



Liz Ward, Stephen Bury, Clive Phillpot and Michael Doran in 2003



Artists' Books Collection, July 2012

Artists' books in HE teaching and learning

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Learning resource, teaching collection, study collection, research collection or special collection; a historical collection of artists' books like that at Chelsea College of Art & Design Library can (and probably, has) been used and referred to in all these different ways, at different times, responding to changes in education, audiences, users, etc. The focus on research within universities has led, over time, to a narrow view of such collections and their use primarily as research material, often to the detriment of their use in teaching and learning. With the rebalancing in recent years of the importance of these activities, seen again as central to the mission of Higher Education (HE), a re-evaluation of the use of special collections, and specifically artists' books collections, to enhance and improve the quality of learning and teaching activities, is required.

1. *Artists' books at Chelsea: history of a working collection*

The Artists' Books Collection, like the other Special Collections, complements the main library collection and reflects its subject specialisms: modern and contemporary art, architecture and interior design, graphic design, and textile design, with an emphasis on the theory, history and practice of Fine Art since 1900. A resource of national and international importance, it documents the involvement of contemporary artists with the book as a form of artistic practice since the late 1950s.

The origins of the Collection go back to 1970, when Clive Phillpot, then newly appointed Librarian at Chelsea, started to collect artists' books systematically, in response to the production of 'democratic multiples' in book form by Conceptual, Minimalist, Fluxus, Arte Povera, Performance or Land Art artists in America and Europe. As such, it is among the earliest public collections of artists' books in the UK or abroad (the development of most UK and USA university collections of artists' books started during the 1980s or later), and one where the majority of its titles are acquired at around the time of production, not retrospectively.

These new acquisitions made by Phillpot joined a small number of artists' books already in the collection, purchased by his predecessor, Michael Doran. Doran had been appointed in 1962 by Principal Lawrence Gowing, two years before the opening of the new Chelsea School of Art in purpose-built new premises at Manresa Road (SW3), to develop a high quality art library that he saw as central to the theoretical and

historical education of art students. A large collection of books and magazines, including an important amount of original avant-garde material and contemporary art publications, were acquired during his tenure (1962-1970).

The several hundred artists' books available in the library by the mid 1970s constituted a 'learning resource', part of the main collection and integrated into the open access stock to support independent learning, primarily for Fine Art students and staff interested in exploring new developments in contemporary art and the relatively new formats of artists' books and magazines, but where they could also be discovered and used by graphic design and printmaking students, and others. The interaction with them was the same as that with any other book in the library.

This policy of open access for all library users to what constitute original artworks was also closely related to the philosophy and intentions of their makers, keen to circumvent the conventions and structures of the art establishment, and to produce a new type of work accessible to all (or, at least, many). As complex and multi-layered works of art presenting information in a range of ways (tactile, visual, textual, etc.), artists' books require direct contact and time. They can also support a wide range of learning styles, and offer students a way of developing an appreciation for a standard of quality –conceptual and technical- that can only be gained from handling specific successful examples directly (and this was a period abundant in masterpieces!).

Phillpot was not only a pioneering librarian, he was also active in early critical literature (his first article on artists' books was published in 'Studio International' in the summer of 1972) and exhibitions, co-curating 'Artists' bookworks' (British Council touring exhibition, 1975) and 'Artists' books ... since 1970' (Arts Council touring exhibition, 1976) –books from Chelsea's collection were used to illustrate the two catalogues. While working there, he produced a definition that is still influential in the way the collection is developed today: "Books or booklets produced by the artist using mass-produced methods, and (theoretically) unlimited numbers, in which the artist documents or realises art ideas or artworks."¹

Librarian Stephen Bury developed and greatly expanded the Collection during the 1980s and 1990s, separating artists' books from the main library collection and co-locating them as a study collection and, progressively, a research one. Dr. Bury used artists' books in teaching sessions: he was responsible for a course in Theory and History of Modern Art, but also taught or supported Fine Art courses and a new MA Book Arts course created at Camberwell College of Arts (both colleges

being part of the London Institute since 1986) in the mid 1990s, the first of its kind in the UK. As a consequence of this use, examples of particular techniques or use of materials were occasionally purchased to complement works of a more conceptual nature. However, this is not a collection primarily devoted to support and illustrate book arts, and its focus remains on the history of artists' books as a medium for contemporary art.

