering if all the aspects of a work have been represented by subject terms or by classification co-

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<sup>28</sup> Rowley & Hartley (2008), p. 174.

<sup>29</sup> Rowley & Hartley (2008), p. 125.

<sup>30</sup> Rowley & Hartley (2008), p. 128.

<sup>31</sup> Rowley & Hartley (2008), p. 128–129.

<sup>32</sup> Benito (2001), p. 241; Taylor (2004), pp.266–267.

<sup>33</sup> Benito (2001), p. 244; Taylor (2004), pp.266–267.

<sup>34</sup> Benito (2001), pp. 245–246.

des.<sup>35</sup> There are two basic degrees of exhaustivity: depth indexing and summarisation.<sup>36</sup> Taylor explains that:

depth indexing aims to extract all the main concepts dealt with in an information resource, recognizing many subtopics and subthemes. Summarization identifies only a dominant, overall subject of the item, recognizing only concepts embodied in the main theme.

In library cataloging, subject analysis has traditionally been carried out at the summarization level, reserving depth indexing for other enterprises such as periodical indexes.<sup>37</sup>

Specificity, on the other hand, refers to the level of precision between the chosen subject heading and the concept that it was intended to describe.<sup>38</sup> Some terms may be too broad to express a certain concept and are therefore low in specificity. Indexing or classifying information resources using broad subject headings is often a common practice when a system is not well developed or specialised in a subject field.

## The Dewey Decimal Classification

The Dewey Decimal classification (DDC) was conceived in 1873 by Melvil Dewey and first published in 1876. The system is used internationally by libraries in more than 138 countries and has been translated into over thirty languages. It is a universal, enumerative system that divides universal knowledge in ten main fields of study or disciplines. The notations in the DDC are expressed in Arabic numbers. A decimal is placed after the first three digits, in order to break up the monotony of the sequence of numbers. The notation of three digits shows the main class on the broadest level, for example, 700 covers arts and recreation, 800 covers literature, and so on. The main class is then divided into ten divisions, which are further divided into ten sections. The main structure and outlines of the system are presented in the DDC summaries.<sup>39</sup> The DDC also has an alphabetical index, which is called *the relative index*.

## The SAB classification system

In 1917 a committee was appointed by Sveriges Allmänna Biblioteksförening (the Swedish Library Association), in order to create a classification system for Swedish libraries that would be based on the existing practices of various libraries in Sweden.<sup>40</sup> The committee had rejected the DDC on the grounds of having a clear

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<sup>35</sup> Benito (2001), p. 247.

<sup>36</sup> Brown (1982), cited in Taylor (2004), p. 250.

<sup>37</sup> Taylor (2004), p. 250.

<sup>38</sup> Benito (2001), p. 247.

<sup>39</sup> OCLC's website. Home > Products and Services > Dewey Services > Resources > Dewey Summaries [2017-01-18].

<sup>40</sup> Hansson (1999), p. 122.

American perspective but also, due to its numerical notations that limit the division of universal knowledge in only ten main classes.<sup>41</sup> The first edition of the SAB classification system was published in 1921. The system has elements from both the DDC and UDC (Universal Decimal Classification).<sup>42</sup> The twenty-five main classes are assigned a capital letter, which is then followed by small letters to indicate a subclass and the more the letters, the higher the specificity. For example, art is represented by the letter I and art history has the notation Ib. The subjects are arranged in a hierarchical tree-shaped form. Auxiliary signs and numerals are used to add attributes to the notations, through which a more faceted classification is established. The Swedish subject headings are used to complement the subject analysis of the classified works.

The system is still in use in many libraries in Sweden, although in 2008, the National Library of Sweden, called Kungliga Biblioteket (KB), decided to switch to the DDC, which has been the national standard classification system ever since.<sup>43</sup> The SAB system is now handled by KB and is distributed for free.<sup>44</sup> It was formerly maintained by Svensk Biblioteksörening, previously Sveriges Allmänna Biblioteksörening, hence the name SAB.<sup>45</sup> Since then, no updates to the system have been made.

## The Library of Congress Classification

The LCC was created in the late 19th and early 20th centuries in the United States (US) to accommodate the needs and organise the collections of the Library of Congress (LC).<sup>46</sup> It was originally developed by Herbert Putnam with the advice of Charles Ammi Cutter in 1897. It is enumerative and based on literary warrant, the collections and literature of the library.<sup>47</sup>

LC is also the copyright registry library of the US and its classification scheme is used in many academic and special libraries.<sup>48</sup> In the LCC there are 21 main classes, which are represented by a capital letter. The notations include one or two capital letters combined with numbers.

This classification system is not included in this study, but is briefly mentioned here, due to the fact that a large part of the reviewed literature addresses it.

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<sup>41</sup> Hansson (1999), pp. 126–128 & 131.

<sup>42</sup> Benito (2001), pp. 227–231.

<sup>43</sup> Kungliga Biblioteket's website. Home > Aktuellt > Nyheter > Dewey nästa. [2017-01-18].

<sup>44</sup> Kungliga biblioteket's website. Home > Bibliotekssamverkan > Metadata > Bibliografisk kontroll > Katalogisatörens verktygslåda > Klassifikation > SAB [2017-01-18].

<sup>45</sup> *Wikipedia*, Swedish version, search: SAB:s klassifikationssystem [2017-01-18].

<sup>46</sup> Library of Congress' website. The Library of Congress > Cataloging, Acquisitions > Classification > Library of Congress Classification [2017-01-18].

<sup>47</sup> Hjørland (2006), passim.

<sup>48</sup> In the US all copyrighted works created by US citizens must be registered in the United States Copyright Office, a part of the Library of Congress, see *Wikipedia*, English version, go to: copyright registration [2017-05-21]; Clarke (2011), p. 22.

## Literature review

The literature presented here has been chosen, taking into account issues relating to KO and the visual arts in the context of LIS. One part of the literature presented here comes from research done in the United States, where the two dominant classification systems are the DDC and the LCC. A large percentage of the articles are written by librarians and cataloguers, who address issues concerning the classification in arts and sometimes issues relevant to specific forms of documents, such as exhibition catalogues, and specific art forms such as photography, installation and performance art. One study focuses on the documentation and collection patterns of art libraries in the US, in relation to contemporary art. The other part of the literature comes from a European context. It includes a student's master thesis, which is a comparison of indexing languages and how they are used by art librarians and library patrons. Finally, alternative classifications are discussed with examples from both European and American contexts. The main issues and concerns relating to KO in the arts are divided in several topics.

### Contemporary art documentation

The type of literature may in some way affect the way it is organised and used in a library. In some fields of knowledge unique forms exist, such as in music where we find sheets of music. In the visual arts, there are for the most part traditional forms of publications that appear in book format. These are the resources that students in art schools, artists and other people participating in the art world use, to facilitate knowledge and their everyday needs for information.

Common publications on art include monographs and exhibition catalogues. Other non-book forms, such as audiovisual material, slides, art ephemera and artists' books (although artists' books are still books), can also be found in art libraries. The interest of this study focuses on publications in book format, mainly because they are most commonly found in library collections.

In his doctoral dissertation, Sydney Starr Keaveney examined the documentation and collection patterns of art libraries in the US, in relation to contemporary art.<sup>49</sup> His study was based on material found in library card catalogues, concerning contemporary artists, both well-established and less known to the general public. Academic, museum and some public libraries with art departments were included in the study. The types of documents that were found in art libraries in-

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<sup>49</sup> Keaveney (1986).

clude monographs, which are books treating a single subject, in this case about a single artist. In some cases, those monographs were actually variant editions of exhibition catalogues that were published by museums. The other most common document is the exhibition catalogue. As Keaveney states:

Exhibition catalogs are secondary to another event: the exhibition. Exhibitions are the artists' primary means of communication with an audience and catalogs document them. Museum exhibition catalogs tend to be scholarly, critical studies often re-evaluating the artist's work and its chronology. This contrasts with monographs, especially those which are parts of series, and often pastiches of previous publications or clearly reflective of status-quo scholarship.<sup>50</sup>

Other types of catalogues include those produced by art dealers and galleries. They are, according to Keaveney, less frequently found in libraries. They act mainly as a 'sales vehicle', but often are important documentary resources and may include critics' essays and biographical information.<sup>51</sup> Ephemera are also found in libraries, but these are difficult to access as they are not properly catalogued like standard publications, and are kept in vertical files.<sup>52</sup> These publications may include, small exhibition pamphlets, press releases and other small-scale publications.

Jack Robertson considers exhibition catalogues and ephemera an important documentary resource and a source of artists' primary documents.<sup>53</sup> The reason for that is that they often contain artists' statements and writings provided by the artists themselves.<sup>54</sup> He suggests that these catalogues should be indexed with a proper subject heading, such as 'Statements'. Both Robertson and Keaveney identify another problematic area concerning the indexing practices of group catalogues. In these exhibitions, where a large amount of artists participate, the library will choose not to list all the artists included.<sup>55</sup> This is true for both exhibition pamphlets (ephemera) and exhibition catalogues.

## The arts in the LCC

Sherman Clarke discusses the main issues of the Library of Congress Classification and specifically class N, which represents visual arts. Clarke, who is an experienced cataloguer, identifies some issues, when classifying contemporary art and especially photography, installation and performance art. In the 1970 edition of the classification schedule, the new subclass NX was added. NX refers to arts in general that deal with one or more of the fine arts media (visual arts, literature and

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<sup>50</sup> Keaveney (1986), p. 79.

<sup>51</sup> Keaveney (1986), pp. 79–80.

<sup>52</sup> Keaveney (1986), pp. 86 & 90.

<sup>53</sup> Robertson (1989), p. 32.

<sup>54</sup> Robertson (1989), pp. 32–34.

<sup>55</sup> Robertson (1989), pp. 32–33; Keaveney (1986), p. 81.

performing arts including music).<sup>56</sup> Subclasses N and NX may serve as a good solution for works that are interdisciplinary and as Clarke states: “[a]s art pushes the boundaries of traditional art formats, there is a tendency for much to be classified in subclasses N or NX.”<sup>57</sup> It is common that when a matching class is not available in a classification scheme, other residual or general classes may be used to classify works that are difficult to define.

Clarke then continues to address the issue about individual artists. The LCC classifies individual artists by country. A new class notation was added for individual artists, namely N44, but the LC does not use it.<sup>58</sup> In the case of artistic photography, works are classified in the class of technology (TR) which does not have a breakdown for individual artists. During the 1970 revision of the scheme, a new subclass NH for artistic photography was suggested but it was denied by the committee. Thus, artists that use photography as a medium will be classified under TR.<sup>59</sup> When photography is not included in the arts it can be restricting when dealing with works that are interdisciplinary, such as the work of artist Wolfgang Tillmans who creates photography installations, i.e. art works at the intersection of photography and installation. It also shows that photography by itself has not the same status as other forms of art and cannot be assigned a place in the fine arts division. Photography is one medium among many others that current artists use in their work and as Clarke admits: “[a]nd of course the visual arts have become more and more cross-medium since 1970.”<sup>60</sup>

In installation art, which Clarke identifies as “the visual art of our day”, he discusses the ambiguity of works and how one might be confused, as to whether a work concerns installation art, or large scale sculpture that needs to be placed in an exhibition space.<sup>61</sup> Since a great part of literature is about some sort of installation art, it would be reasonable and inevitable that a new subclass for installation art appears. Works about installation art are classified in subclasses N6494.I5 (20th century) and N6498.I56 (21st century), or under a specific artist and/or country.<sup>62</sup> The LC Subject Headings also include the term installation art, but no main class exists in the LCC schedules so far.

Performance is also another medium that might be confusing for cataloguers and as Clark admits, “[w]hile classification is hopefully as objective as possible, each cataloger and classifier brings his own prejudices as well as knowledge of the collection.”<sup>63</sup> Some cataloguers might classify works about performance arts in the Ps which stands for performing arts.

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<sup>56</sup> Walker (1975), p. 460.

<sup>57</sup> Clarke (2011), p. 23.

<sup>58</sup> Clarke (2011), p. 23.

<sup>59</sup> Clarke (2011), p. 24.

<sup>60</sup> Clarke (2011), p. 23.

<sup>61</sup> Clarke (2011), p. 24.

<sup>62</sup> Clarke (2011), p. 24.

<sup>63</sup> Clarke (2011), p. 24.



The fourth edition of the LCC and its extensive revision is presented in an article by William B. Walker, who actually took part in the discussions resulting in that revision. He admits being slightly biased towards the LCC when he compares it to the DDC, in an attempt to decide which of the two systems suits best the purposes of classifying art related material.<sup>64</sup> To justify his preference of the LCC as more suitable, he mentions that lengthy numbers are avoidable. The alphanumeric notations in the LCC are made to serve the classification and not vice versa, which is the case with the DDC, and lastly, the intercalation of new classes is easier with the LCC.<sup>65</sup>

The LCC is the product of the Library of Congress and the system reflects the needs of the particular library and the institutional policies that are applied there. The Library of Congress has the institutional policy to classify all items based on ethnicity and to keep together items of the same subject in one area. That policy can sometimes contradict the opinions of the subject analysts, who are responsible for revising the schedules.<sup>66</sup> The same policy keeps artistic photography placed in the subclass TR in the technology section and although the revising committee suggested the subclass NH, it was rejected.<sup>67</sup>

Walker concludes that the LCC is more suitable for use in medium-sized or large collections, while for small libraries, for which close classification is not so important, the DDC is sufficient.<sup>68</sup> Lastly, he considers faceted classification more appropriate for classifying complex works.<sup>69</sup>

## Classifying photography and artists' books

As regards photography and classification, Lynda Bunting and Ani Matosian discuss the history of photography, the development of alternative schedules, and the challenges that cataloguers have to face, when classifying artists' books with a photographic basis.<sup>70</sup>

Having appeared in the late 1930's, photography was considered a "technical wonder".<sup>71</sup> Documenting the world was the primary focus during the 19th century and "the majority of nineteenth century photobooks were documentary in nature."<sup>72</sup> The DDC has included photography in the arts division from the beginning, but the authors claim that:

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<sup>64</sup> Walker (1975), p. 469.

<sup>65</sup> Walker (1975), p. 456.

<sup>66</sup> Walker (1975), pp. 463–464.

<sup>67</sup> Walker (1975), pp. 463–464.

<sup>68</sup> Walker (1975), p. 469.

<sup>69</sup> Walker (1975), p. 469.

<sup>70</sup> Bunting & Matosian, (2011), p. 44.

<sup>71</sup> Bunting & Matosian, (2011), p. 44.

<sup>72</sup> Parr & Badger (2004), p.61, see Bunting & Matosian (2011), p. 44.

However, there are no provisions for single photographers or special subjects. DDC is generally acknowledged as not having much specificity. It works well for public libraries, but lacks the granularity for large academic collections, which need a greater range of classification numbers to adequately describe and shelve a vast array of subjects.<sup>73</sup>

The NH subclass covering artistic photography was rejected by the revising committee, as previously stated. The NH draft was given by the committee to Judith Hoffberg, founder of the Art Libraries Society of North America (ARLIS/NA) and it was published in 1974.<sup>74</sup> Some libraries, both academic and museum libraries, have adopted the schedule, but mainly museum art libraries.<sup>75</sup> The schedule was revised in 2004 by the ARLIS/NA.<sup>76</sup>

One problem identified in classifying photography is the case of artists' books that have a photographic basis. During the 60's, artist's books with a photographic basis were analysed according to their image content and were not identified as artists' books, as the term had not been invented at the time.<sup>77</sup> The authors claim that classifying the arts in general is problematic:

Fine arts classification in general is problematic because of its categorization into media. Artists in the 20th and 21st centuries have blurred their boundaries to an extent that can make it difficult for a cataloger to select which number is best for a particular book.<sup>78</sup>

In the eighth and last update of the Swedish classification system SAB, photographic art (Fotokonst) is placed among the arts with the notation In. It was moved there from subclass Pna, a subclass of technology.<sup>79</sup>

## Limited resources

Bunting and Matosian discuss the drastic budget and staff cutbacks in the cataloguing departments of libraries and the tendency for library managers to outsource cataloguing and processing tasks.<sup>80</sup> They express fear concerning mistakes in classification and claim that some books about photography may be even classified in sections that are far from anything artistic.<sup>81</sup> The cost of cataloguing is also affected by a library's decision to use an alternative system that is other than the DDC or the LCC, such as a thesaurus like the AAT. The cost is simply higher per-record and libraries that use the alternative systems will have to consider how this will affect them.<sup>82</sup> While the authors address the issue, a common saying among

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<sup>73</sup> Bunting & Matosian (2011), pp. 44–45.

<sup>74</sup> Bunting & Matosian (2011), p. 45.

<sup>75</sup> Bunting & Matosian (2011), p. 45.

<sup>76</sup> Bunting & Matosian (2011), p. 45.

<sup>77</sup> Bunting & Matosian (2011), p. 46.

<sup>78</sup> Bunting & Matosian (2011), p. 48.

<sup>79</sup> *Klassifikationssystem för svenska bibliotek* (2015), p. 334.

<sup>80</sup> Bunting & Matosian (2011), p. 47.

<sup>81</sup> Bunting & Matosian (2011), p. 47.

<sup>82</sup> Bunting & Matosian (2011), p. 47.

cataloguing circles is “mark it and park it”, implying that classification is not something to agonise over.<sup>83</sup>

## Alternative systems

Maria White, chief cataloguer and librarian at Tate Library at the time the article was published, explains the way the library expanded the UDC’s section of modern art, and how a modified version of that system is being used in the library. The UDC is used only for subject books (probably books about a specific subject and not a specific artist.) All the other books are classified with the library’s own system.<sup>84</sup> White states that probably during the 1970s, the library took the decision to expand the subclass ‘7.036 Modern art movements, (late 19th century onwards): Realism, Impressionism, subsequent 20th century trends.’<sup>85</sup> The existing class numbers were not sufficient for the material that the library owned at that time. The expansion resulted in a total of 45 subclasses that cover the artistic movements of the 20th century in a very detailed way.<sup>86</sup>

White argues that the UDC is a flexible system that supports the subject analysis of a book, when cataloguing and classifying. This flexibility includes decisions to be taken, as to how one should actually use the system.<sup>87</sup> These decisions are, for example, the use of some of the basic auxiliary signs of the system, mainly for the attributes of time “...” and place (...). Subject books are classified first by country and then by style and period. For example, a book about American art in the 1950s would look like this: (73)7.036“195”, where (73) states the country, 7.036 is the notation for Modern art movements, and lastly, “195” represents the period of the 1950s. This decision to prioritise place over time and style is due to the curational policy of the library that keeps British art separate from others. The library uses other auxiliary signs, such as the + sign that combines two equal subjects, but White states that the system does not have any satisfactory answer when boundaries are fuzzy.<sup>88</sup> She claims:

However the nature of art writing is changing. There are seemingly fewer books about individual movements. Titles tend to be more cross-cultural and interdisciplinary. This poses challenges to the classifier. The blurring of subject matter makes analysis more difficult, and while UDC may be good at connecting two distinct subjects it finds material that blurs many boundaries difficult.<sup>89</sup>

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<sup>83</sup> Bunting & Matosian (2011), p. 47.

<sup>84</sup> White (2011), p.13.

<sup>85</sup> White (2011), p.14.

<sup>86</sup> White (2011), p.14.

<sup>87</sup> White (2011), p. 16.

<sup>88</sup> White (2011), p. 15–16.

<sup>89</sup> White (2011), p. 16.

Roberto Ferrari describes four alternative systems that were used in four different libraries.<sup>90</sup> These libraries are the Toledo Museum of Art Library (TMAL), the Rhode Island School of Design Library (RISDL), the Museum of Modern Art Library (MoMAL), and the John and Mable Ringling Museum of Art Library (RMAL). The systems examined use elements of universal systems, such as the LCC, the DDC or other systems.<sup>91</sup> In most cases, the systems were modified to create space in the arts section of the scheme. Therefore, the inner hierarchy and structure of the schedules were changed. New notations were created and new classes and subclasses emerged, to cover the subjects and topics of the libraries. By the time of the study, the RISDL and the RMAL were no longer using their alternative systems but had decided to convert to standardised ones instead, such as the LCC, mainly because the libraries joined the Online Computer Library Center (OCLC) and would benefit from copy cataloguing that was included in the membership.<sup>92</sup>

Ferrari identifies lack of specificity, as one of the main problems with the use of standardised classifications schemes, such as the LCC and the DDC. He claims that the classification headings and subheadings in the DDC are not as specific as the ones in the LCC. However, the DDC is the international standard and it is therefore preferred in many libraries.<sup>93</sup> Another issue is lengthy numbers, which are unlikely to be avoided, in an effort to achieve specificity, when representing library documents.<sup>94</sup> One more issue addressed is “the separation of an artist’s work into different mediums, and thus the loss of cohesion of artists and art history/ethnicity to medium”, which is evident with the use of standardised systems.<sup>95</sup>

Most of the alternative classification systems discussed here focus on classifying material according to medium, subject and topic. In RMAL, the system favoured the aspect of ethnicity and art history, while keeping all works of art by a single artist in one place, regardless of medium. According to Ferrari, this system would seem ideal for art libraries, but that statement was not proven to be true.<sup>96</sup> Ferrari explains the predominance of medium:

This focus on medium versus history/ethnicity may in fact reflect the transformation of opinion about classification and art, or even styles of art. One must keep in mind the art movements such as “Renaissance” and “Rococo” were terms being used for the first time in the late-nineteenth century academe.<sup>97</sup>

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<sup>90</sup> Ferrari (2000), *passim*.

