

INLS 749 Art and Visual Information Management

Class meets Tuesday and Thursday 2:00-3:15 pm in Manning Hall Room 304, unless otherwise noted in the syllabus (see calendar below).

COURSE DESCRIPTION

In this course, we will cover the history and practice of art and visual resources librarianship/curatorship, with an emphasis on administration, collection development, copyright practices, digital resource management, instruction, and public services. A primary goal of the course is to help prepare students for careers in art librarianship, visual resources, and other areas of the field related to visual and art information.

COURSE INSTRUCTORS

JJ Bauer (Visual Resources Curator, UNC Department of Art) My office hours will be by appointment and can be made by e-mail. You are always welcome to stop by the Visual Resources Library at any time as well. The VRL telephone number is 962-3034. My email is jbauer@email.unc.edu.

Alice Whiteside (Head, Sloane Art Library, UNC Libraries) My office hours will be by appointment and can be made by e-mail. You are also welcome to stop by the Sloane Art Library. My office phone number is (919) 962-1061, and my email is awhitesi@email.unc.edu.

PARTICIPATION

Students will be expected to actively engage in discussions of assigned readings/materials and with guests during classes and field trips. Come to class prepared to discuss the *required readings/materials for review* for the course. For all readings, try to identify the author (who are they, what is their affiliation, background, etc.). Come to class prepared to pose questions or offer insights about the readings and other assigned material. In anticipation of guests, please prepare questions for them in advance as there will be ample time available for free discussion.

READINGS & OTHER ASSIGNED MATERIAL (SEE COURSE CALENDAR BELOW)

Come to class prepared to discuss the *required readings*, assigned videos, and other materials assigned for you to review. Items listed under “further reading” are optional. Most reserve readings will be located on E-Reserve, along with additional material on physical reserve at the Sloane Art Library. Call numbers for “Reference” and “permanent Reserve” items, as well as URLs for free online publications and videos may not be listed in the reserves listing for this course, so locations are provided in the readings list below. Recent issues of hard copy journals such as *Art Documentation* and *Art Libraries Journal*, *Visual Resources* and *VRA Bulletin* are located in SILS and most are available online through the libraries’ website as well. You are encouraged to browse these publications to get exposure to current issues in the field.

ADDITIONAL RESOURCES

North Carolina features many excellent cultural institutions, including UNC’s own Ackland Art Museum, Duke’s Nasher Art Museum, and the North Carolina Museum of Art in Raleigh. We encourage you to take some time to visit area museums and related library and special collections.

If you are seriously considering a career in an art/visual information field, we recommend that you get involved with relevant professional organizations such as ARLIS/SE, ARLIS/NA, VRA and/or ACRL Arts. ArLiSNAP is a great

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resource for students and new professionals arlisnap.arlisna.org, in addition to the ARLIS/NA website arlisna.org and ARLIS-L listserv and the VRA website www.vra.org and listserv.

Additionally, the SILS student organization AMLISS (Art and Museum Library and Information Student Society) hosts events, field trips, and shares useful information about careers in the field: heellife.unc.edu/organization/amliiss/

COURSE ASSIGNMENTS

(1) Short Paper (20%): One short (8 page) paper on a topic of your choice related to the course. You may decide to use this assignment to explore a topic that you may or may not select for the final paper or final project. If you do decide to stick with the same topic, you should be certain to have enough material available for the long paper or project. Short papers will be due **February 16th by 5pm.**

(2) Long Paper OR Project (55%): One **long paper** (16-20 pages), including a literature review, on a topic of your choice that is related to material covered in the course. In addition to a literature review, you may consider using any of the following methods to research your topic: case study analysis, short user survey, interviews or oral histories, rapid ethnography, usability analysis, or historical analysis. *Instead* of a paper, you may decide to do a **project**. Some examples of projects include: online tutorials or other type of instructional material (design and content), physical space assessment and planning, database design, digital collections, etc. A review of the journals *Art Documentation*, *Art Libraries Journal*, *Visual Resources*, the *VRA Bulletin* and past SILS Master's papers may help you develop ideas for papers and projects.

Submit your paper or project abstract (500-word maximum) by **March 23rd by 5pm.** Include in your abstract a brief description of the method(s) you will use (see above).

Final projects and papers will be due **April 27 by 5pm.**

(3) Tiny Talks (10%): Each student will deliver a 5-minute presentation on an art reference resource or digital art history project that has not already been covered in class. **These presentations will take place in class on March 27 & 29.** *Additional guidelines for this assignment will be provided.*

(4) Lightning Talks (15%): Long papers and projects will be summarized and presented to the class at the end of the semester (7-10 minutes per student). **These presentations will take place in class on April 17, 19, 24, 26.** *Additional guidelines for this assignment will be provided.*

Late and Incomplete Assignments

Assignments may be handed in late without penalty for a legitimate personal reason. The course instructors will be the judges of what is legitimate, such as a serious illness or a family emergency. A missed or incomplete assignment that is not made up will be given a zero. An unexcused late assignment will be penalized one full grade.