In a period of growing scholarship, with a number of important monographs devoted to artists' books contributing to the establishment of a historical narrative and the consolidation of a canon, Dr Bury furnished an important survey of the genre that is, at the same time, a survey of the Collection at Chelsea at the time: 'Artists' books: the book as a work of art, 1963-1995'. The book includes a definition of artists' books that, if more comprehensive, is still close to the one that Phillpot had proposed nearly 20 years earlier: "Books or book-like objects, over the final appearance of which an artist has had a high degree of control; where the book is intended as a work of art itself."² He was also responsible for several other publications focused on this format and a number of exhibitions that borrowed from the Collection.

Co-locating artists' books as a study (eventually "special") collection had obvious advantages for their use in teaching, but also responded to changes in the art market and the increase in the value and rarity of many of them. However, this material was still accessible for use on request to college students and other library users, continuing with its role as an independent learning tool for those interested in the history of the medium, and contemporary art at large, as well as in technical and material issues – sometimes pursuing references to specific titles from staff or critical literature.

During this period, a separate collection of artists' multiples, 3D artworks made in editions (that are "not books"), was developed, responding to historical (e.g. Fluxus) as well as contemporary developments (e.g. YBAs). An off-shoot of the Artists' Books Collection, it integrated some sculptural items that were part of it, and both collections have continued to grow in parallel to document the evolution of distributed artworks within contemporary art.³

After 2000, librarians Liz Ward and Liz Lawes made a priority of promoting and improving access to the Collection, including presenting an active programme of exhibitions, enhancing cataloguing practices (Lawes co-authored 'Artists' books: a cataloguers' manual')⁴ and working closely with Fine Art and other courses, a process continued as one of the main focus of activity since I arrived in 2007 (working with Emily Glancy

and later Alessia Borri).⁵ They were also responsible for its move in 2005, when college, library and collections relocated to new premises at Millbank (SW1). The books were then shelved in purpose-made wooden shelves in conservation pamphlet boxes, within a dedicated room with sufficient space for the Collection (more than 2,000 items at that time) and for use in seminars (up to 15 people).

The expansion of the Collection has continued rapidly in recent years, currently comprising around 4,000 artists' books. This reflects developments in artists' publishing (e.g. the interaction between print and digital cultures, and related proliferation of publications), increased coverage (e.g. emergence of new centres of activity: SE Asia, etc.) and a number of important donations that have allowed us to fill gaps or build added strength retrospectively. Although the Collection has always been international in scope, works by current and former Chelsea students and staff are particularly well represented. New material is constantly being added to reflect contemporary art developments both locally and internationally.

Work to improve discovery and access has continued, including the creation of detailed in-house cataloguing guidelines based on international standards (AACR2, MARC21, LCSH, etc.) and tailored to the characteristics of the material collected, and the re-cataloguing of material with substandard records. A range of conservation measures (e.g. use of light filters in windows; adoption of archival envelopes for fragile individual items; temperature, humidity and light monitoring), documentation and policies (e.g. the creation of handling and use guidelines, user notices and staff training) have been implemented. Preservation is seen as an essential tool for long term access, and a balance between access and preservation is maintained, with the aim of making all material as accessible as possible, via direct handling, as long as no long term damage is sustained (a very rare occurrence, as a recent Preservation Assessment Survey has concluded).