<sup>91</sup> Ferrari (2000), pp. 73–75.

<sup>92</sup> Ferrari (2000), p. 85 & 90.

<sup>93</sup> Ferrari (2000), p. 79.

<sup>94</sup> Ferrari (2000), p. 74.

<sup>95</sup> Ferrari (2000), p. 90.

<sup>96</sup> Ferrari (2000), p. 90.

<sup>97</sup> Ferrari (2000), p. 91.

He concludes: “[t]he alternate classification system should focus on either ethnicity, art history, and/or artists. If the collection supports the curriculum of a technical art school, then arrangement should be based on medium.”<sup>98</sup>

Classification systems have both restrictions and possibilities. The extent to which a classification system can be flexible in its use and expandable, in order to incorporate new elements that may emerge, differs when comparing different systems. If a certain library decides to abandon a universal, standardised system, this is due to the fact that it regards it as insufficient to accommodate the needs of the library itself and its patrons. The main reason for that, according to Ferrari, is the lack of specificity. In some of the systems described, specificity is not attained, which is quite paradoxical.

## Notation and specificity

Jill Cripps, senior cataloguer at the University of Arts London argues that the DDC is suitable for both small and large collections.<sup>99</sup> She discusses one of its main problems, that of specificity and lengthy numbers and then offers some practical suggestions, as to how to use the system avoiding lengthy numbers, while keeping a satisfactory level of specificity. The number building feature that is possible with the use of the DDC is, according to Cripps, underutilised by librarians and she claims that the system has more possibilities. Some adaptations could be used, to enable the expression of multiple subjects and lead to a more flexible, effective use.<sup>100</sup>

There is a general acknowledgement in part of the literature, that the DDC is not as specific as the LCC and that the LCC is suitable for smaller collections. Ferrari claims that, “[o]ne of the greatest problems with DDC is that it is not as specific as LCC in its classification headings and subheadings.”<sup>101</sup> Walker argues that the DDC can be sufficient for small libraries, where close classification is not so important.<sup>102</sup> Bunting and Matosian argue that the DDC “lacks the granularity required for large academic collections.”<sup>103</sup>

## Western world bias

The issue of bias is addressed in Cripps’ article. The DDC contains a prominent bias towards the US and Christianity.<sup>104</sup> In the subject of art, this can be seen in

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<sup>98</sup> Ferrari (2000), p. 94.

<sup>99</sup> Cripps (2011), p. 5.

<sup>100</sup> Cripps (2011), p. 10.

<sup>101</sup> Ferrari (2000), p. 79.

<sup>102</sup> Walker (1975), p. 469.

<sup>103</sup> Bunting & Matosian (2011), p. 45.

<sup>104</sup> Cripps (2011), p. 6.

classification numbers for Christian topics. The bias is revealed by comparing the specificity and length of numbers between Christian and non-Christian topics, such as the architecture of religious buildings, while more numbers are provided for Christian art works than for art works of other religions.<sup>105</sup> A bias towards the US can be seen in the notations about art galleries, museums and painting. Geographically, North America is placed first, followed by Europe and the rest of the world.<sup>106</sup>

## User perspectives

Using domain analysis and activity theory, Álfheidur Lárusdóttir examines the relationship between indexing languages, indexers and library users in the domain of visual arts. The LC Subject Headings (LCSH), the AAT, the Swedish subject headings SAO and domain specific subject terms are compared. User surveys and interviews with cataloguers from different libraries aim to clarify how indexing languages are used by librarians and their patrons.<sup>107</sup>

The results of this student master thesis show that users (art history students) are not accustomed to using indexing languages in their searches. It is important here to point out that the libraries examined had quite different user groups. These varied from museum staff and curators, to students (art, design and art history). The user survey focused on students of the art history department of Stockholm's university and a total of 29 students answered the questionnaire.<sup>108</sup>

As to the comparison of different indexing languages, both similarities and differences were found. The writer argues that with the AAT a broader and perhaps deeper subject analysis is possible. Both the LCSH and SAO are formed in accordance with the classification systems they complement and are therefore restricted. The AAT is expandable and more easily updated than the other indexing systems. The writer points out the need to integrate indexing languages like thesauri in the interface of library catalogues, so that both indexers and users have a common ground for communication.<sup>109</sup>

The factors that influence the indexing practice depend on the level of analysis and variation the indexer wants to achieve. One of the libraries (Konstfack) had already developed their own subject terms to accommodate the needs of their patrons, which are art and design students. Overall, the user perspective proved to be the most important factor determining the process of indexing.<sup>110</sup>

Cripps claims that a user perspective should be applied when using a classification system. Previous research suggests that students in art and design schools

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<sup>105</sup> Cripps (2011), p. 10.

<sup>106</sup> Cripps (2011), p. 10.

<sup>107</sup> Lárusdóttir (2003), pp. 3 & 8–9.

<sup>108</sup> Lárusdóttir (2003), pp. 61–63.

<sup>109</sup> Lárusdóttir (2003), pp. 75–76.

<sup>110</sup> Lárusdóttir (2003), pp. 61–62.

are visually oriented, which makes library shelf browsing important.<sup>111</sup> These users respond better when encountering visual information. In addition to that, the visual and physical browsing of library stacks can encourage serendipity. This method of casually searching and discovering resources is connected to the creative process of visual artists.<sup>112</sup> Some studies show that dyslexia is found among those involved in the visual arts making text-based searching a difficult task.<sup>113</sup> For this reason, she argues that classification should encourage shelf browsing and place books in a logical order, or in an order that makes sense for the users.

## Interdisciplinarity

The occurrence of interdisciplinary works in the field of arts is quite common. In the literature presented here, some of the authors characterise the work of artists as interdisciplinary, cross-cultural and cross-medium.<sup>114</sup> Bunting and Matosian also claim that classification in fine arts is problematic, due to the focus on media.<sup>115</sup> More faceted classification systems, such as the UDC, can express more than one subjects and disciplines but it does not have a solution for interdisciplinary works.<sup>116</sup> Faceted classification is considered more appropriate for classifying complex works, according to Walker.<sup>117</sup> The provision of interdisciplinary numbers in the DDC is something that could be developed, to accommodate those needs, or any other adaptation, like the one suggested by Cripps.

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<sup>111</sup> Cripps (2011), p. 6.

<sup>112</sup> Cripps (2011), p. 6.

<sup>113</sup> Cripps (2011), p. 6.

<sup>114</sup> Clarke (2011), p. 23; White (2011), p. 16.

<sup>115</sup> Bunting & Matosian (2011), p. 48.

<sup>116</sup> White (2011), p. 15–16.

<sup>117</sup> Walker (1975), p. 469.

# Theoretical and methodological framework

In this chapter, the theoretical framework and the methodological approaches that are relevant to this study will be presented. Some basic concepts and theories that will be later applied in the analysis of the empirical data and are pertinent to the object of study, will also be explained here. The aim and research questions are also described after the presentation of the theoretical framework. Lastly, the specific methods and material that will be used are explained, but a more detailed presentation describing how the actual study was conducted is placed in the next chapter ‘Study’.

## Domain analysis

This master thesis has been informed by domain analysis, as suggested by Hjørland and Albrechtsen, and Hjørland.<sup>118</sup> One basic claim of domain analysis in Information Science (IS) is that:

the best way to understand information in IS is to study the knowledge-domains as thought or discourse communities, which are parts of society’s division of labor. Knowledge organization, structure, cooperation patterns, language and communication forms, information systems, and relevance criteria are reflections of the objects of the work of these communities and their role in society.<sup>119</sup>

A domain is defined as “a scientific discipline or a scholarly field. It may also be a discourse community connected to a political party, a religion, a trade, or a hobby.”<sup>120</sup> In order to study a specific domain of knowledge, Hjørland discusses three basic analytical dimensions: the *ontological*, the *epistemological*, and the *sociological* dimension.

The ontological dimension is related to theories of what objects exist in the world. Due to the fact that a specific domain is often defined by its object, it is important to identify the objects that exist in that field. The historical development of a domain is also essential, because as knowledge develops new elements emerge. These can be added to a pre-existing classification, but the relations between objects and concepts can change through time.<sup>121</sup>

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<sup>118</sup> Hjørland & Albrechtsen (1995); Hjørland (2002a); Hjørland (2009).

<sup>119</sup> Hjørland & Albrechtsen (1995), p. 400.

<sup>120</sup> Hjørland (2009), p. 1650.

<sup>121</sup> Hjørland (2009), p. 1650.



Epistemology refers to how we acquire knowledge and how we study the world. It is “the philosophical study of knowledge, and epistemologies are theories or approaches to knowledge.”<sup>122</sup> It is subsequently related to ideology, theories, traditions and paradigms. Epistemologies also affect the way each domain defines its objects. Therefore, epistemology and ontology are mutually dependent.<sup>123</sup>

The social context, when studying a specific domain, is also important. The structure of knowledge domains and the communication patterns between members of each domain, as well as members of other domains, affect the production of knowledge. It may also help in understanding the specific needs of that domain.<sup>124</sup>

The philosophical framework of domain analysis is called the sociocognitive view and relies heavily on pragmatist authors, including John Dewey and L.S. Vygotsky. Activity theory is fundamental in the domain-analytic paradigm. Albrechtsen and Hjørland describe the basic assumptions informing activity theory as such:

that the individual lives within a world that is at once physically, socially and subjectively constructed and that the very activity of living and acting in this world constitutes knowledge. Because knowledge is constructed through and embedded within acting, it provides an internal determinant for subsequent actions, which in turn modify the individual’s internal knowledge of facts, values, and procedures through ongoing interaction between his internalised knowledge and his participation in the external world. Knowledge is thus both explicit in that it can be communicated through language and implicit, or tacit, in that it can be embedded within particular activities.<sup>125</sup>

Hjørland suggests eleven approaches when applying domain analysis. He states that one main problem in LIS is “how to train professional information specialists and do research without just teaching subject knowledge *per se*.”<sup>126</sup> With the following approaches, one can gain knowledge about a domain and understand how LIS can respond to the needs of that domain. These eleven approaches include:

1. Producing literature guides or subject gateways
2. Constructing special classifications and thesauri
3. Indexing and retrieving specialities
4. Empirical user studies
5. Bibliometric studies
6. Historical studies
7. Document and genre studies

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<sup>122</sup> Hjørland (2002a), p. 439.

<sup>123</sup> Hjørland (2009), p. 1650.

<sup>124</sup> Hjørland (2002a), p. 448.

<sup>125</sup> Albrechtsen & Hjørland (1997); Hjørland & Albrechtsen (1995), cited in Jacob & Shaw (1998), p. 142.

<sup>126</sup> Hjørland (2002a), p. 423.

8. Epistemological and critical studies
9. Terminological studies, language for special purpose (LSP), database semantics and discourse studies
10. Structures and institutions in scientific communication
11. Scientific cognition, expert knowledge and artificial intelligence (AI)<sup>127</sup>

All of these approaches form the domain-analytical perspective in Information Science, and these can be combined in several ways. For example, Hjørland suggests that the study of classification systems and thesauri could be combined with other approaches such as *research on indexing and retrieving specialities, bibliometric studies, epistemological and critical studies, and terminological studies and LSP (languages for special purposes)*.<sup>128</sup> However, some approaches are more important than others. Epistemological and critical studies constitute a basic approach and if that is neglected, then all other approaches become superficial.<sup>129</sup>

In order to carry out this study and answer the research questions, a selection of the aforementioned approaches will be combined. The study of classifications systems (second approach) as these are used in art libraries will be applied. Hjørland specifically mentions the constructions of special classifications, but this is not the intention of the present study. Instead, the study concerns the universal/general systems that are actually used in libraries. One of the reasons for looking into these systems is that one can gain knowledge about the potential of such systems, their limitations and effectivity when applying them for representing documents within a specific domain or discipline. Moreover, through such research, the information specialist/librarian may be encouraged to suggest adaptations and set the requirements for the creation of special classifications and thesauri, if that is a possibility for a library.

The third approach, *Indexing and retrieving specialities* is partially used here. The indexing practices of specific libraries will be examined, which includes studying the use of indexing languages (subject heading lists or thesauri) by cataloguers. The information retrieval, although relevant to indexing, is only touched upon superficially. One would need to measure relevance in relation to the specific needs of actual users. The present study has excluded this aspect, due to the fact that it would exceed the time frame and scope of this study.

The seventh approach *Document and genre studies* is used on some level, although it is not the primary focus of this study. The different issues that relate to specific genres and cataloguing have been discussed in the reviewed literature and will be further discussed in the following chapters.

The study is complemented with the use of semi-structured qualitative interviews with cataloguers/librarians. These interviews do not fall under the spectrum

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<sup>127</sup> Hjørland (2002a), pp. 423–448.

<sup>128</sup> Hjørland (2002a), p. 428.

<sup>129</sup> Hjørland (2002a), pp. 439–440.

of *Empirical user studies*. The librarians/cataloguers are not the end users of the library but act as mediators between the systems for subject cataloguing and the end user, or as interpreters of the users' needs. The cataloguer can be considered as a type of user, whose interaction with the system(s) consequently affects the interaction of the end user with the system.

The eighth approach *Epistemological and critical studies* is also used in this study. A previous study using domain analysis by Anders Ørom provides us with a useful background so that the epistemological basis of the classification systems can be discussed in relation to contemporary art. Theories relating to classification will also be presented in one of the following chapters.

## Collectivism and discourse communities

Talja et al. place Hjørland's domain analysis under the umbrella term 'collectivism' (social constructivism). "Collectivist approaches emphasise that information processes should be seen as embedded in social, organisational and professional contexts", and "[c]haracteristic of collectivism is a view of professional groups and domains as thought-collectives."<sup>130</sup> The concept of the thought-collective was introduced by Ludwik Fleck. According to Fleck, a thought collective is defined as:

a community of persons mutually exchanging ideas or maintaining intellectual interaction(;) we will find by implication that it also provides the special 'carrier' for the historical development of any field of thought as well as for the given stock of knowledge and level of culture.<sup>131</sup>

Hjørland speaks of discourse communities or scientific fields, describing them as such:

A discourse community being a community in which an ordered and bounded communication process takes place. This communication is structured by a conceptual structure, by institutional enclosure, and by governance of discourse fora.<sup>132</sup>

Applying the idea of thought-collectives or discourse communities in the field of visual arts, one can mention the concept of 'art worlds'. The work of sociologist Howard S. Becker (1982) is a detailed analysis of all the components that constitute what he calls 'art worlds' and argues that art is a collective activity that is based on a network of different occupations. He explains and challenges the ideas of the gifted individual artist and the theory of reputation that originate from the Renaissance, proposing a new way of thinking about the arts.<sup>133</sup> Becker defines art worlds as:

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<sup>130</sup> Talja et al., (2005), pp. 86–87.

<sup>131</sup> Trenn & Merton (1979), p. 39, cited in *Cognition and fact: materials on Ludwik Fleck* (1986), p. xx.

<sup>132</sup> Hjørland (2002b), p. 258; Wagner & Wittrock (1991), cited in Hjørland (2002b), p. 258.

<sup>133</sup> Becker (1982), pp. 353–355.

Art Worlds consist of all the people whose activities are necessary to the production of the characteristic works which that world, and perhaps others as well, define as art. Members of art worlds coordinate the activities by which work is produced by referring to a body of conventional understandings embodied in common practice and in frequently used artefacts. The same people often cooperate repeatedly, even routinely, in similar ways to produce similar works, so that we can think of an art world as an established network of cooperative links among participants.

Conventions make collective activity simpler and less costly in time, energy, and other resources; but they do not make unconventional work impossible, only more costly and difficult. Change can and does occur whenever someone devises a way to gather the greater resources required or reconceptualizes the work so it does not require what is not available.<sup>134</sup>

This view on the art world is rather pragmatic and materialistic. Becker describes the conditions needed for a work of art to be produced. He mentions resources, such as time and materials, the need for exhibiting spaces and an audience that is willing to see and perhaps appreciate the work of art. Further, art historians, curators and critics will comment, judge and interpret the work. The documentation of art exhibitions will result in publications in the form of art catalogues and reproductions that will circulate in society so that more people will be able to see the exhibited works of art. According to Becker, the boundaries of the art world are fuzzy. It is not a simple task to define who and what is part of it. Although some professionals within the art world will always try to define what art is and which work of art qualifies as such, it does not mean that there is always consensus among members of the art world. Conflicts and differences of opinions are inevitable.<sup>135</sup>

In this broad network of participants of the art world that Becker describes, one might as well add the art librarians, as these are included in the distribution networks of publications about the arts.

## Theories of categorisation

The act of grouping things in categories according to what they have in common can be traced back to Aristotle and his theory of categories. The arrangement of Aristotle's categories was hierarchical, implying that there is a pre-existing perfect hierarchy in the world that needs to be discovered.<sup>136</sup> Furthermore, an Aristotelian classification works according to a set of binary characteristics that the object being classified either presents or does not present.<sup>137</sup> The categories are, therefore, mutually exclusive. The idea that categories have fixed boundaries has been challenged in the second half of the 20th century, first by Ludwig Wittgenstein and many others that expanded his thought.<sup>138</sup>

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<sup>134</sup> Becker (1982), pp. 34–35.

<sup>135</sup> Becker (1982), *passim*.

<sup>136</sup> Taylor (2004), p. 298.

<sup>137</sup> Bowker & Star, (1999), p. 62.

<sup>138</sup> Taylor (2004), p. 298.

Lotfi Zadeh, for example, developed *fuzzy set theory*, claiming that some categories are well defined, while others are not. In some cases, it is clear that one either is or not a member of a category (even and odd numbers), while for instance if someone is tall or short depends on the observer.<sup>139</sup>

Another theory that is interesting to mention is *prototype theory*. It was developed by Eleanor Rosch during 1973 and 1981. She challenged the idea that all members of a category that share the same properties are equally good examples of that category. She found through her research that categories have in fact best examples. People thought, for example, that *robin* was a better example of *bird* than was *ostrich*. She also found that categorisations often depend on the people that make them (fuzzy set theory).<sup>140</sup>

Classification systems that are hierarchical and enumerative, such as the ones examined in the present study, are based on this classical theory of categories. However, these systems enable a degree of faceted classification that may be perceived as more flexible. Bibliographic classifications and controlled vocabulary are based on rational and logical structures and the idea that fixed properties and categories exist in the world, and through them, one can identify, describe and organise its objects and phenomena, abstract or not. Most of the systems for subject cataloguing including subject heading lists and thesauri are based on the facet-analytical approach which was developed by Ranganathan. According to Hjørland, this is the dominating approach in LIS. It is based on rationalism and bears, therefore, the limitations and weaknesses of this philosophy.<sup>141</sup> Rationalism “places relative emphasis on sensory experience and more on reasoning and a priori theorizing.”<sup>142</sup>

## The epistemological basis of universal systems

Anders Ørom, using domain analysis, discusses the influence of scholarly paradigms on the conceptual structures of universal classification systems, with a focus on the domain of visual arts and specifically painting. The systems analysed are the LCC, the DDC, the UDC and the Soviet BBK classification.<sup>143</sup>

Three paradigms are presented here, the iconographic, the stylistic and the materialistic paradigm. Ørom also discusses the influence of pre-paradigmatic concepts which are present in the conceptual structures of the systems discussed.<sup>144</sup>

The first two paradigms are pertinent to the systems examined in this study and will be presented here. They were developed from the late 19th century to the

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<sup>139</sup> Taylor (2004), p. 299.

<sup>140</sup> Taylor (2004), p. 300.