HONOR CODE

All UNC students must follow the University Honor Code <http://studentconduct.unc.edu/>

COURSE CALENDAR & READINGS

JANUARY 11 (TH): first day of class

JANUARY 16 (T): History of Art Librarianship as a Profession and the Role of Professional Organizations; Types of Art Libraries; Art Information Professionals Roles & Emerging Roles

Examine:

- Benedetti, Joan. *Art Museum Libraries and Librarianship*. "Thumbnail Sketches: Profiles of Fifteen Art Museum Libraries," pp. 229-246. Sloane Art Library Reserve
- Karen Stafford, Maggie Portis, Amy Andres, Janine Henri, Heather Ball and Sara Harrington, *ARLIS/NA Core Competencies for Art Information Professionals*, ARLIS/NA, 2017 (revised from 2006)
<https://www.arlisna.org/publications/arlis-na-research-reports/435-arlis-na-core-competencies-for-art-information-professionals>
- Anne Evenhaugen, Shaina Buckles Harkness, Alison Huftalen, Nicole Lovenjak, Mary Wassermann, and Roger Lawson, *State of Art Museum Libraries 2016*, ARLIS/NA Museum Division, 2016
<https://arlisna.org/publications/arlis-na-research-reports/1144-state-of-art-museum-libraries-2016-white-paper>

Required Reading:

- Janice M. Jaguszewski and Karen Williams, *New Roles for New Times: Transforming Liaison Roles in Research Libraries*, ARL, 2013. E-reserve
- Freitag, Wolfgang. "ARLIS/NA at Twenty-Five: a reminiscence," *Art Documentation* 16:2 (1997): 15-19. E-reserve
- Freitag, Wolfgang and Martha Mahard. "Indivisibility of Art Librarianship Revisited," *Art Documentation* 22:2 (Fall 2003): 4-7. E-reserve
- Gibson, Sara Scott. "The Past as Prologue: the evolution of art librarianship," *Drexel Library Quarterly* 19 (1983): 3-17. E-reserve
- Patten, Katherine. "The Use of Art Books," *Papers and Proceedings of the Twenty-Ninth Annual Meeting of the American Library Association* (ALA, Boston, 1907): 179-183. E-reserve

JANUARY 18 (TH): History & Development of VR as a Profession; VR Administration Issues

Required Reading:

- "Criteria for the Hiring and Retention of Visual Resources Professionals," ARLIS/NA and VRA, updated 2002, <http://vrawebor.ipower.com/resources/general/criteria.html>
- Hemalata Iyer, "Core Competencies for Visual Resources Management," IMLS, 2007, http://vraweb.org/wp-content/uploads/2016/09/iyer_core_competencies.pdf
- "VRA 2015-2016 Professional Status Task Force: Report on Professional Status," VRA, 2016, <http://vraweb.org/wp-content/uploads/2013/02/2015-16-VRA-Report-on-Professional-Status.pdf>
- "Advocating for Visual Resources Management in Educational and Cultural Institutions," VRA White Paper Task Force, 2009, http://vraweb.org/wp-content/uploads/2016/09/vra_white_paper.pdf
- Wolfgang M. Freitag, "Art Reproductions in the Library: Notes on their History and Use," *The Documented Image: Visions in Art History*, Weisberg and Dixon eds., Syracuse University Press, 1987, pp. 349-363. E-reserve
- Allan T Kohl, "Revisioning Art History: how a century of change in imaging technologies helped to shape a discipline," *VRA Bulletin*, vol. 39 no. 1, 2012. Sakai

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- Molly Schoen, "Visual Resources: from analogue to digital and beyond," *The Handbook of Art and Design Librarianship*, Paul Glassman and Judy Dyki editors, Facet Publishing, 2017 (2nd edition), pp. 53-61. Sloane Art Library Reserve

Further Reading:

- VRA website – especially Resources: <http://vraweb.org/resources/>
- VRA-L listserv (JJ can forward digests)
- Summer Educational Institute website: <http://seiworkshop.org/>

JANUARY 23 (T): Art Publishing & Collection Development

Videos to Watch:

- American Art History and Digital Scholarship: New Avenues of Exploration, Pugh, Emily, *Art History Online: Nineteenth-Century Art Worldwide's Digital Research and Publishing Initiative*, <http://www.ustream.tv/recorded/40798937>. This presentation begins at 48:58 on the recording timeline.
- OSCI (Online Scholarly Catalogue Initiative), Helmreich, Anne, OSCI and the Future of Digital Publishing. http://www.youtube.com/watch?v=zBUQljAMUG4&feature=share&list=SPwu_CNkemeyRCLe-i8h5qvsfFuP9ivIS&index=2

Examine:

- Whiteside, Ann Baird, et al., compilers. *Collection Development Policies for Libraries & Visual Collections in the Arts*. Long Beach, Calif.: Art Libraries Society of North America, 2000. Sloane Art Library Reserve
- Directory of Open Access Journals (DOAJ), browse "Arts & Architecture" subject titles <http://www.doaj.org/>
- *Nineteenth-Century Art Worldwide*: <http://www.19thc-artworldwide.org/>
- ARTIFEX Press: <https://artifexpress.com/>
- Rauschenberg Research Project (SFMOMA): http://www.sfmoma.org/explore/collection/project/rauschenberg_research_project

Required Reading:

- Boccia, Terri. "Collection development in a global context: documenting the contemporary art of Asia, Latin America, and Africa", *Art Documentation* 26:2 (2007): 13-17. E-Reserve
- Robinson, Adam. "University of Kansas Print and Electronic Journal Comparison Study", *Art Documentation* 29:1 (2010): 37-40. E-Reserve
- Ballon, Hilary and Mariet Westermann. "Art History and Its Publications in the Electronic Age", Rice University, 2006. E-reserve. Dynamics of Art History Publication (entire section) and Electronic Publication (entire section)
- McGill, Lawrence. "The State of Scholarly Publishing in the History of Art and Architecture" **1.2 Overview of Research Findings p.4-9**: <http://cnx.org/content/col10377/1.2>
- Tomlin, Patrick. "Beyond the monograph? Transformations in scholarly communication and their impact on art librarianship," *The Handbook of Art and Design Librarianship*, Paul Glassman and Judy Dyki editors, Facet Publishing, 2017 (2nd edition), pp. 241-260. Sloane Art Library Reserve
- Whalen, Maureen. "What's Wrong With This Picture? An Examination of Art Historians' Attitudes About Electronic Publishing Opportunities and the Consequences of Their Continuing Love Affair with Print," *Art Documentation* 28:2 (2009): 13-22. E-reserve
- Downie, Edmund. "How Yale Press Took Over Art Publishing," *YDN Magazine* April 30, 2011. <https://yaledailynews.com/blog/2011/04/13/how-yale-press-took-over-art-publishing/>
- **L.A. Art ONLINE: Learning from the Getty's Electronic Cataloguing Initiative.** http://getty.edu/grants/pdfs/LA_Art_Online_Report.pdf

JANUARY 25 (TH): VR Collection Development, Managing Digitization Projects and Image Resources

Examine Online:

- ARTstor (see UNC Library website – listed under “E-Research by Discipline”)
- Google Cultural Institute: <https://www.google.com/culturalinstitute/beta/>
- Europeana: <https://www.europeana.eu/portal/en>
- Metropolitan Museum of Art Heilbrunn Timeline: <http://www.metmuseum.org/toah/>
- Rijksmuseum RijksStudio: <https://www.rijksmuseum.nl/en/rijksstudio>
- Smithsonian 3D: <http://3d.si.edu/>

Required Reading:

- Howard Besser, Sally Hubbard and Deborah Lenert, *Introduction to Imaging: Issues in Constructing an Image Database*, Getty Art History Information Program, 2003 (revised edition).
http://www.getty.edu/research/publications/electronic_publications/introimages/index.html
- UNC digitization Guidelines (Sakai)
- “Guidelines for the Evaluation, Retention, and Deaccessioning of 35mm Slide Collections in Educational and Cultural Institutions,” VRA Slide and Transitional Media Task Force, 2014. http://vraweb.org/wp-content/uploads/2014/02/VRA_Guidelines_EvaluationRetentionDeaccessioning35mmSlideColls-2014.pdf
- Greta Bahnemann and Jeannine Keefer, “Developing Digital Collections,” *The Handbook of Art and Design Librarianship*, Paul Glassman and Judy Dyki editors, Facet Publishing, 2017 (2nd edition), pp. 63-73. Sloane Art Library Reserve

Further Reading:

- Walker and Beetham, *Image Buyers’ Guide: An International Directory of Sources for Slides and Digital Images for Art and Architecture*, 7th ed., Libraries Unlimited, Inc., 1999. Sloane Art Library Reference
- Susan Wyngaard ed., *Digital Images and Art Libraries in the Twenty-First Century* (JLA, v. 39, nos. 2/3, 2003), Haworth Information Press, 2003. Sloane Art Library Reserve
- Diane M. Zorich, *Introduction to Managing Digital Assets: Options for Cultural and Educational Organizations*, Getty Information Institute, 1999. KF2979.Z67 1999. Sloane Art Library Reserve

JANUARY 30 (T): Art Library Administration & Facilities

Examine:

- Croneis, Karen and Bradley Short, *Branch Libraries and Discrete Collections, A SPEC Kit*, SPEC Kit 255, ARL, 1999. E-reserve
- UCLA Arts Library homepage: <http://www.library.ucla.edu/libraries/arts/arts-library>
- "UCLA Has Arts Library on the Chopping Block", Los Angeles Times, August 15, 2009.
<http://latimesblogs.latimes.com/culturemonster/2009/08/ucla-has-arts-library-on-chopping-block.html>

