

ARLIS/NA

PASADENA

CRAFTING OUR FUTURE



ART LIBRARIES SOCIETY OF NORTH AMERICA
41ST ANNUAL CONFERENCE
PASADENA, CA :: APRIL 25-29, 2013

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Scan with your mobile device to go to the conference website.



WELCOME FROM THE PRESIDENT

On behalf of the ARLIS/NA Executive Board and the Pasadena conference planning team, I extend a warm welcome to the Society's 41st Annual Conference. Whether you are attending for the first time or are a veteran of many years, this year's conference promises to be an exceptional experience for all.

Our conference theme, "Crafting our Future," is inspired by Pasadena's renowned arts and crafts heritage and emphasizes the importance of building on our past as we actively shape the future of art librarianship. The Pasadena Convention Center, located in the historic Pasadena Civic Center District, offers a convenient downtown location and direct proximity to the Sheraton Pasadena Hotel, our official conference hotel.

It was my goal for this conference to be our most international one yet, and I am delighted that this will be the case. With the support of generous grants from the Getty and Kress Foundations, leading colleagues from at least 15 countries are participating in the conference. This is the year to make international connections and to share expertise on a global scale.

Our program is packed with stellar programs and unique special events, with an emphasis on the diverse cultural landscape of Southern California. Plenary sessions will examine important new documentation of contemporary art led by southern California institutions. This year we've brought back the tradition of speakers at the Members' Lunch and the Convocation. Our lunch speaker will explore recent scholarship that is broadening the way we see 20th century modern architecture, and you'll learn about the latest developments of Google's Cultural Heritage Project at the Convocation. I hope you've also made time for some of the outstanding workshops and unique tours during your stay. All events have been designed to take advantage of Pasadena's mild climate and distinctive architecture, and you'll even have time to explore the pedestrian-friendly city on your own.

The Pasadena Convention Center recently inaugurated a \$150 million LEED Gold certified expansion, which means that meeting and exhibits spaces are state-of-the-art in comfort and technology. This year's schedule includes no-conflict times for Exhibits, so please make an effort to visit as many exhibitors as you can. This is your opportunity to connect with the service and product providers who are so important to our daily work.

ARLIS/NA depends on our generous sponsors to support our conferences, and this year they have come through in a spectacular way to ensure that the conference meets our highest expectations. We are grateful for their support underwriting programs, refreshment breaks, speaker costs, awards to members, and much more, including a grand Convocation Ceremony and Reception at the historic Pasadena Civic Auditorium, a 1931 architectural gem.

Cathy Billings, Lynda Bunting, Alyssa Resnick, and Sarah Sherman are the valiant co-chairs of the 2013 conference. Along with a Southern California-based local team of 20 volunteers, working well over a year's time, they have orchestrated an extraordinary program, for which they deserve our deepest thanks and gratitude.

May this conference deliver lasting benefits to your professional development. Craft your own future with us in Pasadena!



Deborah Kempe, ARLIS/NA President

WELCOME FROM THE CONFERENCE CO-CHAIRS

The Conference Co-Chairs are delighted to present “Crafting Our Future,” the 41st Annual Conference of ARLIS/NA. We would like to thank all of the participants for their time, energy, and thoughtfulness for crafting a remarkable experience in Pasadena. The planning committee strove to highlight the Arts and Crafts movement in Southern California, which was the first avant-garde style in the area whose effects continue to reverberate to this day. We elicited programming with forward-thinking ideas that have a foundation in knowledge and experience. A record number of over 100 sessions, papers, workshops, and posters were proposed, resulting in 25 sessions with 89 speakers, 26 posters, 10 workshops, and an Emerging Technology Forum with seven presentations. We invited special speakers for the plenaries, membership lunch, and convocation. We also arranged tours and events at local museums and sites of interest, which are sure to please and enlighten everyone. This conference is going to be fun!

We would like to especially acknowledge all of the hard work of the local planning committee, which consists of members from the local Southern California chapter, who spent many long hours developing ideas and coordinating myriad details to ensure the conference will run smoothly. We would also like to thank the ARLIS/NA Executive Board, whose support and advice proved invaluable, as well as the many volunteers who will devote their precious time during the conference. We feel confident the 2013 Pasadena conference will be one of the best ever!