<sup>141</sup> Hjørland (1998), p. 163; Hjørland (2002a), p. 428.

<sup>142</sup> Hjørland (1998), p. 169.

<sup>143</sup> Ørom (2003), p. 128.

<sup>144</sup> Ørom (2003), p. 128.

sixties in the 20th century. The German scholar Erwin Panofsky (1892–1968) created the iconographic paradigm within the tradition of cultural history (Jacob Burckhardt, 1818–97). The analysis of works of art aims to reveal the symbolical meaning of the depicted themes. The main research object of this paradigm is works of ‘high culture’, such as allegorical and symbolical works of the Renaissance and the Baroque period.<sup>145</sup>

The stylistic paradigm was established in the 1870s and further developed by Heinrich Wölfflin (1864–1945). The primary method of the stylistic paradigm is analysing the formal aspects of the work of art (composition, colour, lines, etc.), in order to systematise the stylistic characteristics and determine a sequence of historical styles. The main interest and research object of this paradigm is again works of high culture.<sup>146</sup>

The pre-paradigmatic concepts that Ørom names, include the concept of evolution (inherited from the age of Enlightenment) and nationalism (inherited from the period following the French revolution).<sup>147</sup>

He concludes that different socially and historically embedded discourses on art, including pre-paradigmatic studies and scholarly paradigms, pervade knowledge organisation in the art institution on three levels. These three levels include art exhibitions, publications on art and knowledge organisation in the context of LIS.<sup>148</sup> Exhibitions, according to Ørom constitute a form of knowledge organisation that takes place as an institutional practice. He calls it the institutional level of knowledge organisation.<sup>149</sup>

He states that classification systems appear to be the result of bricolage processes, although the systems are constructed on the basis of rational and logical structures.<sup>150</sup> The term *bricolage* was coined by the French anthropologist Claude Lévi-Strauss and is defined as: “a composite construction made out of bits and pieces (similar to a collage), this term is used to describe how texts are made out of bits and pieces of culture, history, language and other texts.”<sup>151</sup> With the appearance of new paradigms in the field of art studies, which bear the characteristics of interdisciplinary theories and concepts from other fields of knowledge, such as gender theory, psychoanalysis, semiotics, theories of representations, social theory, etc., libraries are facing today the challenge of adequately representing library materials, which are produced by these new art scholars.<sup>152</sup>

The UDC seems to be the only system, among those discussed that has a more scholarly foundation, taking into consideration the ‘traditional’ paradigms and

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<sup>145</sup> Ørom (2003), p. 134.

<sup>146</sup> Ørom (2003), p. 135.

<sup>147</sup> Ørom (2003), p. 133.

<sup>148</sup> Ørom (2003), p. 141.

<sup>149</sup> Ørom (2003), p. 131.

<sup>150</sup> Ørom (2003), p. 130.

<sup>151</sup> Ørom (2003), p. 130.

<sup>152</sup> Ørom (2003), p. 139.

concepts (iconographic, stylistic) and based more on the stylistic paradigm.<sup>153</sup> It can and therefore serves the needs of different ways of studying the arts. The taxonomy of the LCC is based on pre-paradigmatic discourses, while the DDC integrates both paradigms in its terminology.<sup>154</sup>

Changes in the domain of art history and art scholarship challenge these classification systems and pose questions. New paradigms, concepts and criticisms of the traditional paradigms have led to a different perception of what art is and how it should be studied by art historians.<sup>155</sup> A polyhierarchical thesaurus, such as the Art and Architecture Thesaurus (AAT) serves as a complement but with a problematic epistemological foundation, according to Ørom.<sup>156</sup>

## Aim and research questions

The field of contemporary art is difficult to be defined. Many changes have happened since the 1960s, as mentioned in the background chapter. The different theories and paradigms that inform the new art history and art scholarship should be taken into consideration and considered in the representations of documents that communicate knowledge about contemporary art. As the field of contemporary art evolves, new elements or objects may emerge, while the traditional categories that exist in classification systems may be considered inadequate in representing the current literature. The knowledge about contemporary art that is communicated through a universal classification system may not always be in concert with the knowledge that is being produced by the community of professionals that are active in the actual field. The aim of this master thesis is to examine the use of universal classification systems and subject headings for cataloguing documents in the domain of contemporary art, in specific art libraries. The effectiveness and the functions of both classifications, as well as subject headings, along with the factors that influence the everyday work of a cataloguer are the focus of this study. Based on all of the above, the following questions can be asked:

- What kind of knowledge on contemporary art is communicated through universal classification systems?
- What are the factors that influence the cataloguing practices in art libraries in Sweden?

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<sup>153</sup> Ørom (2003), pp. 136–137.

<sup>154</sup> Ørom (2003), pp. 136–137.

<sup>155</sup> Ørom (2003), p. 139.

<sup>156</sup> Ørom (2003), pp. 141–142.

## Method and material

For the purpose of answering the research questions stated above, the practices of cataloguing, classifying and indexing publications on art in different libraries will be examined. The point of departure for finding such publications is similar to Keaveney's study and based on individual artists, from the current and recent art scene. Initially, a sample of contemporary artists was taken from two publications (art dictionaries), which involves an equal number of female and male artists (five female and five male artists). According to Terry Smith, there are three types of publications on contemporary art. The first one is the Taschen model, with pictorial compilations accompanied by minimal text and brief artists' statements.<sup>157</sup> The second type is the Blackwell model, anthologies of interpretive essays by theorists, critics and curators.<sup>158</sup> Lastly, the third model consists of publications that examine how certain artists handle concepts and themes relevant to the current art scene, such as time, place, identity, body, language or spirituality.<sup>159</sup> For the purpose of this study, the first type of publication is considered the most relevant, as the aim here is not to interpret or extract knowledge about specific art themes and concepts, but rather to acquire an overview of what artists are considered to be relevant to the recent and current art scene. Another advantage is also that more artists are included in these books in comparison to other books and therefore a bias towards certain artists is avoided. Initially, the two volume book *100 Contemporary Artists* was chosen, but as it contained a rather small number of female artists (seventy three male artists, versus twenty eight female), a second book, *Women Artists in the 20th and 21st century* was included as well.<sup>160</sup> A total of seventy three male artists and sixty female ones were found in those two publications. The choice of artists is random and a calculating sheet in Google forms was used to extract random names of artists. The aim is to examine how books on these artists are classified and indexed by librarians of the selected libraries, according to the principles of classification and subject indexing. For this purpose, searches on the database *Libris* were made, and some titles were chosen for comparison of their bibliographic records.<sup>161</sup> The most recent titles were favoured, as they include up-to-date class numbers and subject headings. In addition to that, the conceptual differences of classification systems will be discussed through examining their notations, as well as their similarities, differences and the amount of flexibility in the hands of classifiers. This is a list of a preliminary sample, comprising of both male and female artists, who were found in the previously mentioned publications.

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<sup>157</sup> Smith (2010), p. 375.

<sup>158</sup> Smith (2010), pp. 375–376.

<sup>159</sup> Smith (2010), p. 376.

<sup>160</sup> *100 Contemporary Artists* (2009), passim; *Women Artists in the 20th and 21st century* (2003), passim.

<sup>161</sup> *Libris* is a national union catalogue maintained by the National Library of Sweden (Kungliga Biblioteket). See *Wikipedia*, English version, go to: LIBRIS [2017-05-22].



Male Artists:

1. Doug Aitken
2. Jean-Michel Basquiat
3. Douglas Gordon
4. Mike Kelley
5. Raymond Pettibon

Female Artists:

1. Isa Genzken
2. Elke Krystufek
3. Annette Messager
4. Sarah Morris
5. Marina Abramović

A preliminary search for each of these artists in *Libris* revealed that it appeared to be quite a challenge to retrieve titles that were common for the two libraries. Only two of the names listed here yielded one or more common titles. It was therefore necessary to continue by randomly choosing names from the excel-files, until a list of 10 artists would be drawn up, and for each of those at least one common title could be found in the two libraries.

The factors that influence the practices of cataloguing and classifying library resources are not always objective and based merely on subject analysis. There are various factors that influence these processes. As cataloguers are professionals that act in an institutional environment, they are highly influenced by institutional policies and their actions are coordinated with the museum or art school that they work for. They also participate in networks with other fellow librarians or cataloguers on national and international levels. The collectivist approach and domain analysis mentioned in the previous chapter claims that information processes should be seen as embedded in social, organisational and professional contexts, which means that the decisions that librarians take are not just based on classification principles and guidelines for cataloguing. For these reasons, interviews with cataloguers from art libraries will be included in this study, in order to examine the work of the individual cataloguers and how this is affected by professional guidelines, institutional policies or other factors, like user perspectives as it is in shown Lárusdóttir's master thesis. The number of libraries depends on how many will positively respond to the interview requests. The libraries that were selected for the study are presented in the next chapter. The interviews will be conducted at the librarians working environment, where the interviewer and interviewee will interact face-to-face. One of the conditions is to ensure that they will be no interruptions during the interview so that the author will be able to record the conver-

sations in audio format. Initially, the interviewees will be informed once again about the subject and purpose of the study (orally) and will receive information about the terms and conditions of the interviews and how the material will be later used in the analysis (in writing).

This study is conducted in Sweden and the initial intention was to examine art libraries that use different classification systems and compare those practices. The most common classification systems used in Sweden are the DDC and the SAB, and to a lesser extent the UDC. Unfortunately, none of the libraries that accepted the request for interviews was classifying with the SAB and none of the art libraries in Sweden use the UDC. Consequently, the focus of the study shifted to the practices of cataloguing, regardless of the classification system. Nevertheless, a comparison between the systems (DDC and SAB) can be achieved, due to the fact that the cataloguers are familiar with both systems.

# Study

## The arts in the DDC

The DDC has ten main classes. For every class, three numerical digits are assigned, ranging from 000–900. The 700s are devoted to ‘Arts and recreation’.<sup>162</sup> This is the summary of the 700s:

**700.1–.9** Standard subdivisions of the arts

**701–709** Standard subdivisions of fine and decorative arts and iconography

**710** Area planning and landscape architecture

**720** Architecture

**730** Sculpture and related arts

**740** Graphic arts and decorative arts

**750** Painting and paintings

**760** Printmaking and prints

**770** Photography, computer art, cinematography, videography

**780** Music

**790** Recreational and performing arts<sup>163</sup>

## The arts in the SAB

The main classes in the SAB are twenty-five. The notation for each class is a capital letter taken from the Swedish alphabet. The letter I covers the arts and is divided in five main subclasses: Ia–Ii Konst (art), Ij musik (music), Ik teater (theatre), Im film (film), and In fotokonst (photographic art).<sup>164</sup> There is a total of thirteen subclasses:

**Ia** Konst: Allmänt (Art: General)

**Ib** Konsthistoria (Art history)

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<sup>162</sup> OCLC (2011b), p. 3.

<sup>163</sup> OCLC (2011b), p. 782.

<sup>164</sup> *Klassifikationssystem för svenska bibliotek* (2015), p. 142.

- Ic** Arkitektur (Architecture)
- Id** Skulptur (Sculpture)
- Ie** Målarkonst (Painting)
- If** Grafisk konst (Graphic art)
- Ig** Teckningskonst (Drawing)
- Ih** Konsthantverk (Handicraft)
- Ii** Konstsamlingar och -utställningar (Art collections and exhibitions)
- Ij** Musik (Music)
- Ik** Teater (Theatre)
- Im** Film (Film)
- In** Fotokonst (Photographic art)<sup>165</sup>

## Swedish subjects headings

The Swedish subject headings system is comprised of three lists of controlled vocabulary, including Svenska ämnesord (SAO), Tesauros för grafiskt material (TGM) and Barnämnesord (Barn).<sup>166</sup> The list called SAO is relevant to this study. It was created in 2000 and it includes approximately 38 000 terms, covering all subject fields.<sup>167</sup> The terms are arranged hierarchically and one can see the semantic relationships between them (broad and narrow terms, see also terms). All the terms are listed in a database on KB's website and anyone can search for terms. When searching for terms, the user can also see corresponding SAB codes and terms from the LCSH. There are general main subject headings and general subdivisions. A main subject term can be combined with a term from the general subdivisions to express specific aspects of a work. The Swedish system SAO is a faceted system, where terms are arranged in different facets. The terms are related to concepts such as chronology, geography, genre/form, etc. The cataloguer must follow the specific rules and guidelines provided by KB, when indexing with SAO terms. In June 2012, these guidelines were updated. The indexer has the ability to construct subject term strings, combining a main subject heading with terms from the general subdivisions or to add different facets to the main subject term.<sup>168</sup> Phrases of the type 'architecture *in art*' or 'art *and* design', are also allo-

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<sup>165</sup> *Libris*. Home > Bläddra ämnesvis > I Konst, musik, teater, film, fotokonst [2017-08-17].

<sup>166</sup> Kungliga biblioteket's website. Home > Bibliotekssamverkan > Metadatas > Bibliografisk kontroll > Katalogisatörens verktygslåda > Svenska ämnesord > Om Svenska ämnesord. [2017-09-13].

<sup>167</sup> Kungliga biblioteket's website. Home > Bibliotekssamverkan > Metadatas > Bibliografisk kontroll > Katalogisatörens verktygslåda > Svenska ämnesord > Om Svenska ämnesord. [2017-09-13].

<sup>168</sup> Kungliga biblioteket (2015), p. 12.

wed.<sup>169</sup> Cataloguers in Sweden can index documents in both a pre-coordinated and post-coordinated fashion.<sup>170</sup>

## Selection of libraries for interviews

During the months of February and March 2017, a total of eight libraries were contacted via email, requesting interviews with cataloguers, for the purposes of this master thesis. All the libraries are institutional members of the association Art Libraries Society/Norden (ARLIS/Norden), as stated on the ARLIS' website.<sup>171</sup> Of these eight libraries, three responded positively, one declined the request, three did not respond to the request, and one library was not considered eligible for the scope of this study by the researcher, as it lacked a system for knowledge organisation.

This is a list of the libraries that were contacted:

1. Umeå universitetsbibliotek (including UB Konstnärligt Campus)
2. Konstfacks bibliotek
3. Konstbiblioteket/Nationalmuseum & Moderna Museet
4. Konstakademien
5. Kungliga Konsthögskolan, Stockholm
6. Konstvetenskapliga Institutionen, Uppsala
7. Stockholms universitetsbibliotek
8. Uppsala Universitetsbibliotek (Karin Boye biblioteket)

The majority of these libraries specialise in art, architecture, photography and other adjacent fields. Three university libraries in Umeå, Stockholm and Uppsala have departments of art history and/or programmes related to art history, curating, and other cultural studies. In addition to that, the university library in Umeå called Umeå universitetsbibliotek Konstnärligt Campus (UBKC) is a branch library located at the university's campus, where the art, design and architecture schools are also located. Interviews were conducted in three libraries. However, the final selection and analysis includes two of them, on the basis that they either are entirely defined as special libraries, or they have departments that are considered as such. The reasons for excluding the third library are further explained in chapter 'Delimitations'.

A brief presentation of the participant libraries is given below.

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<sup>169</sup> Kungliga biblioteket (2015), pp. 66 & 68.

<sup>170</sup> Kungliga biblioteket (2015), p. 12.

<sup>171</sup> ARLIS/Norden's website. Home > Sverige > Konstbibliotek i Sverige. [2017-01-23].

## Umeå universitetsbibliotek

Umeå universitetsbibliotek (UmUB) is situated in northern Sweden and is a relatively new library. It started as a ‘Scientific library in Umeå’ in 1950, established in the local public library and later, when a new medical college was created, the library was expanded, until it finally opened as a separate library in late 1968.<sup>172</sup> The university library in Umeå includes four libraries and an archive called Forskningsarkivet.<sup>173</sup> There is also a department that offers pedagogical and technical support to students and teachers at the university called Universitetspedagogik och lärandestöd.<sup>174</sup> The four libraries are: Universitetsbiblioteket, Medicinska biblioteket, UB Konstnärligt Campus and UB Örnsköldsvik.

The collections of the library during 2016 included: 1 466 775 volumes of books, 5 678 print journals, 291 815 e-books, 28 000 e-journals and 17 databases.<sup>175</sup> The number of employees during 2015 amounted to 111, 65 of which were librarians and 8 library assistants.<sup>176</sup> In 2016 the total number of employees at the university library was 104.<sup>177</sup> The university library in Umeå registers the university’s scientific publications in a Swedish database called *Digitala Vetenskapliga Arkivet (DiVA)*. *DiVA* is an open access catalogue for research publications and student theses, produced by forty-four universities and research institutions in Sweden.<sup>178</sup>

The main library, which is called Universitetsbiblioteket (UB), offers resources for various disciplines in the humanities, social sciences, natural and technical sciences.<sup>179</sup> The Department of Culture and Media Studies offers courses in eight subjects, which include the following: Art History, Cultural Analysis, Cultural Entrepreneurship and Museology.<sup>180</sup> Apart from providing services to students, teachers and researches, the library is also open to the general public. The library is located in the building called Samhällsvetarhuset, at the university campus. In 2015, the library had 753 154 visitors and 113 654 loans (printed books) were registered by the library.<sup>181</sup>

At a different location, the UB Konstnärligt Campus (UBKC) was established in 2012 to serve the needs of these three schools: the Umeå School of Architecture, the Umeå Institute of Design and the Umeå Academy of Fine Arts.<sup>182</sup> The li-

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<sup>172</sup> Umeå universitetsbibliotek’s website. Home > Om biblioteket [2017-04-12].

<sup>173</sup> Umeå universitetsbibliotek’s website. Home > Om biblioteket > Bibliotek och avdelningar [2017-09-17].

<sup>174</sup> Umeå universitetsbibliotek’s website. Home > Om biblioteket > Bibliotek och avdelningar > Universitetspedagogik och lärandestöd [2017-09-17].

<sup>175</sup> Umeå universitetsbibliotek’s website > Home > Om biblioteket > Biblioteket i siffror [2017-09-17].

<sup>176</sup> Umeå universitetsbibliotek (2015), no pagination.

<sup>177</sup> Umeå universitetsbibliotek’s website > Home > Om biblioteket > Biblioteket i siffror [2017-09-17].

<sup>178</sup> *DiVA*, English version. Home > About DiVA. [2017-09-18].

<sup>179</sup> Umeå universitetsbibliotek’s website. Home > Om biblioteket > Bibliotek och avdelningar > Universitetsbiblioteket (UB) [2017-04-12].

<sup>180</sup> Umeå University’s website, English version. Home > About Umeå University > Organisation > Departments and Units > Department of Culture and Media Studies [2017-04-12].

<sup>181</sup> Umeå universitetsbibliotek (2015), no pagination.

<sup>182</sup> Umeå University’s website, English version. Home > About Umeå University > Our Campuses [2017-04-12].

brary specialises therefore in these subjects and operates as a special library, within an larger academic context. However, it does not operate independently, but is considered a department of the main library and its employees work in both UB and UBKC.

The library is located close to the aforementioned schools, next to the river Umeälven. The university's museum called Bildmuseet, as well as Humlab-X, which is the university's meeting place for the humanities, culture and information technology, are also located in the same area. UBKC is the only special library for art, design and architecture in northern Sweden. The library's premises measure 100 m<sup>2</sup> and approximately 4 000 volumes of books and over 100 print journals can be found there.<sup>183</sup> Electronic resources are also available for the library's users. Students from the three schools, PhD students and researchers are the library's main user groups. The library is also open to the general public. During 2015, 3 454 loans were registered by the library and the number of visitors amounted to 12 180.<sup>184</sup> UBKC is an institutional member of ARLIS/Norden, an association for art libraries in Scandinavia, founded in 1986.<sup>185</sup> The library's members have actively participated in the association since its establishment. The current UBKC's Site Coordinator and librarian Lenita Brodin Berggren was chairman of the board in Sweden during 2014–2016, and her successor Christoffer Lindström is also a librarian working at UBKC.<sup>186</sup>

The UmUB has been using the DDC for classifying material since 2011.

## Konstbiblioteket

Konstbiblioteket is an art library located in Skeppsholmen in Stockholm and affiliated to Nationalmuseum and Moderna Museet, also in Stockholm. The library has a long history that dates back to the mid 1800s.<sup>187</sup> It was officially established in 1918, as the library of Nationalmuseum. Forty years later, in 1958, it became Moderna Museet's library as well, when this new museum opened. In 1971, a photography museum and a separate photography library, called Fotografibiblioteket, were created, as a department of Moderna Museet. In 1998, the museum closed and the collection became an integral part of Moderna Museet. The current form of Konstbiblioteket came to life in July 2013, as a special library for art, photography and design, including collections from the previous Fotografibiblioteket, and the two other museums. It is a reference library, allowing in-house loans

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<sup>183</sup> Brodin (2015), no pagination.