Required Reading:

- Alger, Jeff. “The Value of Architecture and Design Branch Libraries: a case study,” *Art Documentation: Bulletin of the Art Libraries Society of North America*; 29:2 (2010): 48-52. E-reserve
- Abrams, Leslie. “A Case Study in Transformative Renovation and Organizational Change at the University of California, San Diego Arts Library,” *Art Documentation: Bulletin of the Art Libraries Society of North America* 30:2 (2011): 64-69. E-reserve
- Benedetti, Joan M. "Managing the Small Art Museum Library," *Journal of Library Administration*. 39:1 (2004): 23-44. E-reserve
- Schwartz, Laura. "Assessment, Is It Really Worth It?: the UT Austin Fine Arts Library, a Case Study", in *2008: 36th Annual Conference Proceedings, Session 17: Using Numbers and Stories for Advocacy* (ARLIS/NA). https://www.arlisna.org/images/conferences/2008/proceedings/ses_17-schwartz.pdf
- Terry, Carol. "From grand banking hall to the art and design school library of the 21st century". *Art Libraries Journal* 32:4 (2007): 11-16. E-reserve

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FEBRUARY 1 (TH): Art History Research Methods

**Class will meet at the Ackland Art Museum*

Examine:

- Dictionary of Art Historians: <http://www.dictionarofarthistorians.org/>

Required Reading:

- Fernie, Eric. "Introduction: a history of methods", in *Art history and its methods: a critical anthology*. 1995. Sloane Art Library Reserve
- Sylvan Barnet, *A Short Guide to Writing About Art*, 2015 (11th edition), chapter 11 - Art Historical Research, pp. 226-243. Sloane Art Library Reserve
- Beaudoin, Joan. "Image and Text: A Review of the Literature Concerning the Information Needs and Research Behaviors of Art Historians," *Art Documentation* 24:2 (2005): 34-7. E-reserve
- Catherine Larkin, "Looking to the Future While Learning from the Past: Information Seeking in the Visual Arts," *Art Documentation: Journal of the Art Libraries Society of North America* 29, no. 1 (Spring 2010), pp. 49-60. E-Reserve

Further Reading:

- Hatt, Michael and Charlotte Klonk, *Art History: a critical introduction to its methods*, 2006. Sloane Art Library Reserve
- Mansfield, Elizabeth (editor), *Art History and its Institutions: foundations of a discipline*, 2002. Sloane Art Library Reserve
- D'Alleva, Anne, *Methods & Theories of Art History*, 2005. Sloane Art Library Reserve

FEBRUARY 6 (T): Artists' and Designers' Research Methods & Sources

Watch:

In these short videos, artists and designers talk about their influences, sources, processes of making new works. As you watch these clips, think about how you – as an information professional - might support their research and the preservation and access to their archives/scholarship/data:

- *Laylah Ali: ART21 "Power"* segment <http://search.lib.unc.edu/search?R=NCLIVE2049714> (segment 0:15:45-20:00 on streaming video timeline)
- *Maya Lin: Disappearing Bodies of Water* (ART21 exclusive) http://youtu.be/_r-9VB04eFg
- *Josiah McElheny "History & Originality"* (ART21 exclusive) <https://youtu.be/v22YG-Z6P4E>
- Many architecture schools participate in the Solar Decathlon competition. Here's one Stanford University student talking about his experience as a member of their Solar Decathlon team: <http://bit.ly/1FvByR>

Examine:

- Fleet Library (Rhode Island School of Design) Research Guides for Graduate Studies by Ellen Petraits, especially Psychology of Researching: <http://risd.libguides.com/grstudies>

Required Reading:

- Cowan, Sandra. "Informing Visual Poetry: Information Needs and Sources of Artists." *Art Documentation* 23, no. 2 (Fall 2004), pp. 14-20. E-reserve
- Mason, Helen and Lyn Robinson. "The Information-Related Behaviour of Emerging Artists and Designers: Inspiration and Guidance for New Practitioners." *Journal of Documentation* 67, no. 1 (2011), pp. 159-80. E-reserve
- Poggenpohl, Sharon, "Time for Change: Building a Design Discipline," in *Design Integrations*, Sharon Poggenpohl and Keiichi Sato eds., University of Chicago Press, 2009, pp. 3-21. Sloane Art Library Reserve
- Patelos, Effie, "Research Intersections within Practice: Artists and Librarians," *Art Documentation* 32, no. 1 (2013), pp. 43-53. E-reserve
- Gendron, Heather, "Don't Fence Me In! Reconsidering the Role of the Librarian in a Global Age of Art and Design Research," *Art Libraries Journal* 34, no. 2 (2009), pp. 26-30. E-reserve

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Further Reading and Viewing:

- Hemmig, William S, "The Information-Seeking Behavior of Visual Artists: a literature review," *Journal of Documentation* 64:3 (2008), pp. 343-362. E-reserve
- Sullivan, Graeme, *Art Practice as Research: Inquiry in Visual Arts*, Sage, 2010 (2nd edition). Sloane Art Library Reserve
- *Deep Dive: one company's secret weapon for innovation*. ABC News Nightline. E-Reserve

FEBRUARY 8 (TH): Art Library Research, Reference, and Instructional Services

Examine:

- ACRL Framework for Information Literacy for Higher Education: <http://www.ala.org/acrl/standards/ilframework>
- ACRL Visual Literacy Standards: <http://www.ala.org/acrl/standards/visualliteracy>
- Brown, Jean and others. *Information Competencies for Students in Design Disciplines*, ARLIS/NA, 2007, E-reserve

Required Reading:

- Drabinski, Emily, "Towards a *Kairos* of Library Instruction," *The Journal of Academic Librarianship* 40, no. 5 (2014), pp. 480-485. E-reserve
- Oakleaf, M., Hoover, S., Woodard, B., Corbin, J., Hensley, R., Wakimoto, D., . . . Iannuzzi, P. (2012). "Notes from the Field: 10 short lessons on one-shot instruction." *Communications in Information Literacy*, 6(1), 5-23. E-reserve
- Meeks, Amanda, "Learning to look critically: teaching and learning visual literacy in art and design librarianship," *Art Libraries Journal* 42, no. 2 (2017), pp. 89-94. E-reserve
- Watson, Alexander, "Teaching Inclusive Authorities" in *Disciplinary Applications of Information Literacy Threshold Concepts*, Samantha Godbey, Susan Beth Wainscott, and Xan Goodman editors, ACRL, 2017, pp. 13-24. Sloane Art Library Reserve.
- Garcia, Larissa and Jessica Labatte, "Threshold Concepts as Metaphors for the Creative Process: Adapting the Framework for Information Literacy to Studio Art Classes," *Art Documentation* 34, no. 2 (Fall 2015), pp. 235-248. E-reserve

Further Reading:

- Bennett, Hannah, "Bringing the Studio into the Library: Addressing the Research Needs of Studio Art and Architecture Students," *Art Documentation* 25, no. 1 (2006), pp. 38-42. E-reserve
- Appleton, Leo, Gustavo Grandal Montero, and Abigail Jones, "Creative Approaches to Information Literacy for Creative Arts Students," *Communications in Information Literacy* 11, no. 1 (2017), pp. 147-167. E-reserve
- Peterson, Ashley, "Mapping the Chaos: Building a Research Practice with Threshold Concepts in Studio Art Disciplines" in *Disciplinary Applications of Information Literacy Threshold Concepts*, Samantha Godbey, Susan Beth Wainscott, and Xan Goodman editors, ACRL, 2017, pp. 317-328. Sloane Art Library Reserve.

FEBRUARY 13 (T): VR Instructional Support Issues

Required Reading:

- Joan Beaudoin and Jessica Evans Brady, "Finding Visual Information: A Study of Image Resources Used by Archaeologists, Architects, Art Historians, and Artists," *Art Documentation*, volume 30, no 2 (Fall 2011), pp. 24-36. E-reserve
- Teresa Slobuski, "Digital Image Databases: A Study from the Undergraduate Point of View," *Art Documentation*, volume 30, no 2 (Fall 2011), pp. 49-55. E-reserve
- Brochure for the Michelle Smith Collaboratory for Visual Culture, University of Maryland College Park. Sakai

Further Reading:

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- *Visual Resources*, current issues
- *VRA Bulletin*, 2000-present

FEBRUARY 15 (TH): Artists' Files & Archives, Web Archiving

Videos to watch:

- *Where Art Comes Alive* (Archives of American Art): <http://youtu.be/DfyBdUqIW7g>
- *Glenn Wharton – Artist Archives Symposium*: <https://vimeo.com/220697061> (about David Wojnarowicz Knowledge Base)

Examine these collections online:

- Andy Warhol Archive: Interactive feature – Time Capsule 21, <http://exhibitions.warhol.org/tc21/>
- Archives of American Art – *Research Collections*: <http://www.aaa.si.edu/collections>
- Art Spaces Archives Project: <http://as-ap.org/>
- Asia Art Archive: <https://www.aaa.org.hk/en>
- Getty Research Institute: Special Collections, http://www.getty.edu/research/special_collections/ and Pacific Standard Time Research, <http://www.getty.edu/pacificstandardtime/>
- NYU Fales Library & Special Collections – The Downtown Collection: <https://guides.nyu.edu/downtown-collection>
- Artists' Studio Archives Project: <http://artistsstudioarchives.org/>

Required Reading:

- Butler, Ann, "Artists' Records as an Extension of the Artwork," *Artists' Records in the Archives – Symposium Proceedings*, Archivists' Roundtable of Metropolitan New York, 2011. E-reserve
- Manzella, Christina and Alex Watkins. "Performance Anxiety: Performance Art in Twenty-First Century Catalogs and Archives." *Art Documentation: Bulletin of the Art Libraries Society of North America* 30:1 (2011), pp. 28-32. E-Reserve
- Breakell, Sue, and Victoria Worsley. "Collecting the traces: An archivist's perspective," *Journal of Visual Art Practice* 6:3 (2007), pp. 175-89. E-Reserve
- Evans, Jon. *Where Libraries & Archives Converge: Artists Files*. E-Reserve, whole panel is there for you to see, but Jon's Introductory remarks and session overview are the only required
- Wilcox, Ruth. "The Library's Responsibility in Collecting Source Material Concerning Local Art and Artists", *Bulletin of the American Library Association, Papers and Proceedings, Saratoga Conference 1924* 18 (ALA, Chicago, 1924), pp. 296-298. E-reserve
- Colin Post, "Ensuring the Legacy of Self-Taught and Local Artists: A Collaborative Framework for Preserving Artists' Archives," *Art Documentation: Journal of the Art Libraries Society of North America* 36, no. 1 (Spring 2017), pp. 73-90. E-reserve

Recommended Reading:

- Jess Crilly, Gustavo Grandal Montero and Sarah Mahurter, "Inspirational encounters: the management and use of archives and special collections in the art and design library," *The Handbook of Art and Design Librarianship*, Paul Glassman and Judy Dyki editors, Facet Publishing, 2017 (2nd edition), pp. 75-88. Sloane Art Library Reserve
- Amy Rule, "Visual artists' guide to estate planning; Artist's estates," *American Archivist* 69, no. 2. E-reserve
- Ann Whiteside, "SAH Architecture Resources Archive: A Collaboration in Changing Scholarship," *Art Documentation* 28, no. 1 (2009), pp. 4-8. E-reserve
- Artist Files Working Group, *Artist Files Revealed: Documentation and Access*, ARLIS/NA, 2010. E-reserve

FEBRUARY 16 (F) – SHORT PAPERS DUE by 5PM

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FEBRUARY 20 (T): Artists' Book Collections & Artists' Self-Publishing

**We will meet in the Sloane Art Library*

Guest: Josh Hockensmith (Library Assistant, Sloane Art Library)

Videos to watch:

- *How to Make a Book with Steidl*. E-reserve
- *Craft in America (PBS) video – Julie Chen*: <http://www.craftinamerica.org/shorts/julie-chen-segment/>
- *Sol LeWitt: A Wall Drawing Retrospective* (MassMOCA): <http://youtu.be/c4cgB4vJ2XY>
- *Ed Ruscha Interview with Christophe Cherix*. MOMA Artist Oral History Initiative. <http://www.moma.org/explore/multimedia/videos/210/1105>
- *Robert Adams: Books & Gravures (ART21)*
<http://www.youtube.com/watch?v=j0HNRBj40cc&feature=share&list=PL9461961E1AD6BD70&index=1>

Examine:

- LeWitt, Sol, *Six Wall Drawings: Arcs with Straight Lines, Non-straight Lines and Broken Lines*, Houston: Cusack Gallery, 1973. Sloane Art Library Artists' Book Collection N7433.4.L48 S68 1973 – request at the service desk – Library Use Only
- Parr, Martin, *The Photobook: a History*, London; New York: Phaidon, 2004, v. 1-3. Sloane Art Library Reserve
- Artists' Books and Supporting Resources lib guide. <http://guides.lib.unc.edu/c.php?g=8628>

Required Reading:

- Phillpot, Clive. "Books by Artists and Books as Art," in *Booktrek: selected essays on artists' books (1972-2010)*, 2013, pp. 184-207. Sloane Art Library Reserve
- Drucker, Johanna. "The Artist's Book as Idea and Form," in *The Century of Artists' Books*, New York City: Granary Books, 2004, pp. 1-19. Sloane Art Library Reserve
- Chang, Laurie Whitehill. "Making connections, creating dialogues: artists' books at Rhode Island School of Design," *Art Libraries Journal* 32:2 (2007), pp. 10-14. E-reserve
- White, Maria, Patrick Perratt, and Liz Lawes, *Artists' Books: A Cataloguers' Manual*, London: ARLIS/UK & Ireland, 2006. Sloane Art Library Reserve
- Mary Anne Dyer and Yuki Hibben, "Developing a Book Art Genre Headings Index," *Art Documentation* 31, no. 1 (Spring 2012), pp. 57-66. E-reserve
- Bury, Stephen. "The Artist and the Book Format" and "A Note on Collecting Artists' Books," in *Artists' books: the book as a work of art 1963-2000*, 2015, pp. 15-19 & 37-38. Sloane Art Library Reserve

Further Reading:

- Shaw, Tate. "Blurring the Library," in *Blurred Library: Essays on Artists' Books*, 2016, pp. 157-171. Sloane Art Library Reserve