Lynda Bunting & Alyssa Resnick
Conference Co-Chairs, Local Arrangements

Cathy Billings & Sarah Sherman
Conference Co-Chairs, Program

CONFERENCE PLANNING ADVISORY COMMITTEE (CPAC)

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Gregory P.J. Most, National Gallery of Art

Past President

Jon Evans, Museum of Fine Arts, Houston

Treasurer

Deborah Barlow Smedstad, Museum of Fine Arts, Boston

Members of the Local Conference Planning Committee (see below)

LOCAL CONFERENCE PLANNING COMMITTEE

Conference Co-Chairs, Local Arrangements

Lynda Bunting, Blum & Poe

Alyssa Resnick, Glendale Public Library

Conference Co-Chairs, Program

Cathy Billings, Brand Library & Art Center

Sarah Sherman, Getty Research Institute

Program Committee

Cathy Billings, Brand Library & Art Center

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Exhibits

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Southern California

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Local Guide

Chizu Morihara, University of California, Santa
Barbara

Proceedings Editor

Krista Ivy, University of California, Riverside

Publicity

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Los Angeles

Nancy Norris, University of California,
Los Angeles

Registration/Hospitality Desk

Virginia Allison, L.A. Louver Gallery

Krista Ivy, University of California, Riverside

Silent Auction

Chizu Morihara, University of California, Santa
Barbara

Teresa Soleau, Getty Research Institute

Special Events

Lorraine Perrotta, The Huntington

Isotta Poggi, Getty Research Institute

Tours

Sally McKay, Getty Research Institute

Mary Stark, Beverly Hills Public Library

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Emma Roberts, Los Angeles Public Library

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Rina Vecchiola, Washington University

Education Liaison

Sarah Carter, Ringling College of Art & Design

ACKNOWLEDGMENTS

We wish to thank the following individuals for contributing to the planning and realization of the Pasadena 2013 conference. We couldn't have done it without each and every one of you!

In addition, many individuals volunteered to help on-site during the conference, and we thank them for their time and enthusiasm. A complete list of on-site volunteers is available on the Conference Website, www.arlisna.org/pasadena2013

Advisory Panel

Getty Foundation Grant Application

Fernando Corona

Jon Evans

Holly Hatheway

Milan Hughston

Beverly Karno

Clayton Kirking

Local Arrangements

Rosa Alarcon, Etiwanda Travel

Lauri Cuypers, Pasadena Convention Center

Katie Himmelrick-Bruce, Fuller Theological Seminary

Matt Hourihan, Pasadena Convention & Visitors Bureau

Peter Fullerton

Pearl M. Ly, Pasadena City College

Karen McKenzie

Laurence McGilvery

Stacy Ober, Pasadena Convention Center

Jill Patrick

Juan J. Pineda, Sheraton Pasadena

Naz Sabripour, Pasadena Convention Center

Gina Solares, Art Center College of Design

Sophia Walter, The Frick Art Reference Library

Kathryn Wayne

Speakers

Piotr Adamczyk, Google Cultural Institute

Jocelyn Gibbs, UCSB

Rita Gonzalez, LACMA

Alan Hess

Susan Morgan

Chon Noriega, UCLA

Rani Singh, Getty Research Institute

John Tain, Getty Research Institute

Maureen Whalen, J. Paul Getty Trust

Programs

Amanda Bowen

Stacey Brinkman, Chair, Professional Development Committee

Sarah Carter

Sherman Clarke

Kimberly Detterbeck, Professional Development Committee member

Carole Ann Fabian

Stephanie Frontz

Stephanie Grimm, Vice-Moderator, Art Library Students & New ARLIS Professionals (ArLiSNAP)

Gloria Kondrup, Archetype Press, Art Center College of Design

Elizabeth Lane

Jill Luedke

Jason Miller, UC Berkeley

Maria Oldal

Martha Palacios Gonzalez

Maggie Portis, Professional Development Committee member

Sara Snyder, Archives of American Art, Smithsonian Institution

Sonja Staum

Sarah Stierch, US OpenGLAM Coordinator for the Open Knowledge Foundation and Wikipedian in Residence at the World Digital Library

Manuel Urrizola, UC Riverside

Suzanne Walsh, Moderator, Art Library Students & New ARLIS Professionals (ArLiSNAP)

ACKNOWLEDGMENTS (CONTINUED)

