Early in 1998, when I took over the editorship of the *Art Libraries Journal*, I circulated a questionnaire about the *Journal*. I wanted to find out from *ALJ* readers what they liked and disliked about the publication, and to get ideas for its development which would keep it relevant and readable. Although the response was disappointing in size, it *was* encouraging to have replies from nearly a third of the 41 different countries in which the *Journal* is read. Most of the respondents were from educational or museum and gallery libraries, but there were also voices from national and public libraries and from art librarians who have retired but who continue to be concerned about our profession. The overall response was positive: it showed the majority of respondents reading at least half the *Journal* regularly, finding the contents useful and enjoying the mix of long, serious articles with shorter, more current coverage. And many made suggestions for a wider range of topics, a number of which I am currently investigating and hope to include in future issues. I should still be pleased to receive completed questionnaires – and will happily send a replacement to anybody who has lost track of the one they were originally sent. But I do also encourage readers to let me have, in a less formal way if they prefer, any comments they may have about the *Art Libraries Journal*, either as a whole or about particular issues. The *ALJ* will undoubtedly remain a "journal of record"; it will go on appearing quarterly; it will continue to cover the international scene; it will go on reviewing as many key reference works in our subject area as possible; it will continue to publish the two regular bibliographical features. At the same time I should very much like it to be flexible enough to respond to people's needs for professional information in the field of art documentation, and I can only be aware of these if readers will tell me what they want to see published.

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This issue of the *Art Libraries Journal* starts with Vera Kaden's mémoire of Jacqueline Viaux, a figure renowned throughout the world of art librarianship for her huge commitment and energy. While we are very sad that she will not be joining us at international meetings any longer, it is perhaps more fitting to celebrate a life well-lived: few art librarians have equalled Jacqueline's dedication to her chosen field or her encouragement of colleagues, wherever they may be. She featured regularly in the pages of this *Journal* over the years, and her contribution of articles and her own books for review will be very much missed.

Two major articles follow which record contrasting approaches to developing the means which allow art librarians to carry out their professional activities effectively. Beth Houghton outlines the successes and failures of nearly 30 years of co-operative activity amongst art librarians in the United Kingdom and Ireland, and explores how this is changing in today's information world. Angela Giral's survey of digital image databases demonstrates a different way of co-operating, with different end-results. Since she wrote the article one of the major players, the Getty Trust, has announced the dissolution of the Getty Information Institute and the migration of its programmes to other entities of the Trust. It will probably be a while before we know how this will affect the Getty's work on behalf of scholars in the humanities, but in the meantime two further volumes on the Museum Educational Site Licensing Project have appeared and are noted below[1].

This issue also includes articles about a trio of interesting projects: first, one based at the British Library which documents the lives of 20th-century British artists; then a description of the new electronic teaching centre in the Watson Library at the Metropolitan Museum of Art in New York; and finally, Wilson Smith's description of his placement in the library of the Rhode Island School of Design – enough to make everyone start looking for exchange opportunities. This year's Annual Bibliography of Art Librarianship is unusually large, since it does some backtracking amongst French publications. All suggestions for material which would enhance the bibliography, and contributions of items which might otherwise be missed, will be very welcome.

References

1. *Delivering digital images: cultural heritage resources for education;* and *Images online: perspectives on the Museum Educational Site Licensing Project.* Both volumes by Christie Stephenson and Patricia McClung. The Institute, 1998.

EDITORIAL