All artists' books are catalogued and listed on the online catalogue as 'Artists Book'⁶ (listings are available on demand). In addition to this, guides with collection level descriptions⁷, and more detailed literature are also available.⁸ Access to the collection is also supported by a comprehensive artists' books reference collection (catalogues, monographs, yearbooks, etc.), with additional material in the main loan collection, and a large collection of related ephemera (publisher and dealer catalogues, listings, press releases, invites, etc.)

2. *Artists' books at Chelsea: current academic use and users*

The Artists' Books Collection supports academic and creative/studio work, integrating practice and research. Artists' books are used for object-based teaching with courses based at Chelsea, across University of the Arts London, and externally, from Foundation to PhD level, via general inductions, seminars and sessions, and integrated elements part of course units. Independent learning and research is also supported with weekly drop-in sessions and one-to-one sessions by appointment, and individual invigilated use of this material in the library.

A key element in promoting knowledge and use of the Collection are the general Special Collections inductions (where artists' books are the main feature): all new students in all courses taught at the college (Fine art, Art theory, Art practice, Curating, Interior and spatial design, Graphic design, Textiles - from Foundation to MRes level) are timetabled to attend one, in small groups (up to 15), as part of their wider induction programme, plus a selection of those based at other colleges of University of the Arts London, on request by the course.

Specific artists' books seminars (general introductions, or tailored to specific requirements: e.g. around the idea of appropriation) and taught sessions tied in with course briefs/projects, are arranged on demand. Most courses at Chelsea take advantage of this opportunity. Other courses within University of the Arts London do too (e.g. MA Book Arts, or MA Conservation at CCA), and several from external HEIs (Fine art, Printmaking, Art history, Medieval studies, Writing, Contemporary Poetry -BA and MA).

Inductions, seminars and the majority of the teaching sessions are delivered or led by specialist library staff, and held in the room where the collection is housed, for ease of access to the material. A large table and seating for up to 15 users is available (larger spaces can be used by arrangement).

An example of a seminar produced for a course project is the 'Triangle Space Project': several MA courses based at Chelsea (Fine Art, Curating, Art Theory and Graphic Design) work together at the beginning of the academic year for a week, in mixed groups, with each producing an exhibition and launching a manifesto. A seminar session is held with each course to see and discuss relevant artists' books and magazines in preparation for the project. The work is finally presented in an event in the library. Other examples include the 'Postcard brief', where BA Graphic Design Stage 1 students produce a response to an individual artist's book in the form of a postcard that is then mailed to the library where it is displayed. A group seminar looking at selected examples

is held as the starting point of the project, although students also spend time studying their assigned book individually. Foundation Diploma in Art & Design students following the Communication pathway produce artists' books as one of their earlier assignments, having attended an introductory session to the format based on a selection of classic examples. A sale of the new books is organised at the end of the project, from which the library acquires a selection for its archive.

Specific projects developed in collaboration between specialist library staff and course teaching staff can be formally integrated into the course curriculum, as an element of a course unit. This is a time consuming and demanding process requiring a close partnership between librarian and course staff, but can be enormously productive and very beneficial to students, improving both knowledge and use of library resources and the quality and enjoyment of the teaching. I have been privileged to be able to collaborate with Dr Ana Araujo, Senior Lecturer on the BA Interior and Spatial Design, in the development of a course unit that integrates the use of artists' books in the delivery of the History and Theory unit of Stage 2. As part of the 'Guided research and presentation. The archive: organising a collection', students (working in groups of 8) are required to produce a presentation about an artist's book addressing issues of collections and collecting. This is a marked element of the unit and includes producing historical/anecdotal documentation, visual documentation, a critical reflection and a research report. The start of the project consists of a briefing session in the Artists' Books Collection room and a group tutorial co-led by lecturer and librarian, who also attends and provides feedback on the final presentations.