Tours

Christopher Alexander, Getty Research Institute
Cindy Batterso-Rice, Gamble House
Peter Bonfitto, Getty Villa
Heather Briston, UCLA Library Special Collections
Ron Burkle, Homeowner, Ennis House
Jane Carpenter, UCLA Library Special Collections
Jillian Cuellar, UCLA Library Special Collections
Robin Dodge, FIDM
Simon Elliott, UCLA Library Special Collections
Rebecca Epstein, UCLA
Rebecca Fenning Marschall, Clark Memorial Library, UCLA
Dan Goods, NASA
Robert Gore, UCLA Arts Library
Lizette Guerra, Chicano Studies Research Center
Joseph R. Hawkins, ONE National Gay and Lesbian Archives at USC
Joanna Hernandez, LACMA
Catherine Hess, The Huntington
Patty Judy, Pasadena Heritage
Edward Kelsey, The Orpheum Theatre
Paige-Marie Ketner, Getty Villa
Annie Laskey, Los Angeles Conservancy
Leah Lehmbeck, Norton Simon Museum
Justine Limpus Parish, Art Center College of Design
Claire Lyons, Antiquities, Getty Villa
Chris Nichols, Los Angeles Magazine
Jennifer Osorio, UCLA Library
Lorraine Perrotta, The Huntington
Frank D. Preusser, LACMA
Leslie Rainer, Getty Conservation Institute
Marcia Reed, Getty Research Institute
Kathleen Salomon, Getty Research Institute
Allison Sengstacken, Jet Propulsion Laboratory
Loni Shibuyama, Outfest/UCLA Legacy Project
Alexandra Sofroniew, Getty Villa
Laura Stalker, The Huntington
Lois Dowd White, Getty Research Institute
Wim de Wit, Getty Research Institute

Special Events

Betty and Brack Duker
Wendy Esensten, Autry National Center
Fred Frehlauf, Art Design College of Design
Betsy Galloway, Art Center College of Design
Sage Guyton & The Lucky Stars Band
Gabiella Karsch, Pacific Asia Museum
Charles Mason, Pacific Asia Museum
Stephen Nowlin, Art Center College of Design
Chandra Pok, Pasadena Museum of California Art
Alma Ruiz, Museum of Contemporary Art, Los Angeles
Jenkins Shannon, Pasadena Museum of California Art
Brian Tillis, Autry National Center
Veronica Wachowiak, Autry National Center

Sculpture Journal

Sculpture Journal provides an international forum for writers and scholars in the field of post-classical sculpture and public commemorative monuments in the Western tradition. *Sculpture Journal* offers a keen critical overview and a sound historical base, and is Britain's foremost scholarly journal devoted to sculpture in all its aspects. Periods covered extend to public and private commissions for present-day sculptors. While being academic and traditional, the journal encourages contributions of fresh research from new names in the field.

Editor Katharine Eustace, FSA

Reviews Editors Prof. Brendan Cassidy and Dr Alistair Rider



RECENT HIGHLIGHTS

Ezra Pound's new order of artists: 'The New Sculpture' and the critical formation of a sculptural avant-garde in early twentieth-century Britain by Sarah Victoria Turner

The New (British) Sculpture and the struggle for realism between the wars by Jonathan Black

Training a genius – portrait sculpture by Pietro and Gian Lorenzo Bernini by Hans-Ulrich Kessler

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Online Only rates:

Institutions £128.00 (EU/ROW) \$226.00 (USA & Canada)

Individuals £46.00/\$82.00

Print and Online rates:

Institutions £159.00 (EU/ROW) \$282.00 (USA & Canada)

Individuals £59.00/\$102.00

Member subscriptions are available through The Public Monuments and Sculpture Association: <http://www.pmsa.org.uk/>

Standard subscription includes online access from 2005. Student rates are not available for this journal. VAT is chargeable on Online Access.

For more information or to subscribe, please contact: liverpool@turpin-distribution.com

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More info at: sculpture.liverpooluniversitypress.co.uk


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THANK YOU, ARLIS/NA MENTORS!

Your participation in the Mentoring Program nurtures our future leaders and ensures that the Society continues to thrive. In addition to all the wonderful mentors below, we'd like to express our gratitude to the generous members who do mentoring outside of the ARLIS/NA-sponsored Mentoring Programs.

A very special thanks to the program founders: Heather Gendron, V. Heidi Hass, and Tony White.