<sup>184</sup> Umeå universitetsbibliotek (2015), no pagination.

<sup>185</sup> Brodin (2015), no pagination.

<sup>186</sup> Brodin (2015), no pagination; ARLIS/Norden's website. Home > Board [2017-09-17].

<sup>187</sup> Nationalmuseum's website. Home > Besöka oss > Konstbiblioteket > Läs mer om Konstbibliotekets tjänster > Konstbibliotekets historia. [2017-04-13].

to the public. The library also accepts requests for inter-library loans through *Libris*.<sup>188</sup>

The collection of printed books in the library is directly related to the art collections and activities of the two museums. They cover a period from the Renaissance to the present time. A large part of this collection includes monographs on individual artists and photographers, as well as exhibition and auction catalogues. There is also an archive with press-cuttings from the Swedish press, concerning art and photography. The art archive covers the period from 1880 to 1996, whereas the photography archive covers the period from the 1970s until 2001. The library owns over 900 printed journals, available at the library's main location and its two repositories in two different locations.<sup>189</sup>

The library started cataloguing their collections after 1983, in their online catalogue *MONA*. Users can find the same material in the union catalogue *Libris*, as well. A large amount of the library's holdings is accessible through a catalogue, which includes pictures of the old library card catalogue. A directory of exhibition and auction catalogues is also available at the library for catalogues registered until 2003. The two aforementioned catalogues are available on-site and the users often need guidance from a librarian, in order to search material. The library users have access to databases and electronic journals through the library's public computers. Access is not limited to museum staff and researchers but everyone who is interested in art, photography and design can have access as well.<sup>190</sup> The number of visitors at the library during 2015 was around 900.<sup>191</sup> The following year fewer visits were recorded, while the numbers of requests through email and telephone arose.<sup>192</sup>

Konstbiblioteket is responsible for cataloguing the publications of the two museums and therefore making them accessible to the public, through the museum's catalogue *MONA* and *Libris*. The library is also responsible for registering Nationalmuseum's journal *Art Bulletin of Nationalmuseum Stockholm*, as well as other research papers in *DiVA*.<sup>193</sup> It is an institutional member of ARLIS/Norden and a member of the Stockholm group that meets 3–4 times per year.<sup>194</sup>

When KB announced its decision to adopt the DDC, the library decided to stop classifying material. To this day, they continue with cataloguing and subject indexing, as usual. The reasons for that decision will be further discussed in the section of interview analysis.

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<sup>188</sup> Nationalmuseum (2016), p. 61.

<sup>189</sup> Moderna Museet's website. Home > Besök museet > Konstbiblioteket [2017-09-18].

<sup>190</sup> Moderna Museet's website. Home > Besök museet > Konstbiblioteket [2017-09-18].

<sup>191</sup> Nationalmuseum (2015), p. 64.

<sup>192</sup> Nationalmuseum (2016), p. 61.

<sup>193</sup> Nationalmuseum (2014), p. 52; Nationalmuseum (2015), p. 55.

<sup>194</sup> ARLIS/Norden's website. Home > Sverige > Stockholmsgruppen [2017-09-18].



## Delimitations

After conducting interviews with four cataloguers in the three libraries that responded positively, it was decided to limit the research to the aforementioned libraries. The findings from the excluded library were not significantly contributing to the understanding of the cataloguing practice, in relation to contemporary art. In addition to that, this specific library does not actively purchase a lot of art related material. Another reason for this decision was that, while conducting a preliminary search for common titles about selected artists in the three libraries, it was nearly impossible to find common bibliographic records and continue with the research. Therefore, it was decided to limit this study to the two libraries that are considered more specialised in arts, namely Umeå universitetsbibliotek and Konstbiblioteket.

One issue that arose during the study concerns the question of whether the two libraries UB and UBKC should be treated as one library, or as two separate ones. Some very distinguishable differences exist between the two libraries, as regards their character and focus of subject. Nevertheless, UBKC is still a part of UB and their policies are directly affected by the decisions made in the central library, which is the UB. In addition to that, librarians share responsibilities and tasks that are spread in both libraries and often work together in teams, for example when constructing subject guides. UBCK was established in 2012, and as a relatively new and small library with approximately 4 000 books it is logical that the material concerning contemporary art would somehow be limited. This hypothesis turned out to be correct, as during the searches in *Libris* many of the items found were located in either UB, UBKC or both libraries. For all the reasons mentioned above, the decision was made to treat those two departments as one library.

## Semi-structured interviews

The interviews were carried out with the use of the semi-structured life world interview method, based on Brinkmann and Kvale. The semi-structured interview is defined as: “an interview with the purpose of obtaining descriptions of the life world of the interviewee in order to interpret the meaning of the described phenomena”, which “has a sequence of themes to be covered, as well as some suggested questions.”<sup>195</sup> The interview had therefore a thematic structure covering four main topics.

- A. Descriptive part
- B. Detailed description and comparison
- C. Context

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<sup>195</sup> Brinkmann & Kvale (2015), pp. 6 & 150.

#### D. Consequences and purpose

A more detailed description of these topics is presented in the appendix on page 92. The topics were created to provide the conversation with structure and enable the interviewer to see, if all topics were covered. The conversation did not move strictly from point A to point D. Some of the questions were modified to match the specific character of each library, and some additional questions were made during the interview, as they occurred naturally through the discussion. In a semi-structured life world interview there is “openness to changes of sequence and forms of questions in order to follow up on the specific answers given and the stories told by subjects.”<sup>196</sup> The interviews were recorded on the researcher’s iPad and the content of the interviews was transcribed. Transcriptions of the interviews were sent via email to the interviewees, prior to submission so that they could verify that their statements were used correctly by the author. The beginning of each page starts by stating the time point during the interview, making it easier to locate material that needed to be revised or changed. Also, each question and response have been marked with name initials, EA for the researcher and A, B, C, for the Informants, and a number which shows sequence, as illustrated by Brinkmann and Kvale, e.g., the first question is written as: ‘EA1’.<sup>197</sup> The length of the interviews varied between 38 minutes, being the shortest, and 52 minutes being the longest.

The first two interviews were carried out at the central university library in Umeå. The cataloguers were interviewed face-to-face, in the librarians’ working rooms. After the second interview (with Informant B) the interaction with the librarian continued in the library’s hallways, where the librarian showed around the 700s shelves that are included in the DDC-collection (the collection of books that are organised according to DDC numbers) and explained the arrangement of books from broad to close classification. The third interview took place at Konstbiblioteket in one of the library’s rooms where the two participants could remain uninterrupted.

### Informants

The librarians/cataloguers that were interviewed, participated anonymously. The interviewees will be hereafter referred to as Informant A, B, and C. The book *Interviews* by Brinkmann and Kvale has been used, in order to prepare and carry out the interviews.<sup>198</sup> The authors advice researchers to include an informed consent text that is signed by both the researcher and the participants, so that it is clear for them how the interviews will be conducted and how the material is going to be

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<sup>196</sup> Brinkmann & Kvale (2015), p. 150.

<sup>197</sup> Brinkmann & Kvale (2015) pp. 150–153.

<sup>198</sup> Brinkmann & Kvale (2015), passim.

used.<sup>199</sup> Therefore, participants were asked to read through an informed consent text that was signed by both the researcher and the interviewees. The following information about the interviewees is taken from the interviews with the three librarians, unless otherwise stated.

Informant A works four days at UBKC and one day at UB in Umeå. She has the main responsibility for cataloguing. Another librarian works also in cataloguing at UBKC. Informant A has been cataloguing library material in Dewey since 2011, mainly in the fields of art, architecture and design. Previously, she had been cataloguing with the SAB but in other subjects.

Informant B works at UB in Umeå. Cataloguing is only one among other work tasks. He has attended university courses in art history and other art related subjects, but he catalogues art related publications once in every other month. He has been classifying with the DDC since 2011, while previously he had been working with the SAB. He also participates in a course for Library and Information Science students called ‘Kunskapsorganisation’ (knowledge organisation).<sup>200</sup>

Both Informants A and B participate in a department called “Media”, which is concerned with collection development, acquisitions and cataloguing. They also work together in a group for subject guides called ‘Ämnesgrupper’.

Informant C is a librarian and chief cataloguer at Konstbiblioteket in Stockholm. For the largest part of her career, she has been working as a cataloguer and since 2007 at Konstbiblioteket. She has studied art history, among other things.

## Interview results

The results of the interviews are presented here and cover the aforementioned topics. According to Kvale and Brinkmann, there is no standard way of presenting results from an interview.<sup>201</sup> In this section, the most important parts of the interviews will be summarised and quotes from the interviews will also be included. These have been translated by the author. The quotes are taken directly from the interview transcriptions, in which some unfinished sentences have been omitted and marked with three dots (...), while words, or phrases that were not adequately comprehended (inaudible), were marked with empty parentheses ( ), as suggested by Brinkmann and Kvale.<sup>202</sup>

At the university library in Umeå, the decision to adopt the international standard for classification, which is the DDC, was taken rather quickly. In 2011, which is the year KB adopted the new system, the library in Umeå started using it. The arguments favouring the adoption of the system coincided with the arguments

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<sup>199</sup> Brinkmann & Kvale (2015), p. 93.

<sup>200</sup> Email correspondence with Informant B, 2017-02-09–2017-02-10.

<sup>201</sup> Brinkmann & Kvale (2015), p. 313.

<sup>202</sup> Brinkmann & Kvale (2015), p. 209.

presented by Svensk Biblioteksörening.<sup>203</sup> One strong argument presented by Informants A and B, is that a great part of the international literature that comes to the library is already classified by some other library in the world.<sup>204</sup> On the other hand, Konstbiblioteket, previously classifying with SAB, rejected the newly adopted classification system. All libraries catalogue their library material in *Libris* and use a software called *Voyager*. Cataloguers who classify with the DDC use the Swedish version of the online DDC, called *svenska WebDewey*. Informants A and B use an experimental classification web service called *Classify*, provided by OCLC, which enables the cataloguers to search for specific books using either the title, author, or a standard number, such as ISBN and see a ranking of classification numbers used by other libraries, as well as subject headings.<sup>205</sup> Another tool that is relevant to cataloguing is Katalogisatörens verktygslåda (cataloguer's toolbox), a website maintained by KB, that assists the cataloguer in finding instructions, guidelines, available subject headings from both the SAO list and LCSH and valuable resources, among other things.

Some very important factors that affect the process of cataloguing have been identified and will be discussed here for every library. This process is also affected by the individual, the cataloguer's knowledge, experience and attitude. Time and education are also important factors that relate to the library's priorities and budget. The views and opinions of the three interviewees are based on personal experience and a qualitative study like this cannot lead to generalisations about the process of cataloguing. However, it became clear during the analysis of the results that each library's role in relation to the parent institution affects directly the everyday work of the cataloguers. The sociocognitive perspective and domain analysis emphasise the importance of the social and institutional context that affects the knowledge production and the actions of the members of a community, as opposed to the cognitive functions of the individual.<sup>206</sup> One of the intentions of this study is to analyse and interpret the results under this perspective. In this chapter, the effect of the institutional context will be discussed, in relation to cataloguing practices, as well as the opinions expressed through the interviews with the three cataloguers.

Since the DDC is a classification system that has been used in Sweden for the last six years, time pressure, along with how well educated the cataloguer is directly affect the quality of the work and the knowledge of the system. Informants A and B have been using the DDC since it was adopted. Their perceptions of how well they know the system do not always coincide. Informant A says, "I

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<sup>203</sup> These arguments include the fact that the DDC is an international system that is frequently updated. It is also easier to classify foreign publications as these are often classified by other libraries that use the DDC. Lastly, Swedish research becomes accessible to other countries that use the DDC. See Dewey som klassifikationssystem – varför bör vi byta ut SAB (2008), pp. 5–6.

<sup>204</sup> Interview with Informant A, p. 9, A49 & A50 ; Interview with Informant B, p. 9, B26.

<sup>205</sup> *Classify*, web service by OCLC's website. Home > Research > Themes > Data Science > Classify. [2017-04-13].

<sup>206</sup> Hjørland & Albrechtsen (1995), p. 400 ; Hjørland (2002b), p. 258.

am definitely no expert in Dewey.”<sup>207</sup> She adds, “my wish is to attend a course on 21st century art. I would very much like to do that, but such a course does not exist yet.”<sup>208</sup> On the other hand, Informant B seemed quite comfortable working with *WebDewey*, but expressed frustration about the systems interface and the fact that it requires more time than the SAB.<sup>209</sup> More about the difficulties of working with the DDC will be discussed in the following chapter.

Cataloguing in *Libris* is based on collective practice and collaboration. The so called Libris collaboration (Librissamarbetet) is something cataloguers rely on and either feel supported by it or consider it important, because everyone is affected by it.<sup>210</sup> Furthermore, as regards the material that is produced in Sweden, KB has the main responsibility to control and correct the bibliographic records, so even if cataloguers make a mistake, someone else from KB will correct that.<sup>211</sup>

### Comparison of the DDC and the SAB

Two of the Informants state that working with the SAB was easier. For Informant B, the SAB was faster and easier, but not as developed as the DDC.<sup>212</sup> Informant A thinks that language is an important aspect and an advantage of the Swedish system. On the other hand, cataloguing foreign publications is faster with Dewey.<sup>213</sup> Informant C also agrees that the SAB was easier to work with. When asked about SAB and the updates of the system in relation to art, here is how she responded:

It’s always difficult, it was alright and no system is perfect. SAB is criticised because it derived from Sweden, but I don’t know if that was true for art to such an extent, so that it would play any part, or disturb things. But, as I said, no system is perfect. If you look at the subject of art, I thought that it was a bit easier with the SAB than with Dewey.<sup>214</sup>

Overall, the DDC is considered by the cataloguers who use it, as being a precise classification system. Informant B says:

There are a lot of advantages, partly because it’s fairly developed in many places, where it’s very, very developed ... There are many revisions compared to our old [system] in Sweden, the SAB.<sup>215</sup>

For Informant A, one of the advantages of the DDC is that it is an international system. The three schools at Konstnärligt Campus have many international stu-

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<sup>207</sup> Interview with Informant A, p. 10, A52.

<sup>208</sup> Interview with Informant A, p. 3, A13.

<sup>209</sup> Interview with Informant B, p.7, B20 & p. 11, B23.

<sup>210</sup> Interview with Informant B, p. 2, B5; Interview with Informant A, p. 3, A12; Interview with informant C, p. 3, C15.

<sup>211</sup> Interview with Informant B, p. 8, B25.

<sup>212</sup> Interview with Informant B, pp. 10–11, B31 & B33.

<sup>213</sup> Interview with Informant A, pp. 9–10, A49 & A51.

<sup>214</sup> Interview with Informant C, p.11, C67.

<sup>215</sup> Interview with Informant B, p. 7, B20.

dents, teachers, and researchers, and if they are familiar with the system, that is certainly an advantage.<sup>216</sup>

Informants were asked about the time they consume for cataloguing and to comment if they consider classifying with the DDC to be less time consuming than the previous system. On this matter, there seems to be some difference of opinion. Giving a clear answer is also not easy, because the classifying process varies depending on whether the book is a Swedish or foreign publication, and whether it is easy to control the reliability of the class number that has already been assigned by another library. Informant A claims that when it comes to foreign publications, the process is faster with the DDC, because in most cases, the book has already been classified by some other library that uses the DDC.<sup>217</sup> The cataloguer does not need to create a bibliographic record from scratch, they only need to make additions and check if the classification number is correct. On the other hand, Informant B admits that his expectation that this system would make the process of classification faster has not yet been met. He says:

[...] it will never be like Dewey where you build, build, build, build and then you should think in which order you should build and so on, and so you have to read lots of rules, and then these rules may vary in different places, that's how Dewey is and that is the reason it takes more time. In 2011, when we switched to Dewey, I was hoping that after a few years I would have learned Dewey, and then maybe I wouldn't feel that it takes more time, but I'm not there yet.<sup>218</sup>

For Konstbiblioteket, one of the reasons for rejecting the DDC was the aspect of time:

We don't actually have the time to do it, to sit down and carefully judge and add all these extensions to a class, which is how you're supposed to work with Dewey.<sup>219</sup>

What characterises the DDC is number building, which renders it more specific, but this feature is not always easy to comprehend and use. It became also clear that this process requires a lot of time. This feature became available in the Swedish version of *WebDewey* in the autumn of 2016.<sup>220</sup> It is only reasonable that all Informants express uncertainty and difficulties when using it. Informant A says she has not used it yet and that she has a hard time understanding lengthy numbers.<sup>221</sup> It is not easy to search and find a number and its meaning, if the cataloguer that originally created it has not added it to the system, so that other libraries can see it.<sup>222</sup> The Swedish *WebDewey* needs to be updated more regularly, as it does not contain all the features available, making number building more

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<sup>216</sup> Interview with Informant A, p. 9, A47.

<sup>217</sup> Interview with Informant A, p. 9, A49.

<sup>218</sup> Interview with Informant B, p. 11, B32.

<sup>219</sup> Interview with Informant C, p. 3, C15.

<sup>220</sup> Aagaard, (2016).

<sup>221</sup> Interview with Informant A, p. 8, A40 & p. 10, A52.

<sup>222</sup> Interview with Informant A, p. 10, A54.

difficult.<sup>223</sup> Informant B, as previously mentioned, says that it is not always easy to figure out how to build numbers, as this requires reading several instructional notes and rules that do not apply to all classes and subjects. He thinks it is problematic that there are only two people at KB who are considered experts in the DDC, and claims that more resources and people with adequate knowledge are needed.<sup>224</sup>

## Cataloguing art

In this section, the role of classification systems and subject headings will be discussed, as they are used by the cataloguers in their everyday task of cataloguing library material. Often, the subject terms that compose an indexing language act as a complement to the inadequacies of classification. As Informant A states:

It happens very often that you are forced to choose one classification number, but it does not cover all of the book's content. Then, you try to reinforce it with subject headings, but SAO does not have either, there isn't so much when it comes to art.<sup>225</sup>

As to the subject of contemporary art, Informant B claims that the DDC is quite good for the 20th century art, but maybe not so developed for the 21st century.<sup>226</sup> On the other hand, Informant C says that Dewey is neither good for art, nor for photography:

[...] I think that Dewey was quite clumsy for us as a special library, partly because it takes so much time. Because we are a special library, we are often the first library to either import records or also create new records.<sup>227</sup>

[...] we also have photography and photobooks to take care of, which also does not match so well with Dewey.<sup>228</sup>

Some of the classes in SAB have no mapping in Dewey, one example being the class *Ibz*.<sup>229</sup> Informant C thinks that it is preferable to place all works on individual artists in one location, using the notation *Ibz*.<sup>230</sup> In addition to that, Konstbiblioteket has a large amount of publications, both new and older books that need to be catalogued, and time is crucial for dealing with such large amounts of material.<sup>231</sup>

One question that was asked concerned the matter of interdisciplinary works, and works where boundaries between categories are unclear. In addition to that, some artists use a variety of art forms and media; they use different materials and techniques and create art forms that are both sculpture and installation, or collage and painting. They may incorporate non traditional materials and blend arts and

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<sup>223</sup> Aagaard, (2016).

<sup>224</sup> Interview with Informant B, p. 7, B20.

<sup>225</sup> Interview with Informant A, p. 4, A19.

<sup>226</sup> Interview with Informant B, p. 5, B16.

<sup>227</sup> Interview with Informant C, p. 1, C5.

<sup>228</sup> Interview with Informant C, p. 8, C50.

<sup>229</sup> Interview with Informant C, p. 2, C7.

<sup>230</sup> Interview with Informant C, p. 2, C7.

<sup>231</sup> Interview with Informant C, p. 1, C6 & p. 3, C15.

crafts, such as embroidery and painting. In the introduction of the DDC, the cataloguer is given instructions as to how to classify works of more than one subject in the same discipline.<sup>232</sup> The instructions point to one direction: to place the work in one subject, either by using “the-first-of-two rule”, “the rule of application”, or by using a broad number that includes all.<sup>233</sup> There is also an instruction specifically for artists that work with various media. The instruction is to choose the medium that the artist is most known for (when working with two media) and in the case that the artist is known for more than two media then the appropriate number for classification should be 709.2.<sup>234</sup> For works that are considered interdisciplinary, the DDC provides the cataloguer with interdisciplinary numbers that express the relation of one subject to different disciplines. These numbers can be found in the relative index, or in the DDC schedules.<sup>235</sup>

For these matters, Informant A claims that it is a complex process to try and classify books about artists that use different media and techniques, something that happens quite often and requires knowledge.<sup>236</sup> Informant B is the only one that mentions the interdisciplinary numbers in the DDC, when it comes to interdisciplinary works.<sup>237</sup> He says that it is quite clear when a number is interdisciplinary, and he uses them when needed. In the subject of arts, it is often in the general section where mixed techniques can be classified, he adds.<sup>238</sup> He also mentions the double and triple classification that was possible when using the SAB:

You mentioned before interdisciplinarity, which is very usual and often creates problems. It was an advantage with SAB to double-classify, sometimes triple-classify.