FEBRUARY 22 (TH): Development and Donor Relations

guests: Ryan Clark and Jill Ullman

Readings: TBA

FEBRUARY 27 & March 1 (T/TH): Copyright & Image Access

guest: March 1, Ann Gilliland, Scholarly Communications Officer and Associate Law Librarian, UNC Libraries

Required Reading:

- Keith Aoki, James Boyle and Jennifer Jenkins, "Tales from the Public Domain: Bound by Law?" Center for the Study of the Public Domain, Duke University. E-reserve
- Marjorie Heins and Tricia Beckles, *Will Fair Use Survive? Free Expression in the Age of Copyright Control*, Free Expression Project, 2005. E-reserve
- "Intellectual Property Rights/Copyright," VRA, <http://vraweb.org/resources/ipr-and-copyright/>
- UNC copyright policies, <http://policy.sites.unc.edu/files/2013/05/Copyright.pdf>

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- Gretchen Wagner and VRA IPR Committee, *VRA Statement on the Fair Use of Images for Teaching, Research, and Study*, 2013 (updated). E-reserve
- CAA, *Code of Best Practices in Fair Use for the Visual Arts*, 2015. E-reserve
- ARL, *Code of Best Practices in Fair Use for Academic and Research Libraries*, 2012. E-reserve
- Kenneth Crews, *Copyright, Museums, and Licensing of Art Images*, Kress Foundation, 2012. E-reserve
- CMSI, *Statement of Best Practices in Fair Use of Collections Containing Orphan Works for Libraries, Archives, and other Memory Institutions*, 2014. E-reserve

Further Reading:

- Free Expression Policy Project, <http://www.fepproject.org/>
- Howard Besser: <http://besser.tsoa.nyu.edu/howard/>
- James Boyle, Jennifer Jenkins, Ian Akin and Brian Garvey, "Tales From the Public Domain: Theft! A History of Music," Center for the Study of the Public Domain, Duke University, <https://law.duke.edu/musiccomic/>

March 6 & 8 (T/TH): VR Cataloging Issues

Required Reading:

- "VRA Core Categories, Version 4.0," <http://www.loc.gov/standards/vracore/schemas.html> and links
- Murtha Baca, Patricia Harpring, Elisa Lanzi, Linda McRae, Ann Baird Whiteside, *Cataloguing Cultural Objects: A Guide to Describing Works and Their Images*, VRL, 2006, http://cco.vrafoundation.org/index.php/toolkit/cco_pdf_version/, Introduction (but skim the other sections)
- Murtha Baca ed., *Introduction to Art Image Access: Issues, Tools, Standards, Strategies*, Getty Research Institute, 2002. http://www.getty.edu/research/publications/electronic_publications/intro_aia/index.html
- Harpring, Patricia, "Development of the Getty Vocabularies: ATT, TGN, ULAN, and Cona." *Art Documentation: Bulletin of the Art Libraries Society of North America*, Spring2010, Vol. 29 Issue 1, p67-72. E-Reserve
- Harpring, Patricia, *Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and Other Cultural Works*, Getty Research Institute, 2010, as much as you can get through. http://www.getty.edu/research/publications/electronic_publications/intro_controlled_vocab/index.html

Further Reading:

- Murtha Baca ed., *Introduction to Metadata*, Getty Research Institute, 2016 (third edition). <http://www.getty.edu/publications/intrometadata/>

SPRING BREAK; NO CLASS, March 13 & 15

MARCH 20 (T): Digital Art History & Digital Humanities

Examine:

- Pamela Fletcher and Anne Helmreich, with David Israel and Seth Erickson, "Local/Global: Mapping Nineteenth-Century London's Art Market," *Nineteenth Century Art Worldwide* 11:3 (Autumn 2012). <http://www.19thc-artworldwide.org/index.php/autumn12/fletcher-helmreich-mapping-the-london-art-market>
- Apps, Maps & Models: Digital Pedagogy and Research in Art History, Archaeology & Visual Studies, Duke University, February 22, 2016, watch the recorded streams for each session: <https://sites.duke.edu/digsymposium/2015/11/18/apps-maps-models-digital-pedagogy-and-research-in-art-history-archaeology-visual-studies/>

Required Reading:

Revised 01.05.18

- Diane M. Zorich, *Transitioning to a Digital World: Art History, Its Research Centers, and Digital Scholarship*. Report to the Samuel H. Kress Foundation and the Roy Rosenzweig Center for History and New Media, George Mason University, May 2012, http://www.kressfoundation.org/uploadedFiles/Sponsored_Research/Research/Zorich_TransitioningDigitalWorld.pdf.
- Johanna Drucker. "Is there a Digital Art History?" in *Visual Resources: An International Journal of Documentation*, special issue, edited by Murtha Baca and Anne Helmreich, Spring 2013. E-Reserve
- Matthew Long, Roger C. Schonfeld, "Supporting the Changing Research Practices of Art Historians" (Ithaca S+R, 2014). <http://www.sr.ithaca.org/publications/supporting-the-changing-research-practices-of-art-historians/>
- Diane M. Zorich (2013) "Digital Art History: A Community Assessment", in *Visual Resources: An International Journal of Documentation*, 29:1-2, 14-21. E-Reserve
- G. Wayne Clough, *Best of Both Worlds: Museums, Libraries, and Archives in a Digital Age*, Smithsonian Institution, 2013. E-Reserve
- Enrico Bertacchini and Federico Morando, "The Future of Museums in the Digital Age: New Models for Access to and Use of Digital Collections," *International Journal of Arts Management*, vol. 15 no. 2, Winter 2013. E-Reserve

MARCH 22 (TH): Digital Art History & Digital Humanities

guests: Dr. Glaire Anderson, UNC, Art History

Examine:

- [A Medieval "First in Flight:" Visualizing 'Abbas Ibn Firnas & the Art of Early Aviation](#)

MARCH 23 (F) – LONG PAPER TOPIC or PROJECT TOPIC & ABSTRACT DUE by 5PM

MARCH 27 & 29 - "TINY TALK" PRESENTATIONS

MARCH 27 (T): Art Library Reference, Research, and Instructional Services / Student "Tiny Talks" on Art Reference Tool or Digital Art History Project

DUE In-class: "Tiny Talks" - Each student will deliver a 5-minute presentation on an art reference resource or digital art history project that has not already been covered in class.

MARCH 29 (Th): Art Library Reference, Research, and Instructional Services / Student "Tiny Talks" on Art Reference Tool or Digital Art History Project

DUE In-class: "Tiny Talks" - Each student will deliver a 5-minute presentation on an art reference resource or digital art history project that has not already been covered in class.

APRIL 3 (T): Museum of Early Southern Decorative Arts

Guest: Gary Albert, Director of Publications and Adjunct Curator of Silver, MESDA

Examine:

- MESDA Collection Search: <http://mesda.org/collections/mesda-collection/>
- MESDA Craftsman Database: http://www.mesda.org/research_sprite/mesda_craftsman_database.html

Revised 01.05.18

- MESDA Object Database: <http://mesda.org/research/object-database/>
- MESDA Subject Database: <http://mesda.org/research/subject-database/>

Required Reading:

- Albert, Gary. "The Museum of Early Southern Decorative Arts: an introduction," *Magazine Antiques*. 171:1 (2007): 146-149. E-Reserve

APRIL 5 (Th): Materials Libraries

Examine:

- University of Texas at Austin School of Architecture University Co-op Materials Lab: <http://soa.utexas.edu/resources/matlab>
- Parsons School of Design Donghia Materials Library: <http://resources.parsons.edu/supplies-materials/donghia-materials-library/>
- The Graham Visual + Material Resource Center at the Rhode Island School of Design: <https://library.risd.edu/departments/vmrc.html> and RISD V+MRC Research Guide: <http://risd.libguides.com/c.php?g=207056&>

Required Reading:

- Rebecca Coleman and Mark Pompelia, "Tactile libraries: material collections in art, architecture and design," *The Handbook of Art and Design Librarianship*, Paul Glassman and Judy Dyki editors, Facet Publishing, 2017 (2nd edition), pp. 119-127. Sloane Art Library Reserve
- Leanne Hindiarch and Robert M. Arens, "Academic library and collaborative architectural education: creating a materials collection at Cal Poly," *Art Documentation* 28, no. 2 (2009), pp. 4-12. E-reserve

APRIL 10 (T): Video Art & Film collections

Guests: Winifred Metz (UNC, Media Librarian and Head, Media Resources Center) and Danette Pachtner (Duke, Librarian for Film, Video, & Digital Media and Women's Studies)

Required Reading:

- McKie, Annamarie, Jill Trumper, and Nicholas Turner. "Diverse practices: video art and libraries." *Art Libraries Journal* 29, no. 1 (January 2004): 35-41. E-Reserve
- Montero, Gustavo, Grandal. "Video as art: collecting artists' moving image in academic art libraries." *Art Libraries Journal* 34, no. 3 (January 3, 2009): 5-10. E-Reserve

APRIL 12 (Th): Engaging Communities through Public Programming & Social Media

Guest: Emily Jack, Digital Projects and Outreach Librarian, North Carolina Collection Gallery, Wilson Special Collections Library

Required Reading:

- Ken Laing and Hillary Webb, "Engaging with Social Media," *The Handbook of Art and Design Librarianship*, Paul Glassman and Judy Dyki editors, Facet Publishing, 2017 (2nd edition), pp. 305-314. Sloane Art Library Reserve

FINAL "LIGHTNING TALK" PRESENTATIONS - April 17, 19, 24, 26

LONG PAPER or PROJECT DUE APRIL 27, by 5PM