2006

Adeane Bregman
Jill Patrick
Allen Townsend

2007

Heather Gendron
Annette Haines
Suz Massen
Rebecca Price
Rachel Resnik
Barbara Rockenbach
Laurie Whitehill Chong
Cindy Wolff

2008

Sarah Harrington
Janine Henri
Kev Maddill
Suz Massen
Martha Walker
Cindy Wolff

2009

Virginia Allison
Cathy Billings
Kim Collins
Jill Luedke
Alyssa Resnick
Sarah Sherman

2010

Peter Blank
Maureen Burns
Tom Caswell
Amy Ciccone
Alison Dickey
Marci Hahn-Fabris
Janine Henri
Krista Ivy
Sally McKay
Darin Murphy
Gabrielle Reed

2011

Leslie Abrams
Greg Borman
Deborah Boudewyns
Sarah Falls
Leigh Gates
Karyn Hinkle
Skye Lacerte
Rebecca Moss
Marilyn Nasserden
Suzanne Ogden
Barbara Rominski
Carol Terry

2012

Nedda Ahmed
Rachel Beckwith
Elizabeth Berenz
Anna Bernhard
Karen Bouchard
Amanda Bowen
Michael Carter
Sheila Cork
Yvette Cortes
Ross Day
Melanie Emerson
Margaret English
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Dan Lipcan
Kathleen Lonbom
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Erasmus Boekhandel
The Getty Research Institute
Innovative Interfaces
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RAM Publications + Distribution
Statewide California Electronic Library
Consortium (SCELC)
University of California Los Angeles Library

SPECIAL EVENT SPONSORS

Convocation Reception: Sotheby's Institute of Art & ProQuest
Emerging Technology Forum: University of California San Diego, The Library
Exhibit Hall Closing Reception: RAM Publications + Distribution
Exhibit Hall Opening Coffee Break: Erasmus Boekhandel & Statewide California Electronic Library Consortium (SCELC)
Exhibit Hall Refreshment Break: MARCnow
First Time Attendees Reception: Aux Amateurs de Livres International
Leadership Breakfast: F. A. Bennett Books
Membership Luncheon: EBSCO Publishing
Plenary Session: Pacific Standard Time: Art in L.A. 1945 - 1980: University of California Los Angeles Library

AWARD SPONSORS

Andrew Cahan Travel Award: Andrew Cahan Bookseller
European Librarians and Speakers Travel Award: The Samuel H. Kress Foundation
Howard Karno Travel Award: Howard Karno Books
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Margaret Herrick Library, Academy of Motion
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Southern California Chapter
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Fine Art Connoisseur Magazine
The Frick Collection
Fuller Theological Seminary
Fundación Espigas
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Museum of Fine Arts, Houston
Norton Simon Museum
OCLC
Pacific Asia Museum
Pasadena City College
Pasadena Museum of California Art
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University of California Riverside Library
University of California Santa Barbara Library
University of Southern California Libraries
Vroman's Bookstore

EXHIBITORS

21st Legacy Editions	Deeply Game Publications	The MediaPreserve
23 Sandy Gallery	designinform	Michael R. Weintraub, Inc.
Abecedarian Gallery	The Donohue Group, Inc.	Northeast Document Conservation Center
Action! Library Media Service	EBSCO Publishing	Oxford University Press
Alexander Street Press	EOS International	Penn State University Press
Anartist	Erasmus Boekhandel bv	Peter and Donna Thomas
Archivision	Eric Chaim Kline Bookseller	Photo-eye
Ars Libri Ltd.	F.A. Bennett Books	Preserving the Past
ART CONSULTING: SCANDINAVIA, Books on Art & Architecture	Facsimile Finder / Codices Illustres di Giovanni Scorcioni	ProQuest
Art Photo Index	Gallery Systems	R.A.M. Publications & Distribution, Inc.
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Artifex Press	Getty Publications	Ristech Company Inc.
Aux Amateurs de Livres International	The Getty Research Institute	Schiffer Publishing Ltd.
Black Swan Editions	Harrassowitz Booksellers & Subscription Agents	The Scholar's Choice
Bloomsbury Publishing	Hennessey & Ingalls	Siglio Press
Boston Book Company	Howard Karno Books	Vamp & Tramp, Booksellers, LLC
Brill	Intellect	UCLA Department of Information Studies
Bronze Horseman	ISD - Distributor of Scholarly Books	University of Chicago Press
California Rare Book School	Jeff Weber Rare Books	University of Virginia Press/ Rotunda
Casalini Libri	Kinokuniya Bookstores of America	Worldwide Books
Cash 4 Your Books	Kirtas Technologies	Zero+ Publishing
Columbia College Chicago Center for Book and Paper Arts	Laurence McGilvery	
De Gruyter Inc.	LIBRA BOOKS-TURKEY	

CONFERENCE INFORMATION

Registration and Hospitality Desk

If you have any questions or need assistance during the course of the conference, please stop by the Registration/Hospitality Desk. Our friendly volunteers will be on hand to assist you and will have information about area restaurants, attractions, and public transportation. They can also help locate a conference co-chair or a staff member from ARLIS/NA's management company, Technical Enterprises, Inc. (TEI).