[...] while in Dewey it is actually just one subject you can use, but in Sweden we have overpassed that, so that *Libris*, or KB has decided that we're allowed to have one more number, but only in exceptional cases, if we think that there is a second entry that is very important, then we can do double classifications, but really it's not done ( ). The idea is that there should be one correct number for each book.<sup>239</sup>

For Konstbiblioteket, it is subject headings that are of importance:

I think that, for us, it is the subject headings we add that are of greater importance. Because you can use them more freely, and then I believe that they coincide with how people actually search ... I have a feeling about this. And then, we can suggest our own terms, we usually do that and have done it through the years. I can give an example, ‘waxed paper painting’, it’s so specific.<sup>240</sup>

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<sup>232</sup> OCLC, (2011a), p.8.

<sup>233</sup> OCLC, (2011a), p.8.

<sup>234</sup> Kungliga biblioteket’s website. Home > Bibliotekssamverkan > Metadata > Bibliografisk kontroll > Katalogisatörens verktygslåda > Klassifikation > DDK > DDK-praxis > Konstnärsböcker. [ 2017-08-28].

<sup>235</sup> OCLC, (2011a), p. 9.

<sup>236</sup> Interview with Informant A, p. 5, A24.

<sup>237</sup> Interview with Informant B, p. 4, B13.

<sup>238</sup> Interview with Informant B, p. 5, B14.

<sup>239</sup> Interview with Informant B, p. 4, B11.

<sup>240</sup> Interview with Informant C, p. 2, C8.



All the cataloguers use the Swedish subject headings SAO. The AAT was mentioned during the interviews by the author, but none of the interviewees have used it for indexing. There was a general agreement among the cataloguers that SAO is not so well developed. Informant A stated that there is not so much about art there, and that one can add uncontrolled terms that can be sent to KB as a suggestion.<sup>241</sup> Informant C says she does suggest new terms and that she is very pleased with their collaboration with KB.<sup>242</sup> Informant B also says, they often suggest new subject headings at KB.<sup>243</sup>

### Institutional context, principles and guidelines

For the university library in Umeå and for both Informants A and B, it is a high priority to achieve close and correct classification.<sup>244</sup> They make an effort to produce high quality through their work, which they think directly affects their users. Nevertheless, all works are not treated equally. At UB, they classify meticulously those books that are important for the university researchers, as well as the doctoral dissertations, published by the university departments.<sup>245</sup> These books will be later marked and placed in the library's 'DDK-samling' (DDC collection). Browsing the open stacks is an important aspect that adds value to the cataloguers work. Informant B states that patrons become glad when they can discover something while browsing the shelves.<sup>246</sup> Other books that are less preferable will be assigned a numerus currens and will be placed either in closed stacks or in some other shelf, while course books will be placed in the course bookshelf and will be arranged alphabetically.<sup>247</sup>

The acquisition policy of the UBKC is to buy current literature mostly about living artists.<sup>248</sup> They keep their collections up-to-date with the current trends in the arts, architecture and design. They also acquire material that users request and much of the material they buy is foreign literature.<sup>249</sup> They have a DDC collection, a biography collection, course books and a print journals collection. Informant A claims that classification is not affected by the shelving policy and adds that they are free to choose a classification number no matter how long the number is.<sup>250</sup> Books of the same subject will be placed together following the principle from broad to close classification. The university library in Umeå is one of the libraries in Sweden that collect all publications printed in Sweden. As a result, a lot of art books printed in Sweden are being added to their collections.

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<sup>241</sup> Interview with Informant A, pp. 4–5, A20.

<sup>242</sup> Interview with Informant C, p. 6, C33 & p. 7, C36.

<sup>243</sup> Interview with Informant B, p. 6, B18.

<sup>244</sup> Interview with Informant A, p. 9, A45.

<sup>245</sup> Interview with Informant B, p. 2, B5 & p. 3, B7.

<sup>246</sup> Interview with Informant B, p. 4, B13.

<sup>247</sup> Interview with Informant B, p. 2, B5.

<sup>248</sup> Interview with Informant B, p. 1, A4 & p. 2, A5.

<sup>249</sup> Interview with Informant B, p. 1, A4.

<sup>250</sup> Interview with Informant A, p. 5, A21.

Cataloguers work alone, but the interviewees (Informant A and B) feel like they can always find assistance by other cataloguers when they feel uncertain about a classification.<sup>251</sup> It is around 10 cataloguers in UB that classify with the DDC and 2 in UBKC.<sup>252</sup> Informant C states that cataloguers work autonomously. There are currently two cataloguers at Konstbiblioteket.

At Konstbiblioteket there are three ways by which new titles are acquired. Through exchange programmes or gifts, through purchase, and lastly, from the two museums, the parent institutions of the library.<sup>253</sup> The exhibition catalogues produced by these two museums are prioritised and catalogued first.<sup>254</sup> It is important for the library to make this material accessible to more people via the *Libris* catalogue.<sup>255</sup> Shelving is not dependant on classification and the librarians are the ones that pick up books from the shelves. A large amount of the library's collection is stored in two storage areas, one close to the library premises, and an external one.<sup>256</sup> Patrons send their requests to the library and then a librarian picks up the books requested for in-house use only. One classification number that is relevant to one of the library's shelves is the class Ibz from the SAB. It is used as a shelf mark for books (exhibition catalogues, monographs) about individual artists, regardless of medium.<sup>257</sup> Group exhibition catalogues are often assigned a numerus currens.<sup>258</sup> They library has also a large collection of artists' books, which are not always easy to identify. These are indexed as artists' books and are placed on the same shelf.<sup>259</sup>

The two special libraries, Konstbiblioteket and UBKC participate actively in the ARLIS/Norden association. Apart from the time when the DDC was introduced in Sweden, there have been no discussions in the Swedish group in Stockholm concerning classification, according to Informant C. She attributes that to a lack of time.<sup>260</sup>

## Consequences and the purpose of classification and indexing

In this chapter, some of the main problems that were mentioned earlier will be summarised, in order to attain a more unified view of the interviews' outcome. The aspect of user perspectives will also be addressed. Some problematic areas were identified, with respect to cataloguing art related material. Classification might not be so specific when cataloguing art related documents with the DDC. The cataloguer is forced to assign one subject to books that might involve several

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<sup>251</sup> Interview with Informant A, p. 2, A9; Interview with Informant B, p. 8, B24.

<sup>252</sup> Interview with Informant A, p. 3, A11; Interview with Informant B, p. 8, B25.

<sup>253</sup> Interview with Informant C, p. 4, C20.

<sup>254</sup> Interview with Informant C, p. 5, C26.

<sup>255</sup> Interview with Informant C, p.9, C56.

<sup>256</sup> Interview with Informant C, p. 4, C20.

<sup>257</sup> Interview with Informant C, pp. 2–3, C10.

<sup>258</sup> Interview with Informant C, p. 4, C22.

<sup>259</sup> Interview with Informant C, p. 6, C29.

<sup>260</sup> Interview with Informant C, p. 10, C60.

subjects. This can be justified, when one thinks that physical books can be placed on one shelf in the library and thus can only have one number. Through subject indexing, a more precise subject description is possible, enabling the users to find what they need by searching in the library's catalogue. The subject headings list SAO, however, is not so well developed and cataloguers often suggest new terms. Number building in Dewey is a complex process that requires time, proper education and resources. The interface of the system is something that is considered problematic by both Informants A and B. On the other hand, the use of double or triple classifications with the SAB enables the cataloguer to assign more than one notations and therefore potentially cover more subjects.

One of the Informants (B) expresses his doubts about how well the *Libris* collaboration works and how it will develop in the future. He claims that many libraries that catalogue material in *Libris*, either do not have the time, or do not pay so much attention, something that can result in mistakes.<sup>261</sup> The DDC is a more advanced system and has problems according to Informant B that could be solved if more resources were available.<sup>262</sup> He also states that the number of cataloguers has been reduced over the years. Informant B talks about an almost fifty per cent reduction of cataloguing jobs.<sup>263</sup> The issue of limited resources has also been addressed in the reviewed literature by Bunting and Matosian. Libraries may not consider classification as an important part of cataloguing, as the expression 'mark it and park it' implies, but mistakes may often occur and that affects the effectivity of a library catalogue and the arrangement of books on the shelves.<sup>264</sup> Another problem for Informant B is that the DDC has a clear Western perspective.<sup>265</sup>

In Sweden, a Dewey-group has been working with the development of the system. One member of the group comes from the university library in Umeå, which makes communication with the group easier for the cataloguers that work there. Informant B claims that they can suggest changes, if they think it is necessary, via this colleague.<sup>266</sup>

User perspectives is an important aspect that affects a library's decisions. One logical question to ask, is how classification affects the users and whether the user perspective is important to keep in mind, when a cataloguer classifies and indexes a book. The purpose of classification and indexing is partially to enable users to find the material they need in the library, either by themselves or with the help of a librarian. For Informant B, resources go hand in hand with the quality of the work and the purpose of classification and indexing:

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<sup>261</sup> Interview with Informant B, p. 7, B20.

<sup>262</sup> Interview with Informant B, p. 7, B20.

<sup>263</sup> Interview with Informant B, p. 8, B26.

<sup>264</sup> Bunting & Matosian (2011), p. 47.

<sup>265</sup> Interview with Informant B, p. 6, B19.

<sup>266</sup> Interview with Informant B, p. 6, B19.

For me, as soon as I get asked about that, it's these needs that I have for resources, that's something you want to pass on, because it actually affects our work greatly. It affects our quality and that is why we index and classify, to aid the user.<sup>267</sup>

Informant C thinks users search, using other terms than for example, DDC classification numbers or headings. The purpose of classification is to organise the library's catalogue, but at the same time bibliographic records are still based on the old system of library cards, which is somehow out of date and it reflects an old way of thinking, she explains.<sup>268</sup> She adds that it is exciting to see the new system that will replace *Voyager* and will include new principles far from the traditional MARC fields that now characterise library records and catalogues.<sup>269</sup> Informant C does not think that libraries will stop classifying material in the future but also states that many libraries should ask the question: "why do we do this?"<sup>270</sup>

Libraries have different policies on how they organise their collections. For example, Tate Library in London has the curational policy to keep British art separate from others, as it was shown in the reviewed literature. The policies of the Library of Congress even affect the development of the LCC that keeps artistic photography separate from the other arts. After the analysis of the interviews, it became clear that the examined libraries operate under different institutional contexts and their decisions are affected by the types of documents they own and collect, the user groups they are connected to, and the specific needs of their parent institutions.

The central university library in Umeå has a large collection to organise, in comparison to UBKC, and their policies differ, as regards shelving. Their users have different subject needs and the library does not specialise in arts, design or architecture like the UBKC does. Nevertheless, they consider classification and indexing an important part of the librarian's job, which subsequently aids the user when using the library's resources. Browsing is also considered an important process. Both UBKC and UB are library departments of the university in Umeå that also have a pedagogical role. The users are often encouraged to learn how to locate books on the shelves and the librarians need to explain the meaning of the DDC numbers that appear on the shelf marks.<sup>271</sup> In addition to that, the numbers of users that visit the university libraries are much higher than the ones that visit a museum art library like Konstbiblioteket.

At UBKC, they have adopted a specific attitude towards their patrons who are art, design and architecture students. They classify all books with the same effort and they acknowledge the importance of browsing for their users. The importance of browsing has been emphasised in the reviewed literature by Cripps, who claims that browsing is an important process that benefits art and design students, who

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<sup>267</sup> Interview with Informant B, pp. 11–12, B35.

<sup>268</sup> Interview with Informant C, p. 7, C41.

<sup>269</sup> Interview with Informant C, p. 7, C41.

<sup>270</sup> Interview with Informant C, p. 11, C71.

<sup>271</sup> Interview with Informant A, p. 7, A37.

are more visually oriented.<sup>272</sup> In fact, the library in Konstnärligt Campus initiated the project ‘Sök på Golvet’ in 2015, in order to examine possible solutions for creating a more visually oriented and interactive library catalogue.<sup>273</sup> At UBKC, all works on individual artists are placed on one shelf: Biographies (biografier). This reminds us of the notation Ibz special artists from the SAB system. The librarians at UBKC recognise the importance of gathering all works on individual artists together, a common practice for Konstbiblioteket as well. One of the faults of standardised systems, according to Ferrari, is the separation of an artist’s work into different media, resulting in the loss of cohesion of artists and art history/ethnicity. The problematic practice of classifying works according to medium is addressed by many librarians in the reviewed literature.<sup>274</sup> Not only is the literature scattered on different shelves, but artists usually work with different media and cross the boundaries of categorisations that exist in classifications.

Librarians at Konstbiblioteket interact with fewer visitors and they do not have a distinct pedagogical role, like academic librarians do. They assist their patrons during the search process through the library’s different catalogues, but they are the ones that pick up the books from the shelves. They have an influx of books, consisting of old and new publications that both demand a considerable amount of time for cataloguing. Cataloguers at Konstbiblioteket do not benefit from the advantages of copy cataloguing, when they catalogue older publications and rare books.

After the interviews, it became evident that the cataloguers’ opinions about classification and indexing differ and that their work is affected by the goals and orientation of the institutional context that they operate within. Now, it is time to examine how this is reflected in the document representations that they create through the analysis of eleven bibliographic records for publications that both libraries have acquired.

## Analysis of Libris bibliographic records

As mentioned in the chapter ‘Method and material’, a list of ten artists, male and female, was created, in order to analyse the bibliographic records of the common titles existing in the two examined libraries. Here are the artists’ names, in the order they were analysed:

1. Douglas Gordon
2. Marina Abramovic
3. Anish Kapoor

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<sup>272</sup> Cripps (2011), p. 6.

<sup>273</sup> Umeå universitetsbibliotek (2015), no pagination.

<sup>274</sup> Clarke (2011), p. 23; White (2011), p. 16; Bunting & Matosian (2011), p. 48.

4. Marlene Dumas
5. Ernesto Neto
6. Cindy Sherman
7. Robert Gober
8. Lee Krasner
9. Maurizio Cattelan
10. Natalia Goncharova

Prior to the analysis, it is important to provide some information about *Libris*. The database *Libris* is a national union catalogue, created and maintained by KB. It has other functions as well, such as providing services to library patrons across Sweden, mainly concerning interlibrary loans. The bibliographic records in *Libris* are based on MARC standards (MACHINE Readable Cataloging). The MARC format was created by computer scientist Henriette Avram in the 1960s, during the time she was working in the Library of Congress.<sup>275</sup> The current MARC format in use is called MARC21. One of the components of the format is what is called *variable fields*.<sup>276</sup> Field enumerators or *tags* are three-digit numbers that define the content of each field.<sup>277</sup> These numbers range from 000–945. In the tables that follow, the data included refer to fields 082 (DDC classification), 084 (SAB or other classification), 050 (LCC classification), 6XX (subject headings), and 852 (shelf marks). The bibliographic records include data that have been provided by the library that initially created the record and by other libraries that have obtained the same title and have contributed with more data. It is possible to see which library created the record in field 040 but it is not possible to identify which library created contributions in subject headings and classification codes. If a library has made some important changes, the library's code will also appear in the same field (040). All information is incorporated in a record and appears as a surrogate, common for all libraries with holdings for that specific title. It is only possible to see the shelf mark for each library, which may or may not include a classification code. In some of the files, local subject terms are shown in the overview and the MARC format and in some older records, subject headings appear under the library that assigned them to the specific title. Due to the ephemeral state of digital files, the bibliographic records were printed in their MARC format view and these prints were used in the analysis. In the following analysis, the DDC numbers and SAB notations are explained. The sources that were used for this include the online search engine *WebDewey Search* and the publication *Klassifikationssystem för svenska bibliotek* in its pdf form published in 2015.

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<sup>275</sup> *Wikipedia*, English version, go to: MARC standards [2017-08-29].

<sup>276</sup> Rowley & Hartley (2008), pp. 87 & 89.

<sup>277</sup> Rowley & Hartley (2008), p. 89.

Participating libraries in *Libris* catalogue their material, according to certain standards and guidelines. These include the *Anglo-American cataloguing rules, second edition* (AACR2), the Swedish version of this publication called *Katalogiseringsregler för svenska bibliotek* published in 1990, the SAO guidelines, the MARC21 format and the specific rules and guidelines of the classification system, each library chooses to apply.<sup>278</sup>

## Douglas Gordon

Selected title: *Resan till månen = A trip to the moon* (2012). Red: Arrhenius, Sara & Bergh, Magnus. Stockholm: Bonnier.

Table 1

Bibliographic data	System	Library
<b>Classification</b>		
700.9	DDC, 23rd. ed.	
Iaa, Ibhe, Im	SAB, 8th ed.	
<b>Subject Headings</b>		
Filmen och konsten	sfit (Svenska filminstitutets tesaurus)	
Videokonst	sfit	
Konst	sao	
Film	sao	
Feature films	LCSH	
Motion pictures	LCSH	
Art	LCSH	
Art and the cinema	unspecified	
Essäer	saogf	
<b>Shelf mark</b>		
12/151		Konstbiblioteket
addk 700.9 Res		Umeå universitetsbibliotek, Konstnärligt campus

Source: *Libris* [2017-08-16]

<sup>278</sup> Kungliga biblioteket's website. Home > Bibliotekssamverkan > Metadata > Bibliografisk kontroll > Katalogisatörens verktygslåda > Vanliga frågor > SAB [2017-08-17].

Douglas Gordon is a Scottish artist, working primarily with video, creating video-installations.<sup>279</sup> In this bibliographic record, a note is included that describes the book as an extension of the exhibition that took place at Bonniers Konsthall in Stockholm, under the same name. In the actual book, a copy of which was attained for the purposes of this study, it is stated: “the love affair between art and film started the moment the film camera was invented. *A trip to the Moon* is an anthology, with contributions from writers and artists who investigate this century long relationship.”<sup>280</sup> This book is clearly connected to a group exhibition, but it is not an exhibition catalogue. The genre of this book is instead defined as ‘essäer’ (essays). The names of the writers and artists that have contributed to this publication are listed in a note, a total of sixteen names, among which Douglas Gordon himself. That note is what made possible to retrieve this item during the search in *Libris*. These names also appear on the front cover of the book.

This book has three different notations from the SAB’s latest version. Ibhe videokonst (video art) is perhaps the most specific one that corresponds to the nature of Gordon’s work. It has also been classified in Im film, and lastly, in Iaa konstteori och estetik (art theory and aesthetics). The assigned code from the DDC is 700.9, which refers to ‘History, geographic treatment, biography of the arts’. The codes 700.1-700.9 are the standard subdivisions of the arts. The instruction given as how to use them is interesting to be mentioned here:

Use this standard subdivision span for material that includes two or more of the fine and decorative arts and one or more of the other arts, e.g., a work about a painter who is also a sculptor and a poet 700.92. If only one fine or decorative art and one of the other arts is involved, class in the number coming first in the schedule, e.g., a United States painter and poet 759.13.<sup>281</sup>

This specific DDC code refers then to works of art that include various forms, both from the 700’s and/or combined with literary arts. This is a rather general class which, although is not at all specific, has a functionality for multidisciplinary arts. Therefore, the SAB codes provided here cover more aspects of the book and are more specific. The subject heading ‘essäer’ (essays) describes a work that includes essays that may concern the works presented in the exhibition, or the relationship between art and film in general. That information justifies also the Iaa notation that denotes ‘Art theory and aesthetics’. Apart from texts, this publication also includes illustrations of works of the contributing artists.

Moreover, subject headings from a thesaurus (SFIT) developed by The Swedish Film Institute (Svenska Filminstitutet) are provided: ‘filmen och konsten’ (film and art) and ‘videokonst’ (video art). The Swedish subject headings from SAO are ‘konst’ (art) and ‘film’ (film). English subject headings from LCSH are also included: ‘feature films’, ‘motion pictures’ and ‘art’. Similar to the SAO headings, these are single subject headings that if combined they could imply a

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<sup>279</sup> *100 contemporary artists* (2009), p. 234.