These projects were identified in the recent 'Report of Quality Audit and Review Chelsea College of Art and Design' (2012) as an "area of excellence": "Library (...) staff and resources are integral to academic development and delivery." (p. 2) "The panel was impressed with the role of library staff in enriching curriculums throughout the College. The creation of collaborative projects, utilising the College collections was identified as an area of notable good practice." (p. 5) Taught sessions and seminars focusing on artists' books are also organised by arrangement with courses from external HEL, often from outside the art and design field (e.g. MA Poetic Practice, Royal Holloway; Centre for Medieval & Renaissance Studies, University of Oxford).

Independent learning and research is also supported with weekly drop-in sessions (open to all without need for appointment) and one-to-one sessions by appointment, also held in the room where the Collection is housed. The format of these sessions is very interactive and

flexible, and can accommodate individual and small group use, and academic research enquiries as well as practice/studio related ones.⁹ Individual use of artists' books by students, staff and external visitors (researchers, curators, etc.) is available in the library during opening hours. Requests (made at any time by filling a short form) are retrieved and delivered to users hourly, for invigilated use in a designated area. This type of use represents the largest by far, with more than 1,000 items consulted per year on average.¹⁰

The Collection also plays an important role in curating and exhibition making. Since 'Artists bookworks' (1975), items are frequently loaned for exhibitions, with Arnolfini, Baltic, Barbican, Generali Foundation, Glucksman, Henry Moore Institute, MOT International, Norwich Gallery, Tate and Whitechapel being some of the venues where have been displayed. Library exhibitions by students (around 10 per year) and staff often use this material. In addition to this, artists' books are used to facilitate work projects and placements for students and alumni (e.g. curators, conservators, librarians and archivists), research projects (e.g. AHRC funded 'Transforming artists' books' network) and artistic residencies (e.g. Gasworks/TrAIN annual artist residency).

Academic use statistics 2009-12: attendance to artists' books related inductions, seminars and other sessions:

	2009/10	2010/11	2011/12
UAL undergraduates & taught postgraduates	438	535	496
Undergraduates & taught postgraduates from other HEI	102	74	57
Total	540 (63 sessions)	604 (65 sessions)	553 (64 sessions)

Inductions, seminars, drop-in and other sessions (group and individual) are monitored for quality and relevance by using feedback forms.¹¹ The results for the last three years are very positive overall and emphasise the importance of the direct interaction with books and staff, and the engagement at intellectual, physical and emotional levels that comes from this. In 2009/10 of 363 evaluation forms completed 93% responded 'Very Helpful' / 'Helpful' to the question 'How useful was today's session?'; 92% responded 'Very Helpful' / 'Helpful' to 'Will the session be helpful for your studies?' Selected written comments (123 positive, 0 negative) included: "Great interacting with the books", "I found it very useful and has given me lots of ideas and a different way of working", "Friendly, informative staff. Great collection – is really inspiring", "It was amazing because I didn't know there were such collections which will really help me in my research: I'm determined to use

this source for my studies", "Very helpful and inspiring for my practice". In 2010/11 there were 311 evaluation forms completed, of which 91% responded 'Very Helpful' / 'Helpful' to 'How useful was today's session?'; 89% responded 'Very Helpful' / 'Helpful' to 'Will the session be helpful for your studies?' Comments (118 positive, 19 negative) included: "Beyond informative. Interesting and enjoyable in many ways", "I found it very useful to look at the way different artists' books have been designed". Finally, for 2011/12, of 390 evaluation forms completed 94% responded 'Very Helpful' / 'Helpful' to 'How useful was today's session?' and 93% responded 'Very Helpful' / 'Helpful' to 'Will the session be helpful for your studies?' Comments (89 positive, 3 negative) included: "Widening of the resources available in Chelsea, very good resources for future projects", "I absolutely loved seeing the collection, very interactive", "I enjoyed being able to touch the books and handle them as it gave me a greater sense of what they're about".