Hours

Thursday: 7:00am – 6:00pm

Friday: 7:00am – 6:30pm

Saturday: 7:00am – 6:30pm

Sunday: 7:00am – 6:30pm

Monday: 7:00am – 12:30pm

Workshops and Tours

Workshops will be held both in the Conference Center and at off-site locations nearby. Directions and transportation information will be sent via e-mail to workshop participants.

Tours will meet in the Sheraton Hotel Lobby, 10 minutes before the tour start time listed in the program. Bus Tours depart from the Sheraton main entrance on Cordova Street. Specific instructions were provided via e-mail to those who registered for tours.

Emerging Technology Forum and Posters

The Conference Program Committee, with ArLiSNAP and the ARLIS/NA Professional Development Committee, are pleased to introduce the first Emerging Technology Forum to an ARLIS/NA conference. The two-hour event will showcase new tools and technologies with a combination of short presentations and hands-on technology stations staffed by colleagues who will share their expertise. The Poster Session will take place at the same time in an adjacent space. We encourage you to explore posters and technology stations at your leisure, and take advantage of the opportunity to interact with presenters. To ensure that everyone has an opportunity to view the posters, they will be on view starting Saturday at 9:00am through Sunday at 4:00pm.

Open Meeting & Guest Policy

Business meetings, including the Executive Board meetings, are open to all members. Registered guests are welcome to attend. For information on guest registration, please visit the Hospitality/Registration Desk in the Conference Center lobby.

Online Conference Program

Visit www.arlisna2013.sched.org for the most up-to-date version of the conference program, including self-schedule room meetings. The online conference program allows attendees to personalize their conference schedule by logging in and clicking on the star icons. Smart phone users (iPhone, Android, Blackberry) can download the online program by bookmarking <http://www.arlisna2013.sched.org/mobile>. The QR code below will take you to the mobile site. In the mobile view on your phone, click on "Schedule" to view complete program. You should periodically refresh all data under the account menu to ensure that you are viewing the latest schedule.

Scan with your mobile device for the conference schedule.



CONFERENCE INFORMATION (CONTINUED)

Conference Website and Blog

The conference website www.arlisna.org/pasadena2013 has up-to-date information and other details not included in this print program.

The website has information and links to the conference hotel and many Pasadena and Los Angeles area attractions. General and historical information about the annual conferences is available on the ARLIS/NA website.

The conference blog <http://arlisnapasadena.wordpress.com> has up-to-the-minute information about the conference and posts that will help you make the most of your time in Pasadena.

Internet

Free Wi-Fi is available in the Conference Center Lobby and the Ballroom Foyers. In response to the feedback collected in the Toronto post-conference survey, ARLIS/NA is providing a limited amount of free Wi-Fi bandwidth throughout the entire Convention Center. A Wi-Fi password will be provided to all attendees. Session rooms have hardwired internet access for the presenters. If you booked your room at the Sheraton or the Hilton as part of the ARLIS/NA conference blocks, you will enjoy free in-room Wi-Fi. There is also free Wi-Fi in the Sheraton Lobby and in the public areas of the Hilton. The Café at the Gelson's supermarket across the street from the Convention Center also has free Wi-Fi.

Social Media

The conference has a suite of social media sites to explore, connect, and discuss programming, tours, and special events during (as well as after) the conference. All are linked from conference website.

Facebook

<https://www.facebook.com/ArIisNaPasadena>

You do not need a Facebook account to view the page. To "Like" our page as well as create a post and comment on the page requires a Facebook account.

Twitter

https://twitter.com/ARLIS_Pasadena

hashtag #arlis2013

You do not need a Twitter account to follow tweets about the conference. You can read Twitter and pick up some great conference tips in real time. Simply go to twitter.com/ search and type in #arlis2013. We will have designated conference attendees serving as "official tweeters." If you have a Twitter account please join them and send out tweets to let people know if you are enjoying a particular talk or event. Don't forget to use our conference hashtag #arlis2013!

Pinterest

<https://pinterest.com/arlispasadena/>

We have gathered a collection of images related to Pasadena and Los Angeles to enhance your conference experience. You do not need a Pinterest account to see our pins.

Flickr

<http://www.flickr.com/groups/2167280@N21/>

With a yahoo account, you can upload your conference photos to our Flickr Group. And we hope you will! Whether you join the group or just upload photos to your own Flickr account, tag them with "arlis2013" to help others find and enjoy them!

For our Flickr site, scan the code below.