<sup>280</sup> *Resan till månen* (2012), cover page.

<sup>281</sup> OCLC (2011b), p. 782.



relationship between arts and film. The ‘art and the cinema’ subject heading appears in field 653, where suggestions for new subject headings or phrases of the type ‘film in art’ can be placed, creating therefore a compound subject.

## Marina Abramović

Selected title: Abramović, Marina (2017), *The cleaner*. Svensk upplaga, Stockholm: Moderna Museet.

Table 2

Bibliographic data	System	Library
<b>Classification</b>		
709.2	DDC, 23rd. ed.	
Ibz Abramović, Marina	SAB, 8th ed.	
<b>Subject Headings</b>		
Konstnärer—Serbien—1900-talet—2000-talet—utställningskatalog	kao (KVINNSAM)	
Konst	kao	
Performance	kao	
Artists—Serbia—20th century—21st century—exhibition catalogue	kao (English version)	
Art	kao (English version)	
Performance art	kao (English version)	
Performance—historia	sao	
Utställningskataloger	saogf	
Abramovic, Marina, 1946-	unspecified	
<b>Shelf mark</b>		
REF MM, utställningskataloger Ibz Abramovic, 8:o (Ex.:2-3)		Konstbiblioteket
abio Biog. Abr		Umeå universitetsbibliotek, Konstnärligt campus
ddk 709.2 Abr		Umeå universitetsbibliotek

Source: Libris [2017-08-17]

Marina Abramović, an artist widely known for her performance acts, whether confined in museum and gallery rooms or in natural spaces, is presented here in this

exhibition catalogue that was published in conjunction with a retrospective exhibition that took place in Stockholm’s Moderna Museet. Konstbiblioteket is affiliated with the museum, so this catalogue is considered their own production. The library’s policy is to catalogue books without providing a classification code, so in this case a DDC number has been provided, either by KB (since this is national production), or by some other library.

The classification code in SAB is *Ibz särskilda konstnärer* (special artists), a code for works about individual artists, regardless of medium and a subclass within the art history (*Ib =konsthistoria*) section. The DDC code that is assigned here is 709.2, a number from the standard subdivisions of fine and decorative arts and iconography that translates to ‘History, geographic treatment, biography of the arts’. The instruction for using the number 709 is to choose it when classifying “finished works of experimental and mixed-media art that do not fit easily into a recognized medium.”<sup>282</sup> The number 2 after the decimal point refers to ‘biography’, and the instruction for number 709.2 is: “class here description, critical appraisal, works of artists not limited to or chiefly identified with a specific form, e.g., painting, or group of forms, e.g., graphic arts.”<sup>283</sup> This notation appears on the shelf mark of Umeå universitetsbibliotek, but not in *Konstnärligt* campus as the policy there is to place works on individual artists in the biography section.

SAO has the subject heading ‘performance’ for such works, but here it is combined with another controlled term, namely ‘historia’ (history), revealing the historical aspect of the book. In addition to SAO terms, the record is provided with kao subject terms from *KvinnSam*, the National Resource Library for Gender Studies at the university of Gothenburg.<sup>284</sup> The indexing is far more detailed and covers the aspects of time and place, in addition to the concept ‘art’ and ‘performance’ in both English and Swedish subject terms. The artist’s name is also used as a subject term and the genre of the book is described through the subject heading ‘utställningskataloger’ (exhibition catalogues).

## Anish Kapoor

Selected title: *Sculpture in nature: nature of sculpture : Giovanni Anselmo, Louise Bourgeois, Anish Kapoor, Not Vital, Zhan Wang, Franz West* (2009). Oudenburg: Foundation De Elf Lijnen.

Table 3

Bibliographic data	System	Library
<b>Classification</b>		
735.24	DDC, 22nd edition, machine generated	

<sup>282</sup> OCLC (2011b), p. 786.

<sup>283</sup> OCLC (2011b), p. 787.

<sup>284</sup> Göteborgs universitetsbibliotek’s website. Home > Biblioteken > KvinnSam. [2017-08-19].

Bibliographic data	System	Library
Id.6	SAB, 8th ed.	
<b>Subject Headings</b>		
Anselmo, Giovanni	unspecified	
Bourgeois, Louise, 1911-2010	unspecified	
Kapoor, Anish	unspecified	
Vital, Not	unspecified	
Wang, Zhan	unspecified	
West, Franz	unspecified	
Konstnärer	sao	
Artists	LCSH	
Konstutställningar —Belgien —Oudenburg	unspecified	Konstbiblioteket
<b>Shelf mark</b>		
10/338		Konstbiblioteket
Beställd		Umeå universitetsbibliotek, Konstnärligt campus

Source: *Libris* [2017-08-17]

The DDC number in this record is generated automatically, which means that no library has actively chosen it. At the time of the search in *Libris*, this book was available in only two libraries, the ones being examined here. In fact, the library in Umeå had recently ordered the book, so no shelf mark was yet provided for this record. The current DDC code 735.24 is a chronological subdivision, covering the 21st century in subclass ‘Sculpture from 1400’. The selected SAB code is Id.6, referring to ‘Sculpture 2000–’. This book was published on the occasion of a group exhibition, as it is implied by the subject terms ‘konstutställningar – Belgien – Oudenburg’ (art exhibitions – Belgium – Oudenburg), assigned by Konstbiblioteket. The publication is, however, not described as an exhibition catalogue, with the appropriate subject heading. The artists that participate in the exhibition are included in the book’s title and their names are used as subjects terms. The terms ‘konstnärer’ (artists) and ‘artists’ are taken from SAO and LCSH respectively to perhaps clarify that the names appearing in the title of the book refer to artists.

### Marlene Dumas

Selected title: Dumas, Marlene (2014), *Marlene Dumas: the image as burden*. London: Tate Publishing.

Table 4

Bibliographic data	System	Library
<b>Classification</b>		
ND653.D87	LCC	
759.9492	DDC, 23d edition	
Ibz Dumas, Marlene	SAB, 8th ed.	
<b>Subject Headings</b>		
Dumas, Marlene, 1953-	unspecified	
1900-talet	sao	
2000-talet	sao	
Målare (bildkonstnärer)	sao	
Målarkonst	sao	
Painters—Netherlands—Exhibitions.	LCSH	
Painting—Dutch—20th century—Exhibitions.	LCSH	
Exhibition catalogs	LCSH	
Painters	LCSH	
Painting	LCSH	
Nederländerna	unspecified	
Sydafrika	unspecified	
Utställningskataloger	saogf	
<b>Shelf mark</b>		
Ibz Dumas, M.8:o		Konstbiblioteket
abio Biogr. Dum		Umeå universitetsbibliotek, Konstnärligt campus

Source: Libris [2017-08-17]

This book about Marlene Dumas is classified under ‘Holländsk målarkonst’ (Dutch painting) in the DDC. The geographical aspect and medium are selected in this case as being more suitable. The corresponding SAB code would be in this case Ie-g, Ie=målarkonst (painting), g=Nederländerna, Belgien, Luxemburg (Netherlands, Belgium and Luxembourg). According to the conversion table between SAB and Dewey, the code would be Ie-a (Ie= painting, a= Eu-

rope).<sup>285</sup> However, the assigned code here is Ibz = särskilda konstnärer (special artists), as this is the common practice for classifying works on individual artists, regardless of medium. The Swedish subject headings provided here refer to chronology covering both the 20th and 21st century, the artist's name and the categories 'målare (bildkonstnärer)' (painter (visual artists)) and 'målarkonst' (painting). The facet of ethnicity is also used with the terms, 'Nederländerna' (Netherlands) and 'Sydafrika' (South Africa). The file is also provided with an LC number and LC subject headings. ND653 refers to 'Fine Arts, Painting, History, Special regions or countries, Europe, Low countries, Holland (Netherlands) Special artists, A-Z'.<sup>286</sup> D87, is the codified form of the artist's name. The LC subject headings focus on ethnicity, medium and chronology combined with the term 'exhibitions'.

## Ernesto Neto

Selected title: *The new décor* (2010). Ed: Rugoff, Ralph. London: Hayward.

Table 5a

Bibliographic data	System	Library
<b>Classification</b>		
NK1986	LCC	
740	DDC, 23rd ed.	
Ihh.6, Ibh.6, Id.6	SAB, 8th ed.	
<b>Subject Headings</b>		
Installations (Art)—Exhibitions.	LCSH	
Sculpture, Modern—Exhibitions.	LCSH	
Interior decoration—Exhibitions.	LCSH	
Design—sekelskiftet—2000	sao	
Installationer (konst)—sekelskiftet—2000	sao	
Skulptur—sekelskiftet—2000	sao	
Konst och design	sao	
Konstutställningar—Storbritannien—London	unspecified	Konstbiblioteket
<b>Shelf mark</b>		

<sup>285</sup> Kungliga Biblioteket's website. Home > Bibliotekssamverkan > Metadata > Bibliografisk kontroll > Katalogisatörens verktygslåda > Klassifikation > DDK > Konverteringstabellen. [2017-08-21].

<sup>286</sup> Library of Congress' website. Home > Services > Linked Data Service. Search: ND653 (LC classification). [2017-08-21].

Bibliographic data	System	Library
10/500		Konstbiblioteket
Beställd		Umeå universitetsbibliotek, Konstnärligt campus

Source: Libris [2017-08-17]

The Dewey number assigned to this book is 740 Graphic arts and decorative arts (grafiska konstformer och konsthantverk). The book is a catalogue published on the occasion of a group exhibition that took place in Hayward gallery in London and later in Moscow. The title of the book may indicate that the book is indeed about decorative arts. However, when analysing the subject terms assigned and taking into consideration the participating artists, it becomes clear that it is mainly installations and sculptures that are presented in this catalogue. It is also evident that a common theme has been chosen for this exhibition, related to interior decoration. The artists use everyday objects and artefacts, as a starting point for the work. On the back cover of the book, one reads: “[t]he *New Décor* brings together a group of leading contemporary artists whose sculpture and installation re-imagines the language of interior design, twisting and subverting its conventions in order to activate aesthetic, social and psychological narratives.”<sup>287</sup> One of the rules in DDC dictates that if two subjects are represented equally in a book, then the cataloguer should choose the one that is mentioned first in the scheme. This is called the *first-of-two-rule*.<sup>288</sup> This might explain the misleading classification 740, although 730 Sculpture and related arts precede the decorative arts. Another rule, that takes precedence over any other rule, is called the *rule of application*, and it dictates to “[c]lass a work dealing with interrelated subjects with the subject that is being acted upon.”<sup>289</sup> For example, if the book presents the effect of design in sculpture it should be classified in sculpture. As to the SAB classification, a triple classification is witnessed here, namely Ihh Inredning (interior decoration), Ibh Otraditionella konstformer (non-traditional art forms) and Id Skulptur (Sculpture). These classification codes combined together may actually cover the content of this book. However, the fact that every classification stands alone and the relationship between interior decoration and sculpture/installation art is not shown in the notation, is rather problematic. This record was probably imported from a US library, since it is provided with the LC classification number NK 1986 Decorative arts 20th century, and LC subject headings.<sup>290</sup> The Swedish subject headings which are used here are: ‘installationer (konst)’ (installations (art)), ‘design’ and ‘skulptur’ (sculpture) combined individually with chronological subject headings in a pre-coordinated manner. There is also an ‘and’ phrase: ‘konst och design’ (art

<sup>287</sup> *The new décor* (2010), back cover.

<sup>288</sup> OCLC (2011a), p. 8.

<sup>289</sup> OCLC (2011a), p. 8.

<sup>290</sup> Library of Congress’ website. Home > Services and Programs > Linked Data Service. Search: NK 1986, [2017-08-29].

and design), expressing a relationship between the two concepts. Konstbiblioteket has added their own string of subject terms: ‘konstutställningar - Storbritannien - London’ (exhibitions - Great Britain- London), adding geographical terms combined with the term ‘exhibitions’. The genre/form term that would characterise the publication as an exhibition catalogue is not provided with SAO. All names of the participating artists (thirty-six names) appear in the 500 field, enabling therefore retrieval, when one chooses name as search entry.

At the time this bibliographic record was obtained from *Libris* and during the analysis, the library in Umeå had not provided a shelf mark for this book but the status ‘ordered’ appeared in the field. On 29 August when the digital file was revisited, the publication was not available and the record had been altered. Due to this fact, another title concerning the same artist was chosen and is presented next.

Selected title: *Psycho buildings: artists take on architecture : Atelier Bow-Wow, Michael Beutler, Gelitin, Los Carpinteros, Mike Nelson, Ernesto Neto, Tobias Putrih, Tomas Saraceno, Do Ho Suh, Rachel Whiteread* (2008). Eds: Dillon, Brian, Rendell, Jane & Rugoff, Ralph London: Hayward Publ.

Table 5b

Bibliographic data	System	Library
<b>Classification</b>		
unassigned		
<b>Subject Headings</b>		
Installationer (konst) — utställningskataloger	sao	
Arkitektur i konsten	sao	
Architecture in art	LCSH	
Konstutställningar — Storbritannien — london		Konstbiblioteket
<b>Shelf mark</b>		
09/140		Konstbiblioteket
mag 2015-05045		Umeå universitetsbibliotek

Source: *Libris* [2017-08-29]

This group exhibition catalogue is not classified with the use of any of the aforementioned classification systems. The shelf marks do not reveal any class or category, as they are based on accession number. The word ‘mag’, which is an abbreviation of ‘magasin’, refers to the closed stacks of the library in Umeå, where the book is kept. The subject headings in SAO include a combination of the terms ‘installationer (konst)’ (installations (art)) and ‘utställningskataloger’ (exhibition

catalogues), combining therefore the genre/form of a book with the term installations and the phrase ‘arkitektur i konsten’ (architecture in art), which is used to suggest the effect of architecture in art and a relationship between the two separate subjects. The English corresponding phrase ‘architecture in art’, is also assigned. The missing classification number can be easily explained considering that this record was perhaps created following the decision to change the national classification standard in Sweden to DDC. According to the record, the latest update of this file dates from 2010-10-08. The participant libraries in *Libris* are not obliged to classify their collections and are solely responsible for choosing a classification system.<sup>291</sup> If for example, the university library in Umeå decides to place this book in the closed stacks, then no classification is necessary and the library is not obliged to provide it. Only three libraries seem to have this item in their collections. The university library in Stockholm, Kungliga Tekniska högskolans bibliotek is one of those three. This library has given the shelf mark 724.6 Psycho to this title, where 724.6 denotes ‘Arkitektur (architecture) 1900–1999’. The participant artists’ name are included in the title, making therefore retrieval easier, when searching by name.

## Cindy Sherman

Selected title: Sherman, Cindy (2013), *Cindy Sherman: untitled horrors*. Stockholm: Moderna museet.

Table 6

Bibliographic data	System	Library
<b>Classification</b>		
770.92	DDC, 23rd ed.	
Inz	SAB, 8th ed., machine generated	
<b>Subject Headings</b>		
Sherman, Cindy		
Fotokonst	sao	
Konstnärer—Förenta Staterna—1900-talet—2000-talet—utställningskatalog	kao	
Photography, Artistic	LCSH	
Utställningskataloger	saogf	

<sup>291</sup> Kungliga biblioteket’s website. Home > Bibliotekssamverkan > Libris > Libris - nationella bibliotekssystem > Registrera i Libris - en guide> [2017-08-29].



Bibliographic data	System	Library
Artists—United States—20th century—21st century—exhibition catalogue	kao, (English version)	
<b>Shelf mark</b>		
REF MM, utställningskataloger Ibz Sherman, Cindy 8:o 8:o (Ex.:1-2)		Konstbiblioteket
abio Biogr. She		Umeå universitetsbibliotek, Konstnärligt campus
ddk 770.92 She		Umeå universitetsbibliotek

Source: Libris [2017-08-17]

This exhibition catalogue about artist Cindy Sherman is classified under 770.92 Photography, biography. The exact mapping in SAB for this class is Inz, which has been automatically generated. Konstbiblioteket still uses the SAB code Ibz to shelve works on individual artists, which is a broader class for artists regardless of medium. The two subject headings from SAO here are ‘fotokonst’ (photographic art) and ‘utställningskataloger’ (exhibition catalogues), focusing therefore on medium and genre/form. The record has also been indexed with the LCSH terms ‘photography, artistic’. KvinnSam has also indexed this record with their own subject headings, including concepts of time, place and form. The exhibition itself presented a large amount of works covering the early years of Sherman’s photography, until the present time of the exhibition, a selection of which were featured in the catalogue.<sup>292</sup> That would justify a subject term such as: ‘fotokonst – historia’ (artistic photography – history), a subject string witnessed in table 2, or chronological terms just like the ones that appear in the kao subject headings: ‘artists – United States – 20th century – 21st century – exhibition catalogue’.

## Robert Gober

Selected title: Gober, Robert & Als, Hilton (2014), *Robert Gober: the heart is not a metaphor*. New York: The Museum of Modern Art

Table 7

Bibliographic data	System	Library
<b>Classification</b>		
N6537.G56	LCC	
709.2	DDC, 23rd ed.	

<sup>292</sup> Sherman (2013), passim.

Bibliographic data	System	Library
Ibz	SAB, 8 ed., machine generated	
<b>Subject Headings</b>		
Gober, Robert, 1954-	unspecified	
Gober, Robert, 1954- — Exhibitions	LCSH	
Förenta staterna	unspecified	
Utställningskataloger	saogf	
<b>Shelf mark</b>		
Ibz Gober, R. 8:o		Konstbiblioteket
abio Biogr. Gob		Umeå universitetsbibliotek, Konstnärligt campus

Source: Libris [2017-08-17]

The work of American artist Robert Gober is presented in this exhibition catalogue published on the occasion of the exhibition ‘Robert Gober: the heart is not a metaphor’, which took place in the Museum of Modern Art in New York. The catalogue is classified under biography, which is a section in the standard subdivisions of fine and decorative arts bearing number 709.2. This catalogue includes sculptures, installations and other media, which can explain the choice of number 709.2.<sup>293</sup> The Swedish classification code Ibz is assigned automatically, taken from the Dewey/SAB mapping table. This record is probably imported and comes with an LC classification number, N6537.G56, where N6537 denotes ‘Fine Arts, Visual arts, History, Special regions or countries, America, North America, United States, special artists A-Z’.<sup>294</sup> G56 is probably the cutter number for Robert Gober.<sup>295</sup> Ibz is used as a shelf mark by Konstbiblioteket and since this book is about a single artist, it receives the shelf mark for biographies on behalf of the UBKC.

The record has been indexed with the geographical subject term ‘Förenta staterna’ (United States) and the SAO genre/form term ‘utställningskataloger’ (exhibition catalogues). The artist’s name is also used as a subject access point. The file has been indexed with LC subject headings, probably by a foreign library.

## Lee Krasner

Selected title: Landau, Ellen G., Krasner, Lee & Grove, Jeffrey D. (1995). *Lee Krasner: a catalogue raisonné*. New York: Abrams.

<sup>293</sup> Gober & Als (2014), passim.

<sup>294</sup> Library of Congress’ website. Home > Services and Programs > LC Linked Data Service. Search: N6537, [2017-08-29].

<sup>295</sup> The Cutter number is an alphanumeric device for representing words or names by using one or more letters followed by one or more arabic numerals treated as decimal numbers, see Cataloger’s reference shelf’s website. Home > LC Cutter Tables > Glossary. [2017-09-04].

Table 8

Bibliographic data	System	Library
<b>Classification</b>		
759.13	DDC, 20th ed.	
Ibz Krasner, Lee	SAB, 6th ed.	
<b>Subject Headings</b>		
Krasner, Lee, 1908- — Catalogues raisonnés	LCSH	
Abstract expressionism— United States—Catalogs	LCSH	
<b>Shelf mark</b>		
Ibz Krasner L. 4:o		Konstbiblioteket
fos iF 01225		Umeå universitetsbibliotek

Source: Libris [2017-08-17]

This record represents a book on American painter Lee Krasner. It is an older record classified with the SAB's 6th edition, with a corresponding code from the 20th edition of the DDC. It is probably an imported record as it has both a DDC number from a much earlier edition and LC subject headings. The DDC number 759.13 denotes 'American painting', while Ibz is the SAB code for special artists. The subject headings provided here come from the LCSH and no matching Swedish terms have been provided, due to the fact that the SAO list was created in 2000. It is clear that this publication concerns the comprehensive work of Krasner, due to the term 'catalogue raisonné'. The term catalogue raisonné is defined as: "a thorough, reasoned and systematic documentation of all works by an artist – the oeuvre – in a given medium (such as painting, sculpture, prints) known at the time when the catalogue is prepared."<sup>296</sup>

In this case, the artist is classified according to medium in the DDC, which is the preferable choice when an artist works primarily with one art form, and in the art history section Ibz for individual artists. However, the catalogue illustrates a large amount of works not restricted to painting. It includes a total of 660 illustrations of oil paintings, collages, works on paper, prints and mosaics.<sup>297</sup>

### Maurizio Cattelan

Selected title: Cattelan, Maurizio (2003), *Maurizio Cattelan*. 2. ed., rev. and exp. London: Phaidon.