Anecdotal evidence from academic staff (informal feedback sent by email), reinforces the feedback by students, while providing a wider context for it:

The Special Collections at CCW have been critical for the development and implementation of the learning strategy applied in the CCW Graduate School MA courses. In working through a 'production-led' ethos, the three courses engage students in practices that enable them to demonstrate their application of the ideas that they are developing. By providing a resource that demonstrates the broad range of visual arts strategies in artists multiples, the Special Collections has been central to this.

In 2010/11, the CCW Graduate School MA courses (MA Art Theory; MA Curating; MRes Arts Practice) were invited to produce a publication for the Bright Series - a range of publications showing the variety of approaches to research practice within CCW. The Special Collections at Chelsea College was both a starting-point and, unexpectedly, a destination for the publication the MA courses produced, titled 'Relay'. The students on MA are drawn from a range of disciplines in respect of their first degrees. Special Collections enabled them not only to discuss different ideas for a producing a book, it also enabled them to see different examples with their own eyes. A sense of different formats, materials and approaches to working would not have been available to the students without their engagement with the Special Collections. *David Dibosa*, Course Director MA Art Theory, Chelsea College of Art and Design (2012)

Foundation students, introduced to the notion of 'the book' understandably have a very limited appreciation of the breadth of work that the term encompasses. Access to such a unique collection fundamentally changes their understanding and so I use the collection to introduce a book project every year. *Wendy Carlton-Dewhirst*, CCW Foundation, Visual Communications Pathway Option Leader (2012)

I refer students to specific items during tutorials. Items are in lecture & seminar bibliographies. I use the special collections in lectures, in college & outside, in teaching seminars & in conference papers & publication. *Jo Melvin*, Coordinator, BA Fine Art Theory, Chelsea College of Art & Design (2012)

The collections are a wonderful resource in general with regard to the subject and research focus of UAL. Specifically with regard to conservation it is invaluable for students to be able to view and handle artefacts in the Special Collections and where appropriate to be involved in their care in an institution of which they are members. I would cite the MA Conservation 2011 project of Ana Paula Hirata, entitled 'Into the artists' books: Conservation & collection survey at Chelsea College of Art & Design Library 2011' as a particularly relevant example. *Mark Sandy*, Course Director MA Conservation, Camberwell College of Arts (2012)

In Fall 2010 my seminar, The Art of the Book, visited Special Collections for a behind the scenes view of some of the artist books in the collection. I taught the seminar for international students at the Centre for Medieval & Renaissance Studies, Oxford. This was the first opportunity many of the students had to view artist books in person, and Gustavo provided a wonderful introduction to the collection holdings, and was able to provide all sorts of intriguing information about the artists and how the books were produced and distributed. After the visit and for the culminating project for the seminar, each student produced an artist book of their own and I know that the visit was instrumental in providing a contemporary context for the students' work and ideas.

We were thrilled with the visit. *Sue Johnson*, Visiting Scholar in Residence, 2010-11, Centre Medieval & Renaissance Studies, Oxford University / Professor of Art, St. Mary's College of Maryland (2012)

The Special Collections at Camberwell and Chelsea College libraries are essential resources

for the MA Book Arts (Visual Arts) - highlighted in both the prospectus and course literature.

The initial inductions given by librarians introduce students to the historical significance of these collections, how to handle works and to access them for their research. Throughout the year staff-led seminars encourage direct dialogues between the students and primary research material, enabling hand-on discussions and the development of a critical language. The examples of past student work within the Collections, prompt discussions about the journey of projects from proposal to final works. MA Unit 1 essays depend heavily on the Special Collections resource as well as the invaluable support and guidance of CCW librarians. *Susan Johanknecht*, Subject Leader MA Visual Arts, Book Arts Pathway, Camberwell College of Arts (2012)

3. Artists' books in HE teaching and learning

Central to the definition of the artist's book is its dual nature as a "book" (a set of written or printed pages attached and bound together, primarily to record information in textual or visual form) and, at the same time, a visual, three-dimensional artwork, collected both by libraries, and galleries and museums. This duality is also essential to analyse the multiple ways in which artists' books collections can be used, particularly in the context of object-based teaching and learning.