CONFERENCE INFORMATION (CONTINUED)

Café Press

Get your conference swag at Café Press! A mug with our gorgeous logo will bring back fond memories of sunny Pasadena when you are back home. We all know librarians have too many tote bags...but really what's one more? Check out the store here: <http://www.cafepress.com/arlissc> and pick up some goodies! Proceeds support the ARLIS Southern California Chapter which in turn supports the Pasadena conference Welcome Party.

First Time Attendees

Welcome to your first ARLIS/NA conference! We hope you will enjoy your time at the conference. Don't forget to attend the First Time Attendees welcome reception on Friday at 4:45 to meet the Executive Board, other members of the Society, and your fellow first timers. You are welcome to attend any business meeting. Don't be shy! Ribbons on badges identify attendees as speakers, moderators, board members and more, making it easy to introduce yourself to new people. Everyone will be happy to meet you, and you might even find yourself being recruited to serve on a committee, SIG, division, or chapter board! There's no better way to get involved in ARLIS/NA than to volunteer. It's not all work though! Our parties are always great fun and give you the opportunity to mix and mingle in a festive atmosphere. You will not want to miss the Welcome Party or the Convocation reception! For more first time tips visit our blog www.arlisna.org/pasadena2013 and follow Twitter hashtag #arlis2013firsttime.

The GoPasadena App

Created by the Pasadena Convention & Visitors Bureau, in partnership with the City of Pasadena, GoPasadena is a must-have free app that works on your iPad, iPod, iPhone, or Android devices. The app is easy to use and puts all the information you need at your fingertips to enjoy Pasadena, including detailed information on the city's museums, restaurants, shopping and entertainment areas, hotels, gardens, movie theatres, events, performing arts organizations, colleges and universities, architectural tours, and more. Interactive, zoomable GPS maps also indicate your current location in relation to all the good things mentioned above. Just type GoPasadena in the iTunes store or the Android Marketplace and you're all set!

Pasadena Convention Center (PCC) and Hotels

All the on-site conference programs will take place in the Pasadena Convention Center (PCC). The PCC takes up half a city block, fronted by Green Street and bounded on the east by S. Euclid Avenue and on the west by S. Marengo Avenue. The other half of the block is occupied by our primary conference hotel, the Sheraton, which is fronted by Cordova Street. The back of the Sheraton meets the back of the PCC; give yourself about 5 minutes to stroll from one to the other. If you are staying at the Hilton Hotel, you are just one block east of the PCC. If you are staying at the Westin, you are three and a half blocks north of the PCC.

At the PCC, we will be using both the Conference Center wing and the Ballroom wing. The Convocation will be held in the Civic Auditorium, which is between the two wings.

Signage will help you find your way, or you may refer to the maps in the back of this program, or to one of the excellent maps provided in your registration bag.

GETTING AROUND

Transportation Options

The Convention Center is in the heart of bustling Old Town Pasadena.

- Los Angeles County Metro busses travel Colorado Boulevard (route 180/181) and can connect you to any place in the greater Los Angeles area (albeit slowly).
- Pasadena has its own local public bus system—the ARTS Bus—that will help you get to destinations farther afield in Pasadena.
- The Sheraton Hotel has a complimentary shuttle that will take you anywhere in a 3-mile radius. Hours: 7:00am – 11:00pm.
- The Hilton Hotel has a complimentary shuttle that will take you anywhere within a two mile radius. Hours: 7:00am – 9:45pm.
- The light rail Metro Gold Line has two stops in walking distance of the Convention Center: Del Mar and Memorial Park. You can be at Union Station in downtown L.A. in about 25 minutes via the Gold Line.
- By far the best mode of transportation in Old Town Pasadena is your feet. Restaurants, shops, museums, grocery stores, and architecturally significant neighborhoods are all within walking distance. Pull out one of the maps that are included in your registration bag and explore all that Old Town has to offer!

LA Metro: <http://www.metro.net/>

Pasadena ARTS Bus: http://cityofpasadena.net/Transportation/Arts_Routes_and_Schedules/

Metro Gold Line: <http://www.metro.net/riding/maps/gold-line/>

City Cab: 888-248-9222

Parking

Parking is available in the PCC/Sheraton underground garage, with entrances on both S. Euclid and S. Marengo Avenues (\$10 a day and \$15 overnight, includes in and out). Directly across Green Street is the underground parking of the Paseo Colorado shopping complex (up to a maximum of \$6 with validation, \$9 without).

To use our interactive **Google Map**, showing the Convention Center, hotels, and points of interest visit: <http://tinyurl.com/arlis2013map> or scan the QR code below.





