

shakes out against the kinds of special collections we currently see in most academic libraries, I'm not so sure. ... If we do continue to have 'special collections' as some type of library unit, I think they need to be much, much more imbricated with other outward facing library and campus services than they currently seem to be in most places.' He is asking, in other words: Are we in special collections equipped to do our part?

Food for thought. If you would like to contribute to the conversation, please get in touch.

References

1. David Pearson, 'Special collections in a digital future,' *Art libraries journal* 35, no. 1 (2010): 12-17.
2. The Digital Preservation Coalition (UK) has a good definition of 'born digital' that begins: 'Digital materials which are not intended to have an analogue equivalent, either as the originating source or as a result of conversion to analogue form' at <http://www.dpconline.org/advice/introduction-definitions-and-concepts.html>.
3. See, for example Jackie Dooley, 'Ten commandments for special collections librarians in the digital age,' *RBM: a journal of rare books, manuscripts, and cultural heritage* 10, no.1 (2009): 51-59. Originally presented at the ACRL Rare Books and Manuscripts Preconference, Los Angeles, California, 2008.
4. Jackie Dooley, 'Do born-digital materials belong "in" special collections?' Hangingtogether blog, entry posted on November 18, 2009, <http://hangingtogether.org/?p=751>

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Editor's note

Particular thanks to Judy Vaknin and the ARLIS/UK & Ireland Art Archives Committee for helping realise some of the contributions to this born-digital issue of the *Art libraries journal*. Several of its papers are revised versions of those presented at their study day in November 2009, which was entitled 'Fear & learning: approaches to the born-digital challenge in art & design archives' (see Elinor Robinson and Hannah Green on page 5; Douglas Dodds on page 10; and Kurt G.F. Helfrich on page 23).

Coincidentally OKBN*ARLIS Netherlands also held a study day on the born-digital later in the same month, and Inge Angevaere's article on page 17 is a re-worked version of the presentation she gave there.

The article on KULTUR was specially commissioned, as was the one on sharing online learning and teaching resources.

And those by Thomas Hill and Martin Flynn began life at the IFLA Art Libraries Section events in Italy last year.