Object-based learning originated in museum education, and consists in exploring material culture by having direct access to an object to learn about it, but also about its relationships with other objects, people and ideas. By interacting with museum objects, learning becomes a richer and more active experience for the mind and the body (via different senses), integrating cognitive and affective elements. In addition to inspiration and enjoyment, direct involvement with, in this case, specific examples of artists' books, increases the quality and richness of a learning or teaching activity, making it more memorable, and complex or difficult concepts easier to apprehend.

Artists' books collections provide opportunities for enhancing and increasing the acquisition of subject-specific knowledge and skills, supporting academic and creative practice work. This is their traditional role in subjects including art history, fine art, book arts, graphic design, etc., where they are used as a source of material, technical and historical knowledge, and also of inspiration. This is also the purpose for which most of the collections were created, particularly in art

school libraries, where they are the basis for producing new artists' books. Cross-subject and multidisciplinary subject knowledge can also be gained when exploring common areas or themes (e.g. seminar on artists' books and performance for MA Poetic Practice students), with the enormous variety of subject matters of the different books (e.g. Los Angeles urban landscape, family, English trees and plants, etc., etc.) offering a rich range of approaches to this type of project.

Artists' books are also excellent material to facilitate the development of general knowledge and transferable skills. They can be used to inspire a range of core skills for university students including listening and verbal communication, discussion, presentation, organisation and team work, time management, independent thinking, lateral thinking, etc. This is demonstrated, for example, in the learning outcomes of the BA Interior and Spatial Design course unit discussed earlier: "communicate your understanding of a topic and present a coherent argument; demonstrate an understanding of how to accurately reference sources that influence your work; articulate observations of practice and present research results in an appropriate manner." Similarly, the aims of the also mentioned 'Triangle Space Project' included: to "develop strong lines of communication and organisation within your group", and "cultivate an energised atmosphere of communication, collective work ethic and cross course communication". Valuable specific skills that are not subject related can also be gained (e.g. object handling, display, etc.)

An area where artists' books can provide a unique opportunity for university students is that of supporting the development of a conceptual, process-led approach to the presentation of content in visual and textual form, particularly in print. The critical and self-referential nature of the artist's book, its materiality, and its interest in production and distribution issues are ideal to foster an understanding of the importance of process, and a critical awareness of it. This can be applied to most fields, not just art and design, as can the ability to present information (visually, textually) in an original, sophisticated and critical manner. BA Interior and Spatial Design students gained, as a result of the course unit based around artists' books, the capacity to look at their own professional portfolios with a new perspective and to be able to re-think and improve the presentation of their work in print form.

To realise these opportunities, an expansion of teaching and learning activities involving artists' books (and, by extension, special collections at large) at university libraries is required. Support for research use and users, a core mission, should be maintained, in parallel with

a rebalancing of resources to enhance teaching and learning support, also central to the mission of HE. This teaching turn is already a reality in other areas of library activity, and the librarian working with these collections as a curator and researcher must enhance his role as a teacher, collecting material, but also interpreting it and mediating it for different groups of HE users, and supporting and collaborating with others to teach using it.

The importance of close collaboration with courses and the development of professional partnerships with course staff are crucial to develop new projects using collections. A precondition for this is awareness of these resources, and collection inductions should be part of the induction programme for all new course staff, in addition to students. Projects should be advocated and promoted as a way to enhance the quality of teaching, emphasising the availability of support by library staff with the required subject and technical knowledge, and identifying learning outcomes, linked to those of course curricula (generic and subject specific). Systematic gathering and analysis of feedback is important to evaluate the success of the project.