MEETINGS at a GLANCE

Academic Libraries Division	Saturday April 27	5:15pm - 6:15pm	Conference Center 212/214
Archaeology & Classics SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 215
Architecture Section + Avery Users Group	Friday April 26	12:15pm - 1:30pm	Conference Center 211
ARLIS/Canada Chapter (Canadian Delegates)	Saturday April 27	12:15pm - 1:15pm	Conference Center 212/214
ARLIS/Central Plains Chapter	Saturday April 27	8:00am - 9:00am	Ballroom BC (shared)
ARLIS/D.C.-Maryland-Virginia Chapter	Sunday April 28	5:30pm - 6:30pm	Conference Center 211
ARLIS/Delaware Valley Chapter	Saturday April 27	8:00am - 9:00am	Ballroom A (shared)
ARLIS/Midstates Chapter	Saturday April 27	8:00am - 9:00am	Conference Center 107
ARLIS/Mountain West Chapter	Saturday April 27	8:00am - 9:00am	Ballroom A (shared)
ARLIS/NA Executive Board Meeting (part 1)	Thursday April 25	12:30pm - 4:00pm	Soleil Room, Sheraton Hotel
ARLIS/NA Executive Board Meeting (part 2)	Friday April 26	9:00am - 12:00pm	Soleil Room, Sheraton Hotel
ARLIS/NA Executive Board Meeting	Monday April 29	10:00am - 1:30pm	Soleil Room, Sheraton Hotel
ARLIS/New England Chapter	Saturday April 27	8:00am - 9:00am	Conference Center 106
ARLIS/Northwest Chapter	Saturday April 27	8:00am - 9:00am	Ballroom BC (shared)
ARLIS/Ohio Valley Chapter	Saturday April 27	8:00am - 9:00am	Ballroom BC (shared)
ARLIS/Southeast Chapter	Saturday April 27	8:00am - 9:00am	Conference Center 208
ARLIS/Southern California Chapter	Saturday April 27	8:00am - 9:00am	Conference Center 211
ARLIS/Western New York Chapter	Saturday April 27	8:00am - 9:00am	Ballroom BC (shared)
ArLiSNAP Section	Friday April 26	12:30pm - 1:30pm	Conference Center 207
Art & Design School Division	Saturday April 27	4:15pm - 5:15pm	Conference Center 106
Artists' Files SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 209
ARTstor User Group Lunch	Saturday April 27	12:15pm - 1:15pm	Ballroom A
Awards Committee	Saturday April 27	8:00am - 9:00am	Conference Center 214
Book Arts SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 211
Cataloging Advisory Committee	Saturday April 27	8:00am - 9:00am	Conference Center 204
Cataloging Section	Friday April 26	12:30pm - 1:30pm	Conference Center 208
Chapter Chairs	Friday April 26	4:45pm - 5:45pm	Conference Center 210
Collection Development SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 212
Communications & Publications Committee	Saturday April 27	8:00am - 9:00am	Conference Center 207
CPAC Debrief Meeting	Monday April 29	9:00am-10:00am	Soleil Room, Sheraton Hotel
Decorative Arts SIG	Friday April 26	4:45pm - 5:45pm	Ballroom A (shared)
Development Committee	Saturday April 27	9:30am - 10:30am	Conference Center 208
Digital Humanities SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 214
Diversity Committee	Saturday April 27	8:00am - 9:00am	Conference Center 209
Fashion, Textile & Costume SIG	Friday April 26	4:45pm - 5:45pm	Ballroom A (shared)
Finance Committee	Saturday April 27	8:00am - 9:00am	Conference Center 210
Graphic Novels SIG	Sunday April 28	5:30pm - 6:30pm	Conference Center 208
Interlibrary Loan SIG	Friday April 26	4:45pm - 5:45pm	Ballroom BC (shared)
International Relations Committee	Saturday April 27	8:00am - 9:00am	Conference Center 215
Ivy Art & Architecture Group (IVAAG)	Saturday April 27	12:00pm - 1:30pm	Conference Center 208
LGBTQ SIG	Friday April 26	4:45pm - 5:45pm	Ballroom BC (shared)
MARcnw User Group	Sunday April 28	5:30pm - 6:30pm	Conference Center 212/214
Materials SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 208
Membership Committee	Saturday April 27	8:00am - 9:00am	Conference Center 212
Membership Meeting	Sunday April 28	1:15pm - 2:15pm	Ballroom BC
Museum Libraries Division	Saturday April 27	4:15pm - 5:15pm	Conference Center 107