<sup>296</sup> IFAR's website. Home > Educational resources > catalogues raisonnés > CR glossary [2017-09-04].

<sup>297</sup> Landau et al. (1995), passim.

Table 9

Bibliographic data	System	Library
<b>Classification</b>		
709.2	DDC, 22nd ed., machine generated	
Ibz Cattelan, Maurizio	SAB, 7th ed.	
<b>Subject Headings</b>		
Cattelan, Maurizio, 1960-	unspecified	
Konstnärer—Italien—1900-talet—1945	sao	
<b>Shelf mark</b>		
Ibz Cattelan, M. 8:o		Konstbiblioteket
fos i 04538		Umeå universitetsbibliotek

Source: Libris [2017-08-17]

This publication presents the comprehensive work of radical Italian artist, Maurizio Cattelan, whose sculptures, installations, performances and other forms of art he implements, often challenge the conventions of the contemporary art world and make it difficult to classify him, within a certain subject field. In the SAB the class Ibz special artists is assigned. The automatically assigned classification number in DDC is 709.2. According to the instructions for cataloguing with the DDC, this number is assigned to “works of artists not limited or chiefly identified with a specific form.”<sup>298</sup> This publication includes, among other things, several interviews with the artist, texts by various curators that describe and interpret Cattelan’s work, Cattelan’s own statements, a chronology and a list of publications about the artist.<sup>299</sup> The artist’s name appears as a subject heading and the construction ‘konstnärer – Italien – 1900-talet – 1945’ (artists – Italy – 20th century – 1945), appears also as a subject heading with SAO terms. It is not clear what the year 1945 describes in this case.

### Natalia Goncharova

Selected title: *Amazons of the avant-garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova* (2000). Eds: Bowlt, John E. & Drutt, Matthew. New York: Guggenheim Museum.

Table 10

<sup>298</sup> OCLC (2011b), p. 787.

<sup>299</sup> Cattelan (2003), p. 5.

Bibliographic data	System	Library
<b>Classification</b>		
709.47	DDC 21st ed.	
Ib-ma.5	SAB, 6th ed.	
Iit-faz Berlin: Deutsche Guggenheim Berlin, 1999	SAB, 6th ed.	
<b>Subject Headings</b>		
Ėkster, Aleksandra Aleksandrovna, 1882-1949	unspecified	
Gončarova, Natal'ja Sergeevna, 1881-1962	unspecified	
Popova, Ljubov' Sergeevna, 1889-1924	unspecified	
Rozanova, Ol'ga Vladimirovna, 1886-1918	unspecified	
Stepanova, Varvara Fedorovna, 1894-1958	unspecified	
Udal'cova, Nadežda Andreevna, 1886-1961	unspecified	
Berlin Deutsche Guggenheim Berlin Vandringstutst. (1999/2001)	unspecified	
Kvinnliga konstnärer — Ryssland — 1910-talet — katalog	sao	
Avant-garde (Aesthetics) — Russia (Federation)	BNB (British National Bibliography)	
Art, Russian	BNB	
Art, Modern — Russia (Federation) — 20th century	BNB	
Women artists — Russia (Federation)	BNB	
Avantgarde — Konsthistoria — Ryssland	sao	
Kvinnliga konstnärer — Ryssland — 1900-1930	sao	
Avantgarde — Konst — Ryssland — 1900-1930	sao	
Konstvetenskap	kao	
Konstnärer	kao	
Ryssland	kao	
Sekelskiftet	kao	

Bibliographic data	System	Library
1900-talet	kao	
Sovjetunionen	kao	
<b>Shelf mark</b>		
MM REF, Konst allmän 8:o (Ex.: 1) 07/151 (Ex.: 2)		Konstbiblioteket
fos i 03955		Umeå universitetsbibliotek

Source: *Libris* [2017-08-17]

This group exhibition catalogue features six female artists, who were actively involved in the Russian avant-garde movement and their works were presented in an exhibition in the Guggenheim Museum.<sup>300</sup> In this record, ethnicity is the aspect chosen for classification with the Dewey number 709.47 that refers to ‘Fine arts – Russia’. On the other hand, the SAB code Ib-ma.5 translates to ‘Art history, Russia, 20th century’, covering the aspects of time and ethnicity, therefore rendering it more specific. An alternative classification in SAB is this one: Iit-faz Berlin: Deutsche Guggenheim Berlin, 1999, that classifies the exhibition itself with the code for the city of Berlin, where the exhibition took place, the institution’s name and the year of the event.

As for subject headings, a different structure is observed, probably due to the fact that this record is an older one, in one of the strings: ‘kvinnliga konstnärer – Ryssland – 1910-talet – katalog’ (Women artists – Russia – 1910s – catalogue), combining both the form of the book with other attributes. An abundance of subject terms is also witnessed here. Pre-coordinated indexing gives different strings that combine the aspect of ethnicity with the term ‘avant-garde’, the period of time between 1900 and 1930, the terms ‘konst’ (art) and ‘konsthistoria’ (art history) and finally, the term ‘kvinnliga konstnärer’ (women artists). English subject headings are provided by the British National Bibliography that uses the LCSH.<sup>301</sup> English subject headings are also provided by the KvinnSam library but are not listed here due to the large size of the file. Instead, the Swedish subject headings from kao are listed here. The presence of such an abundance of subject terms in one record can be explained by the fact that this file had already been indexed with English terms provided by the British Library. The cataloguer only needs to find the corresponding terms in their language and submit them, if they consider it necessary. It is also interesting to note that in this bibliographic record some subject headings are listed underneath the library that holds the item. It is possible to see, for example, that UB has added the following two subject headings: ‘avant-

<sup>300</sup> Guggenheim Museums and Foundation’s website. Home > Art > Publications > Publication Archive > Amazons of the Avant-Garde. [2017-09-04].

<sup>301</sup> British Library’s website. Home > Collection Metadata > Metadata Standards > Metadata Standards Development > Subject Access. [2017-08-27].

garde – konsthistoria – Ryssland’ (avant-garde – art history – Russia), and ‘kvinnliga konstnärer – Ryssland – 1900–1930’ (women artists – Russia – 1900–1930).

### Summary of the analysis

In this chapter, the results of the previous analysis of *Libris* bibliographic records will be summarised, in order to draw some conclusions.

For the analysis of the bibliographic records, a total of eleven files have been examined. These records represented works that consisted of eight exhibition catalogues (four solo exhibition catalogues and four group exhibition catalogues), one anthology connected to a group exhibition, one monograph on an individual artist and one catalogue raisonné. In conclusion, the majority of the works examined concerned exhibition catalogues. This small selection of works does not prove that an exhibition catalogue is the most common type of document in the domain of visual arts but it confirms Keaveney’s dissertation on the matter of contemporary art documentation. The exhibition catalogue is an important publication form that documents the exhibition, which is the artist’s main form of communication with the public.<sup>302</sup>

The majority of the books were foreign publications written in English and only three were Swedish ones. This is not unusual, due to the fact that all these publications concern internationally established artists.

Ten out of eleven items have been classified using the DDC. In two records, DDC classifications have been automatically assigned. No secondary classification has been witnessed, when the DDC was used. On the other hand, ten out of eleven items have been classified with the SAB, two of which having been generated automatically. One double and two triple classifications have been observed in three records. One publication remained unclassified.

The DDC was adopted in Sweden on 1 January 2011, but the actual decision to adopt the system was taken in 2008. During the transition period 2008–2011, a bibliographic record may have been lacking a classification code, if for example, a library had decided to stop classifying with the SAB and no other library had added a classification code to the specific record. In December 2010, KB decided that DDC numbers would be automatically generated for new or modified records bearing only SAB codes, whenever a library would export records from *Voyager* and vice versa (DDC to SAB).<sup>303</sup> In addition to that, as regards new records created by a library that does not use any classification system, it is possible that these records remain unclassified, unless some other library adds a classification code. This affects mostly foreign publications and specifically records that have been created from scratch in *Libris*. The item described in table 2 is a Swedish publication and while this record was indexed with an abundance of subject terms and classifications from both the SAB and DDC, the English version of this publica-

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<sup>302</sup> Keaveney (1986), p. 79.

<sup>303</sup> Kungliga Biblioteket’s website > Home > Bibliotekssamverkan > Libris > Libris – nationella biblioteks system > Aktuellt > 2010 > SAB blir Dewey blir SAB... i postexport [2017-09-15].

tion does not include classifications, neither is this publication connected to the Swedish one.<sup>304</sup> Finally, imported records from foreign libraries usually include a classification, not necessarily a DDC classification, but it is highly probable that they do. However, the title in table 5b, which is a foreign publication, has not been classified.

In the SAB, works on individual artists have been classified under Ibz (art history, special artists). The advantage of this practice is that one can find all works on a specific artist in the same place regardless of medium or period. The classification number is, however, not descriptive of the book's content. Other publications, such as group exhibition catalogues, have been classified under medium or country/period.

With regard to classification and contemporary art, some of the issues addressed in the reviewed literature include the placement in the classification schemes of several forms of art, such as performance and installation art and the challenges of classifying such media. Following the analysis of the bibliographic records, it became evident that such art forms have been classified in the general divisions of the classification schemes in numbers 709, and 700 for multidisciplinary works in the DDC. The core concept of the DDC is to find one classification number for each item and when this is not possible, the rule is to assign a broad number that includes all of the items subjects. Recognising the difficulty of that core concept and due to the history of double and even triple classifying in Sweden, KB decided to allow a secondary classification in the DDC. The SAB has the notation Ibh that denotes 'Non traditional art' and has been used in one of the records (table 5a). Subclass Ibh has the following subdivisions: Ibhc Graffiti (graffiti), Ibhd Datorkonst (computer art) and Ibhe Videokonst (video art).<sup>305</sup>

Assuming that Clarke's claim about installation art being the visual art of our day is true, a large amount of literature concerning installation art will be classified under these numbers. In addition to that, installation art is a general term that has come to describe a variety of works of art. Perhaps in the future, the term installation will have to be enriched with other terms, describing more specifically a work of art. The DDC does not provide a number for installation art. To be able to retrieve items concerning installation art, these items should have been indexed with the appropriate subject terms. On the contrary, performance art has a DDC number in section 709 of the scheme with numbers 709.04075 and 709.050155.<sup>306</sup> In the SAB, no codes are provided for performance art or installations. Instead, the cataloguer can index items with the subject headings 'performance' and 'installationer (konst)' (installations (art)), as witnessed in tables 2, 5a and 5b.

A classification system should be flexible and hospitable, in order to accommodate new concepts and categories. It should also be balanced. As Walker claimed in the reviewed literature chapter, one of the weaknesses of the DDC is that it

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<sup>304</sup> *Libris*, search: 20066166 [2017-09-15].

<sup>305</sup> *Klassifikationssystem för svenska bibliotek* (2015), p. 145.

<sup>306</sup> *WebDewey Search*, search: 709.04075 & 709.050155 [2017-09-15].



is not so hospitable, mainly because the notations were conceived first. An update of the system, so as to include new categories would mean that the new categories would have to adjust to the available notations. If most of the literature on contemporary art is classified under 709 or 700, these subclasses would need to be expanded in the future. New concepts corresponding to the concepts found in the literature would be added there. Performance art has already been added in the 709 subclass. Ørom has shown how universal systems are works of bricolage that incorporate pre-paradigmatic concepts and paradigms, as the domain of visual arts evolves through history. During the 20th century, there was an abundance of art movements and art was categorised according to styles. The stylistic paradigm that Ørom mentions in his study is not so relevant to contemporary art. As White stated, “[t]here are seemingly fewer works about individual movements”, and “[t]itles tend to be more cross-cultural and interdisciplinary.”<sup>307</sup> Ørom also suggested that the use of the AAT would be a good solution for art. This study showed that none of the libraries examined were using the AAT or some other special vocabulary.

The subject headings used in the bibliographic records will be discussed using the concepts of exhaustivity and specificity. As regards the different facets of concepts that are available in the SAO list, one conclusion can be drawn; there is no consistent pattern in the way SAO terms are chosen. In some cases, exhaustivity is low. For example, chronological or geographical subject terms are not always used. The medium is not always described, like in table 7 and 9. In two of the records the genre/form term is missing (tables 3 and 5a). Some of the records were indexed with terms that are too general, such as ‘konstnärer’ (artists) in table 3 and 9, therefore not contributing to high specificity. One record has not been indexed with Swedish terms but this is logical, since the publication dated from 1995 and the SAO list was created in 2000. The term ‘kvinnliga konstnärer’ (women artists), which allows the user to search by gender, is used in one record. Compound subjects can be expressed through phrases such as ‘arkitektur i konsten’ (architecture in art) or ‘konst och design’ (art and design), in records 5b and 5a respectively.

The *Libris* database is a collective tool based on collaboration. Cataloguing in *Libris* benefits from items that have been acquired by many libraries, especially if these libraries have developed their own systems for subject indexing. In table 1, SFI has provided terms from their own thesaurus. Records of items owned by KvinnSam have been thoroughly indexed, including many facets. Moreover, cataloguers may be influenced by an imported record that has an abundance of terms in English and may therefore be motivated to complement the records with Swedish terms, like in table 4.

Overall, the use of subject headings functions, on the one hand, as a complement when classification is applied at the level of summarisation and, on the other

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<sup>307</sup> White (2011), p. 6.

her hand, as an extra tool to increase information retrieval, by covering more aspects of a work.

The material that has been used in this analysis has been retrieved via searches in *Libris*, using personal names as a search entry. It was therefore crucial that these names would be included in the bibliographic records as subject terms or that they would appear in some other field of the records. Some other publications that were relevant to this study may exist in the database but, as previously mentioned, unless indexed with personal names they will not appear in the results list. This is an issue, especially for group exhibition catalogues that include a large number of artists and it is up to the cataloguer to decide whether they will add an index with all the names or not. This is an issue also addressed by Robertson and Keaveney in the reviewed literature.<sup>308</sup> Searching by personal name has been the preferred method for this study. Other users may choose different ways of searching in a library catalogue. The effectiveness of cataloguing can be fully measured, if the different ways that users search information in a specific domain is also studied. However, this is not a part of this study but it would be necessary to have a more holistic perspective on the matter.

A well-developed subject heading system or thesaurus would be beneficial for achieving depth indexing and specificity. No special thesaurus or subject headings system is used for subject analysis in the libraries examined. The SAO system may be inadequate in visual arts as Informant A points out, but it could be a powerful tool in the hands of the cataloguers, who would be determined to suggest new terms based on the literature in the field and their special knowledge of the subject. Informant C seemed to be very pleased with the collaboration between KB and Konstbiblioteket, on the matter of suggesting new subject terms.

One of the weaknesses of this study is that it was not possible to describe how the two libraries have contributed to the bibliographic records that were analysed. In three of the records, local subject terms from Konstbiblioteket have been identified, but the practice of assigning local subject terms is no longer in use. It is only through the testimonies of the interviewees that one can formulate some conclusions. In 2003 when Lárusdóttir wrote her master thesis, two of the libraries she examined (Konstfack and Konstbiblioteket) were using their own subject terms, a practice that is no longer in use.<sup>309</sup> This points to the fact that libraries tend to limit the use of special controlled vocabulary and move towards standardised and general systems for subject cataloguing.

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<sup>308</sup> Robertson (1989), pp. 32–33.

<sup>309</sup> During the author's internship at Konstfack during October 2015, no use of local subject terms was observed.

## Discussion

In this chapter, it is important to discuss the results of both the interviews and the bibliographic records' analysis. The aim of this master thesis is to examine the use of universal classification systems and subject headings, when cataloguing documents in the domain of contemporary art, in specific art libraries. Effectiveness and the functions of classifications and subject headings, along with the factors that influence the everyday work of a cataloguer are the focus of this study. In chapter, 'Aim and research questions' the following questions have been asked:

- What kind of knowledge on contemporary art is communicated through universal classification systems?
- What are the factors that influence cataloguing practices in art libraries in Sweden?

The field of contemporary art is quite complex. The main characteristic of this domain is that works produced by artists are often interdisciplinary or cross the boundaries of the traditional categories, found in classification systems. This was evident in both the reviewed literature and the results of this study. Through the application of domain analysis and the three analytical dimensions described by Hjørland, some useful conclusions have been drawn, which will be presented in the following chapters.

### Ontological dimension

The ontological dimension refers to the object of study in a given field of knowledge and the objects or entities that constitute that field. In the field of contemporary art, the main object of study is the works of art produced by this specific community that some authors may choose to call 'the art world'. Furthermore, all other by-products, events, actors and organisations are included in the ontological dimension. In the context of this study, the focus lies on the bibliographic representations of documents that aim to describe, document and analyse the events (exhibitions), artefacts, concepts, etc. that are relevant to the field of contemporary art. As Keaveney's study showed, the main types of publications found in libraries are exhibition catalogues and monographs. This is also true for the libraries included in this study.

In this chapter, an overview of the documents relevant to contemporary art and the libraries examined will be given. During the interviews, the librarians were asked to describe the main types of documents or genres that the library collects as regards to art. As Hjørland claims, one aspect that is often neglected is the form of a document which might be seen as independent of content and epistemological issues. The form of scientific articles, for example, may reflect “both the specific needs of different domains and the methodologically and epistemologically different norms.”<sup>310</sup> It is important to have an overview of what types of documents each library collects so that one can understand the challenges and special needs that may be present. It is also important because it is easier to determine the orientation, goals and special character of each library.

For the university library in Umeå and its two departments, a large number of publications consists of exhibition catalogues and monographs. Research papers and doctoral dissertations are also being produced by the university but these are mainly catalogued in *DiVA*. At Konstbiblioteket, apart from exhibition and auction catalogues, monographs on individual artists and photographers, one can find a collection of artists’ books. The interviewees did not seem to encounter any problem when cataloguing different forms of publications. One problematic area may be the identification of artist’s books, whose definition is somehow fluid. The problem of identifying artists’ books was highlighted by Bunting and Matosian, who discussed the matter of artists’ books with a photographic basis. Robertson and Keaveney stressed the problematic area of group exhibition catalogues that are usually not indexed with the names of the participating artists. According to Informant C, there are no limitations as to how many names one can index a group exhibition catalogue with.<sup>311</sup> The group exhibition catalogue may be considered as a subgenre that requires different treatment from exhibition catalogues of individual artists. One important aspect is that it shows associations and connections between artists, curators, art scholars and institutions that are valuable for the sociological dimension of a domain. It can reveal patterns of communication within a specific discourse community and with other communities. It is therefore important that such catalogues are fully indexed with artists’ names. Robertson also stressed the fact that many exhibition catalogues include artists’ statements and suggested that these could be indexed with a term such as ‘Statements’. In some of the bibliographic records, the artists appear as authors of the books (or co-authors), as a large part of the content includes their own writings, interviews and several autobiographical data (Abramović, Dumas, Cattelan, Sherman).

Some ‘new’ objects and concepts were identified during the analysis of the bibliographic records that coincide with the findings of previous research and the opinions of cataloguers as these are expressed mainly through *Art Libraries Journal* that is published in the US. The objects/concepts include new art forms such as, installation art, performance, and the work of artists that use multiple media,

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<sup>310</sup> Hjørland (2002a), p. 437.

<sup>311</sup> Interview with Informant C, p. 5, C23.

which are difficult to identify. The classification systems fail to recognise these new elements and do not give a satisfactory answer as to how these relate to other categories. The solution that is offered is to classify such concepts within the subdivisions of general categories that do not actually describe the content of the document, nor give any information about the hierarchical relationships with similar concepts (other media, e.g. sculpture, painting, etc.).