As we have seen, when a collection of artists' books reaches a certain size, depth of coverage and significance, it becomes a highly valuable, multi-purpose, multidisciplinary learning and teaching resource, in addition to an important research resource. It is paramount to communicate to stake holders within and outside universities their importance and value, particularly in times of financial uncertainty, and the case for these collections as key assets and resources to be supported by academic institutions needs to be made not in narrow terms, but as central to the HE mission in learning and teaching, as well as research.

Finally, I would make the case for generalist university libraries (and education departments in museums) to consider developing holdings of artists' books, particularly thematic collections, for use in multidisciplinary teaching and learning activities, taking advantage of their versatility as engaging artworks but also the fact that are resilient and relatively inexpensive resources. Artists, curators and others working with artists' books can also benefit from this approach, not least as potential consultants and specialist teachers. At the same time, specialist libraries should work with non specialist courses and users, to develop a cross-subject and multidisciplinary range of seminars and teaching sessions (also emphasising transferable skills). This will not just constitute good public relations; it will produce wider engagement and appreciation of artists' books, encouraging learning and, in time, new research from a range of perspectives and disciplines.

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Trained as an art historian, he writes regularly on art and librarianship topics, contributing a regular column on online resources for 'ARLIS News-sheet', and has curated and co-curated a number of exhibitions and events, most recently 'Lynda Morris in conversation'. He was the recipient of the ARLIS UK & Ireland Travel & Study Fund Award 2010 for his research on the documentation of biennials and is a member of the AHRC funded 'Transforming Artist Books' research network. He is currently member of the ARLIS UK & Ireland Publications Committee, and Deputy Editor of the *Art Libraries Journal*.

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Notes

1. Phillpot, C. (1977) "Artists' Books and Book Art" In Pacey, P. (ed.) *Art library manual: a guide to resources and practice*, London: Bowker, p 355. See also: Phillpot, C. (1993) "Twentysix gasoline stations that shook the world: the rise and fall of cheap booklets as art", *Art Libraries Journal*, vol. 18, no 1, pp 4-7
2. Bury, S. (1995) 'Artists' books: the book as a work of art, 1963-1995'. Aldershot: Scolar, p. 1
3. For more information about this collection, see Bury, S. (2001) 'Artists' multiples, 1935-2000'. Aldershot: Ashgate
4. White, M., Perratt, P., Lawes, L. (2006) 'Artists' books: a cataloguers' manual'. London: ARLIS/UK & Ireland
5. Current use and users described in detail in the next section
6. http://voyager.arts.ac.uk/vwebv/searchBasic?sk=en_UK
7. A collection description and other information is available on the Chelsea Special Collections website: www.arts.ac.uk/library/archives-collections/chelsea
8. In addition to the excellent survey by Stephen Bury 'Artists' books: the book as a work of art, 1963-1995', other publications of interest include:

Phillpot, C. and Nordgren, S. (2003) 'Outside of a dog: paperbacks and other books by artists'. Gateshead: BALTIC

Kaplsh, L. and Lawes, E. (2004) 'In edition: artists' multiples in an academic collection', *Art Libraries Journal*, 29:3, pp 37-42

Bury, S. (2007) '1,2,3,5: building a collection of artists' books', *Art Libraries Journal*, vol. 32, no. 2, pp 5-9
9. From the enormous range of possible examples, this blog posting documents a case of individual, practice based, drop-in session use: <http://blogs.chelsea.arts.ac.uk/snapshot/2011/09/12/library-conversation>
10. 2009/10: 1,009; 2010/11: 1,211; 2011/12: 1,732. These figures do not include items used in inductions, seminars and other sessions.
11. The mentioned 'Report of Quality Audit and Review' commended this: "the monitoring of the usefulness of the research support sessions was an example of good practice". The brief form includes five questions: "How useful was today's session?"; "Will the session be helpful for your studies?"; and "How would you rate the amount of information provided?" to be rated: Very useful/Useful/Somewhat useful/Not useful/Not sure; and two questions inviting open comment: "Are there any other library sessions you would like us to offer? Please describe:" and "Do you have any other comments regarding today's session?"