According to Clarke, installation art seems to be the art of our days. The term 'installation art' was used in two of the records, although these subject terms could be used in two other records, as well.<sup>312</sup> For artists that work with multiple media or with media that are difficult to identify, the general subdivisions of the arts and the general subdivisions of the fine and decorative arts are the preferred subclasses (DDC). The other half of the works on individual artists were classified under medium. (painting and photography).<sup>313</sup> The main classes in the 700s were created based upon medium, thus making it impossible to classify the works that include mixed or non traditional media that tend to characterise contemporary art. In addition to that, it would be impossible to add a new class for a new medium, such as installation art, since there is no available notation in Dewey. With the SAB, the majority of works on individual artists were classified under subclass Ibz, where works on individual artists regardless of medium are classified.<sup>314</sup> No such subclass exists in the DDC scheme, but cataloguers in Sweden are familiar with classifying works on individual artists under this notation. This might explain the decision of UBKC to gather all works on individual artists on the shelf 'biographies', regardless of classification. The SAB is also based on medium, as regards the main subclasses. One of the advantages of the SAB, is that it is easier to be expanded with new notations, as these consist of letters. Hospitality is thus higher with the SAB.

The approach *document and genre studies* that Hjørland suggests is an important one. A suggestion for further studies in the field of visual arts would be to identify the genres and documents types in the domain of art and investigate their characteristics, special needs and problematic areas. One major difference from other disciplines is that the art world still relies on printed books and periodicals. Exhibition catalogues, a major form of publication, are almost always in print format. A fair amount of printed periodicals are not what one would call scholar or scientific journals. (The more scientific or scholarly publications are usually found in databases such as *ARTbibliographies Modern*, *Bibliography of the History of Art* (BHA), etc.) These are available to anyone as they are mass-produced and often exist in electronic versions. Some are well established and others are relatively new such as *Frieze* and *Juxtapoz*, to name a few. All these journals reflect different epistemologies and perhaps carry different discourses that are worth to investigate. It would also be fruitful to see, for example, what magazines and

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<sup>312</sup> See tables 7 & 9.

<sup>313</sup> See tables 4, 6 & 8.

<sup>314</sup> See tables 2, 4, 7, 8 & 9.

journals the users prefer and use, or to create subject guides according to the different perspectives that these journals and magazines express. As mentioned above, a large number of monographs is being produced. One characteristic of the exhibition catalogue is that it can itself be perceived as an object with aesthetic value. It almost always comes in printed format and in some cases the book may be even considered to be an artist's book. As informant C said, the term is fluid, if the artist has been involved in the design of the catalogue, then the catalogue may be defined as an artist's book.<sup>315</sup>

Only librarian C catalogues print journals, but the posts are rudimentary, she claims. Individual issues are not catalogued or indexed. Digital versions of these journals and magazines are usually accessible through the library, where one can easily navigate and search material.

## Epistemological dimension

One basic dimension of the domain-analytical perspective is the epistemological. Different domains produce knowledge that is influenced by traditions, theories and paradigms, which express different assumptions about knowledge and reality. One major problem in KO is representing documents that reflect different epistemologies with bibliographic classification systems that are based on other sometimes contradicting or restrictive philosophical bases. Enumerative and hierarchical classification schemes are based on Aristotle's classical theory of categories, and faceted classifications are related to rationalist philosophy, which relies on rational, logical structures, and fixed concepts and categories.

Ørom showed through his study how universal classification systems are works of bricolage that incorporate pre-paradigmatic concepts (evolution, nationalism, etc.), and traditional paradigms (iconoclastic, stylistic, materialistic) in their structures. These traditional paradigms may be considered irrelevant for the 21st century art and the way art is perceived and studied by the art world.

During the analysis of both the bibliographic records and interviews, two main issues have been identified. The first issue is the 'core concept' of the DDC, which is to choose one classification number that is meant to express the main subject of a book. An item can only have one membership within the categories available for classification, but in reality, an item can have more than one memberships. This problematic practice of assigning only one number is also the main concept of the classical theory of categories. The categories are mutually exclusive, which means that one cannot be a painter and a sculptor at the same time.

During the interviews, Informant A admitted that a cataloguer is often forced to choose one classification number, which does not cover the content of a book and so subject headings are used instead.<sup>316</sup> Informant B said that the core concept

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<sup>315</sup> Interview with Informant C, p. 6, C29.

<sup>316</sup> Interview with Informant A, p. 4, A19.

of the DDC is to choose one number for classification and although double classifications are allowed in Sweden, this is not applied.<sup>317</sup> By assigning subject headings, the cataloguer ‘solves’ this problem. On the other hand, in the case of the SAB, Informant C claimed that it is preferable to gather all works on individual artists in one place, using the notation *Ibz*.<sup>318</sup> The analysis of bibliographic records proved that half of the works on individual artists had been classified under the standard subdivisions of the fine and decorative arts of the DDC, in biography (709.2).<sup>319</sup> These works concerned artists that work with performance, installation art and other media. The preferred classification for the majority of works with the SAB is the code *Ibz*. Another classification code that is relevant is *Ibh*, non traditional art forms, that has subclasses for video art, computer art and graffiti. The classification *Ibz* from the SAB functions as a bulk category that gathers works on individual artists without expressing any concepts about the content. *Ibz* is a subclass of the art history’s main class *Ib*, but the historical and chronological aspect is lost. As a result, one could, for example, find books on the 17th century Italian painter Caravaggio, next to books on the contemporary artist Maurizio Cattelan because these are arranged alphabetically by the artist’s name. A similar note can be made for the general subclasses in Dewey. These do not represent any specific subject or concept but function as a solution for those items that are complex and unidentifiable.

Another issue that may be considered problematic, is the concept of specificity. It has been evident in the reviewed literature that cataloguers strive to achieve specificity, which is mostly related to the number building feature in Dewey and with faceted classification in general. With this feature, a cataloguer can assign more attributes to a document, covering more facets and completing, therefore, the main classification number. This feature leads to a more faceted classification and higher exhaustivity. However, it does not necessarily mean that all the concepts found in a book are expressed, nor that the achieved ‘specificity’ is what the users of a domain regard as specific. If a cataloguer adds chronological or geographical aspects to a notation, this notation may be considered more specific and may facilitate information retrieval for some users. In two of the bibliographic records concerning works on individual artists, the assigned DDC numbers denote medium (main classification) and ethnicity (tables 4 & 8). In the case of Marlene Dumas the DDC number 759.9492 Dutch painting, is not particularly specific, although the notation is quite long. The term ‘Dutch painting’ may be also considered out-dated for describing works in the 21st century. The term is only relevant to the artist’s ethnicity, although the artist was born and educated in South Africa but lives in the Netherlands.<sup>320</sup> Dumas’ work is not a typical example of ‘Dutch painting’, nor exists such a thing as Dutch painting in the 21st century. Alternative

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<sup>317</sup> Interview with Informant A, p. 4, A19.

<sup>318</sup> Interview with Informant C, p. 2, C7.

<sup>319</sup> See tables 2, 7 & 9.

<sup>320</sup> Johnson.

classification systems have been created and used by libraries in an effort to achieve higher specificity as Ferrari claimed, but this has not always been achieved. What specificity means and how it is perceived by different actors (institutions, art scholars, artists) may differ. It has been evident by the results of the interviews as well, that the goal of classification is specificity and that lengthy numbers in the notations should not pose a hinder. Through the analysis of the bibliographic records, there was no consistent pattern as to how this specificity is achieved. In most cases, the cataloguers use subjects headings in order to perform subject analysis to a satisfactory level. Nevertheless, even with the use of subject headings, specificity is not always achieved. Subject headings such as ‘painting’ and ‘artists’ do not contribute to specificity.

## Sociological dimension

In this chapter, the role of the librarian/cataloguer in relation to the professional and institutional context in which they operate will be discussed.

It has become clear that the libraries examined have each a different character, mainly due to the fact that their user groups and goals differ. Their function in society affects each library’s sense of identity and perceived role in society, consequently affecting perceptions about the purpose and consequences of classification.

The university library in Umeå, UmUB has basically two ways of acquiring new library material: through patron requests and ‘pliktleverans’ or ‘legal deposit’, through which the library receives free copies of all material that is printed in Sweden (even in electronic and audiovisual formats). The main goal for UmUB is to support the needs of the university. At the same time, it acts as a repository of knowledge for the university and the Swedish society in general.

The acquisitions department at Konstbiblioteket is also affected by its users (museum staff), who often donate books and may request some as well. The library also receives books through exchange programmes with museums. However, the main goal of the library is to reflect the art collections and the activities of the two parent institutions (Nationalmuseum and Moderna Museet) and act, therefore, as both a repository and a resource for the needs of the museums’ staff.

One of the themes of the interviews concerned the social and professional context within which the cataloguers operate. During the interviews, the cataloguers were asked if they work alone when cataloguing. They were also asked to name potential membership, or participation in professional groups or teams that could affect their working tasks, as well as how they perceive their participation in decision-making procedures, relating to updates of the classification systems they use now or have used in the past. The results showed that cataloguers mostly work alone, with those working at the university library having more interaction with other cataloguers, on the occasion that they feel uncertain about a classification.



Both libraries participate actively in ARLIS/Norden, but this membership showed no relation to matters of cataloguing. Librarians at the examined libraries interact with somehow different user groups and in different settings. For Konstbiblioteket, it can be said that their users may exhibit a different and perhaps higher level of expert knowledge and that their demands differ from the ones at UmUB. Their users may need to search for material using special terms that fall outside the Dewey terminology. Informant C mentioned their expert knowledge by calling it ‘silent knowledge’, during the interview.<sup>321</sup> The interactions between cataloguers and museum staff may lead to suggestions for new subject terms, such as ‘waxed paper painting.’

At Konstbiblioteket shelving is not dependant on classifications and the users cannot browse the shelves, as this is a reference library. The library has different tools for information retrieval, apart from their digital catalogue *MONA*, and the users normally need the assistance of the librarians, in order to use them. Classifications may not be so important for Konstbiblioteket because they assign accession numbers to most of their books. Time is crucial for them as they have large amounts of books to catalogue of both new and old publications and they would not benefit so much from copy cataloguing. Informant C believes that users search in different ways, other than classification codes and headings. Taylor mentions the aspect of closed vs open stacks and whether that is relevant to classification. She claims that “classification is a major form of subject access, and if browsing of the stacks is not allowed, then browsing of the classification listing in the catalog becomes even more important.”<sup>322</sup> The virtual browsing of the shelves in a library catalogue is one way of finding documents, but it is not known how familiar users are with this technique. One suggestion for possible development in this area is to enhance the feature of virtual browsing by creating more user-friendly and visually attractive interfaces for library catalogues. The librarians could also create instructional videos that explain how one can use classifications and subject terms, in order to filter results in an online catalogue. Ferrari also claims that classification systems have the purpose of organising the library’s catalogue and shelves and of assisting the librarians in having an overview of what the library owns on a specific subject or discipline.<sup>323</sup> Konstbiblioteket has perhaps other tools for monitoring and managing their collections that are not relevant to classification.

On the other hand, the two library departments in Umeå are academic libraries, whose major user groups include teachers, researchers and students. They interact with a larger body of users, individually or in groups, and the librarians often have a pedagogical role as well. They organise guided tours, produce subject guides, and during their daily interactions with users, they often explain the meanings of the notations on the shelves. Their users, especially students have more general needs and these are usually connected to the educational programmes of the uni-

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<sup>321</sup> Interview with Informant C, p. 2, C8 & C9.

<sup>322</sup> Taylor (2004), p. 312.

<sup>323</sup> Ferrari (2000), p. 93.

versity. The librarians may also interact individually with researchers and teachers in order to accommodate their more specialised needs. However, users tend to behave more independently in the environment of an academic library with open stacks and as Informant B noted, “[o]n the other hand, I’ve noticed that researchers who have used the library for a while, learn and become as good as we are.”<sup>324</sup>

As far as the two library departments in Umeå are concerned, classification is important and they have decided to choose as precise classifications as possible, regardless of how long the numbers are. They consider the process of browsing the open stacks of the library important, especially for users at UBKC, who are more visually oriented. Much of the literature acquired by UBKC is foreign and the library benefits from copy cataloguing that is possible when using an international system for classification. However, Informant B admitted that the process of number building in Dewey requires a lot of time.<sup>325</sup> Informant A said that she has not used this feature yet.<sup>326</sup> Cripps mentions that often the number building feature is underutilised by librarians.<sup>327</sup> This feature requires experience and knowledge and since the DDC has only recently been introduced in Sweden, it is expected that cataloguers will face difficulties when using it. In general, the perception of the DDC as a precise system does not coincide with the opinions expressed by librarians from the US. They consider the LCC as a more suitable system for academic libraries.

Both of the examined libraries use universal systems for subject analysis. Some authors have argued that special classifications or subject heading lists and thesauri could serve more efficiently the needs of a specific domain. The use of the AAT has been proposed as a good solution by Ørom and Lárusdóttir. The results of this study have proven that the examined libraries do not use the AAT. The practice of using local subject headings in the past by Konstbiblioteket is abandoned. Informant C stated that even if there were a special system, they would not use it, due to the lack of time.<sup>328</sup> A special classification system produced by an institution or a small country like Sweden would be very difficult to maintain. Nevertheless, the practice of cataloguing can benefit from libraries or archives that have developed special classifications and thesauri, as proved in the analysis of the bibliographic records. The local policies of each institution play an important role in the practice of cataloguing. Lack of resources, such as that of time, well-educated personnel and personnel, in general, are often the culprits. In the libraries examined, the cataloguers had not been educated, in order to catalogue documents in a specific subject field. After contacting libraries and asking for permission to carry out interviews with cataloguers, the general impression that

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<sup>324</sup> Interview with Informant B, p. 9, B27.

<sup>325</sup> Interview with Informant B, p. 11, B32.

<sup>326</sup> Interview with Informant A, p. 8, A40.

<sup>327</sup> Cripps (2011), p. 10.

<sup>328</sup> Interview with Informant C, p. 7, C36.

was given was that university libraries do not assign cataloguing to specific employees, according to their subject knowledge. The conclusion drawn here is that subject knowledge is not a prerequisite, in order to work as a cataloguer in an art library. This knowledge depends on the cataloguer and their personal interest in this subject field. Informant C stated that one should be educated, in order to catalogue art, although she herself had not been educated and had learned everything while working.<sup>329</sup> This lack of subject knowledge and education has consequences that are worth to address. The level of education in cataloguing in a given domain depends on the policies of each library. Cataloguers, especially in university libraries have other tasks and responsibilities as well and do not work merely with cataloguing. At the same time, the cataloguing positions are reducing, as stated by Informant B.

The social context does not only include participation in networks and the conditions under each cataloguer works but also the tools that one uses. The tools for cataloguing and supporting this procedure can be seen as platforms for communication between different actors. Just as the database *Libris* is a collaborative tool, in which knowledge is stored from different actors and is communicated to its users, the same can be said for another tool that the cataloguers have named in the interviews. For the cataloguers in Umeå, one tool that was mentioned was *Classify*, a service provided by OCLC that supports the assignment of classification codes and subject headings. This service aggregates metadata from libraries that use the DDC, LCC and LCSH and register their records in *WorldCat*, a large database that itemises library materials from all over the world. In *Classify*, the cataloguer sees all the classification codes (ranked from most to least popular) for a specific work and its assigned subject headings. As a result, the perspectives and practices of other libraries are communicated through this tool, although the cataloguers in Umeå do not blindly accept the classifications found in *Classify*. However, when lack of time, education and subject knowledge are present, a cataloguer will easily accept a solution that appears as good enough or satisfactory.

Finally, it is important to discuss the aspect of power and how the cataloguers perceive their own involvement concerning updates of the systems they use. They may not be the actual producers of these systems, but they can, on some level, participate in decision-making procedures. All the librarians stated that they can or have and continue to suggest new subject terms at KB. As regards classification systems, the librarians in Umeå can suggest changes via their colleague who participates in the Swedish Dewey-group. On the other hand, the cataloguer at Konstbiblioteket claimed that it mostly concerns small adjustments to the system that one can suggest.<sup>330</sup> Classification systems and subject heading lists are documents as well, carrying knowledge about the world and how we perceive it. The categories or facets that exist in these documents reveal philosophical assumptions (epistemologies). The cataloguers that use them have their own assumptions

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<sup>329</sup> Interview with Informant C, p. 8, C48 & C49.

<sup>330</sup> Interview with Informant C, p. 11, C68.

about knowledge and in combination with their subject knowledge and the institutional guidelines, they use these documents or texts accordingly. The interaction between cataloguer and classification system produces, therefore, new knowledge. Some systems may be more flexible than others and easier to adapt to the special needs of a library. Subject heading lists or thesauri may be easier to expand with new terms. It would be beneficial for special libraries if they organised their contributions to the SAO list, for example, in a more systematic way, to ensure that the system is updated with new terms relevant to the current literature production.

Finally, the function of both classifications and subject headings as tools for searching, filtering and virtual browsing could be enhanced in online catalogues by developing visually attractive interfaces, with short instructional videos and tutorials that are easy to comprehend.

## Summary

The present master thesis examines the cataloguing practices of two art libraries in Sweden, in relation to contemporary art. As previous research suggests, the documents related to contemporary art pose certain challenges to cataloguers, due to the fact that they often include forms of art that are difficult to identify and categorise under the existing categories in classification schemes. This thesis uses domain analysis, as conceived by Hjørland and Albrechtsen and certain principles and concepts taken from a subfield in Library and Information Science called Knowledge Organisation.

The first part of the study includes interviews with three cataloguers from two libraries: Umeå universitetsbibliotek (UmUB) and Konstbiblioteket. UmUB consists of four library departments. For the purposes of this study, the main library UB and the art library UBKC have been examined. The second part of this study includes an analysis of eleven bibliographic records that represent documents found in both libraries, which are relevant to contemporary art.

Three cataloguers have been interviewed using semi-structured qualitative interviews, as these are explained in the book *InterViews* by Kvale and Brinkmann. The results of these interviews show that the cataloguing practices are affected by the local policies of each library, the resources, the special needs of their users and the institutional context. Policies concerning acquisition, shelving and user perspectives affect the way documents are catalogued. The cataloguers at UmUB have been using the DDC since 2011. At UB they catalogue books with the aim of achieving a high-quality level of classification when it concerns books that will be later placed in their DDK-samling (DDC-collection). At UBKC, all books are classified with the same effort and they have a clear user-oriented perspective in organising their collections. Both UB and UBKC acknowledge the importance of browsing. Konstbiblioteket does not use a classification system for organising their collections. Konstbiblioteket is a reference library and does not use classifications for shelving. All the cataloguers agree that the use of the Swedish subject headings SAO is very important for describing the content of a document. For Konstbiblioteket, the use of subject headings is more important than classification and they stopped classifying their books after KB's decision to adopt the DDC as the national standard for classification. The cataloguers at UmUB consider the DDC as a more precise system for classification than the SAB, while the cataloguer at Konstbiblioteket characterises it as not appropriate, neither for art nor for photography.

During the analysis of the bibliographic records, a total of eleven records have been examined. The results from this analysis show that there is no consistent pat-

tern, which proves how documents are classified and indexed. The classification notations that were assigned to these documents were too general and sometimes described only one aspect of the publication. In three of the records, two triple classifications and one double classification have been observed with the SAB, while no double classifications have been observed with the DDC. Special subject headings or thesauri are not used by the two libraries. The use of SAO often complements subject analysis that is not fully achieved by classifications, thus contributing to high specificity and exhaustivity, although this is not observed in all records. Cataloguers often suggest new terms at the committee that updates the SAO list.

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# Appendix: Interview guide

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## Interview guide/ Intervjuguide

### Topics/ Teman

#### *A. Descriptive part/ Den deskriptiva delen*

The process of cataloguing, classifying and indexing (tools and resources)/ Katalogiseringsarbete, klassifikation och indexering som process (verktyg och resurser)

Document types in the domain of arts/ Dokumenttyper (genre) i domänen konst

#### *B. Detailed description and comparison/ Detaljerad beskrivning och jämförelse*

Differences between DDC and SAB/ Skillnader mellan Dewey och SAB

Advantages and disadvantages/ För- och nackdelar

Indexing languages/ Indexeringsspråk

Special needs/ Speciella behov

#### *C. Context/ Kontext*

Social/ Social

Institutional, guidelines (e.g., shelving, acquisition, cataloguing)/ Institutionell, riktlinjer (t.ex. om hylluppställning, förvärv, katalogisering)

Professional, external networks (ARLIS)/ Professionell, externa nätverk, (ARLIS)

#### *D. Consequences and purpose/ Konsekvenser och syfte*

For the library and users/ För biblioteket och användare

Problems identified/ Identifierade problem

Updates and changes in the schemes/ Att uppdatera och ändra scheman

Participation in decision-making/ Delaktighet i beslutsfattande

The future/ Framtiden