OCLC Research Library Partnership Roundtable	Saturday April 27	12:15pm – 1:15pm	Ballroom B
Photography Librarians SIG	Friday April 26	4:45pm - 5:45pm	Ballroom BC (shared)
Professional Development Committee	Saturday April 27	9:30am - 10:30am	Conference Center 204
ProQuest Forum on Digital Resources for Art, Archaeology and Design Research	Friday April 26	8:00am - 9:00am	Conference Center 210
Provenance SIG	Friday April 26	4:45pm - 5:45pm	Ballroom BC (shared)
Public Librarians SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 206
Public Policy Committee	Friday April 26	5:45pm - 6:30pm	Conference Center 210
Reference & Information Services Section	Friday April 26	12:30pm - 1:30pm	Conference Center 212
SCIPIO User Group	Sunday April 28	5:30pm - 6:30pm	Conference Center 207
Space Planning SIG	Friday April 26	4:45pm - 5:45pm	Ballroom BC (shared)
Stimulating Creativity in Practice (SCIP) SIG	Friday April 26	4:45pm - 5:45pm	Ballroom A (shared)
Systems Meet-up	Sunday April 28	4:30pm - 5:30pm	Conference Center 207
Teaching Librarians SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 204
Travel Awards Sub-Committee	Friday April 26	5:45pm - 6:30pm	Conference Center 209
Urban and Regional Planning SIG	Friday April 26	4:45pm - 5:45pm	Conference Center 207
Visual Resources Division	Saturday April 27	5:15pm - 6:15pm	Conference Center 211
Women and Art SIG	Sunday April 28	8:00am - 9:00am	Conference Center 207

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CONFERENCE at a **GLANCE**

THURSDAY, APRIL 25

7:00am - 6:00pm		Registration/Hospitality Desk Open	Conference Center Lobby
8:30am - 5:30pm	Tour	The Getty Center	Off-site
8:30am - 5:30pm	Workshop	Photographing Photographs?: Considerations when Taking Digital Images of Images	Getty Research Institute
9:00am - 5:00pm	Tour	Los Angeles County Museum of Art and Watts Towers	Off-site
12:00pm - 5:00pm	Tour	Fashion Institute of Design & Merchandising	Off-site
12:00pm - 6:30pm		Self-Schedule Room Available	Conference Center 107
12:30pm - 4:00pm	Meeting	ARLIS/NA Executive Board Meeting (part 1)	Soleil Room, Sheraton Hotel
6:30pm - 10:00pm	Special Event	Latin American Librarian Reception and Dinner	Location will be provided

FRIDAY, APRIL 26

7:00am - 6:30pm		Registration/Hospitality Desk Open	Conference Center Lobby
8:00am - 1:00pm	Tour	Historic Downtown Los Angeles Walking Tour with the L.A. Conservancy	Off-site
8:00am - 4:45pm		Self-Schedule Room Available	Conference Center 215
8:00am - 9:00am	Meeting	ProQuest Forum on Digital Resources for Art, Archaeology and Design Research	Conference Center 210
8:00am - 12:00pm	Workshop	Omeka: Creating and Sharing Collections With An Open Source Web Publishing Tool	Art Center College of Design North Campus
8:00am - 12:00pm	Workshop	Postcards from the Edge VI: Television & Media Industries	Fuller Theological Seminary
8:00am - 12:00pm	Workshop	The Art of GLAM-Wiki: The Basics of Sharing Cultural Knowledge with the World on Wikipedia	Shatford Library at Pasadena City College
8:00am - 12:00pm	Workshop	ARLIS/NA Yearlong Career Mentoring: Crafting our Future Leaders	Conference Center 207
8:15am - 1:00pm	Tour	Downtown Los Angeles Fashion District	Off-site
8:30am - 12:00pm	Workshop	Crafting Assessment Questions: Creating the Tools to Assess Information Literacy Objectives for Art and Design	Conference Center 208
9:00am - 11:30am	Workshop	The Art of Public Speaking : A Studio for Art Librarians	Armory Center for the Arts
9:00am - 1:00pm	Tour	Early California Modern: A Tour of Residential Architecture	Off-site
9:00am - 1:00pm	Tour	Exploring El Pueblo de Los Angeles Historical Monument: Siqueiros Mural, Avila Adobe, Olvera Street	Off-site
9:00am - 12:00pm	Meeting	ARLIS/NA Executive Board Meeting (part 2)	Soleil Room, Sheraton Hotel
9:00am - 4:45pm		Self-Schedule Room Available	Conference Center 210
9:00am - 6:00pm		Exhibits Set-up	Conference Center Lower Level 101-105
10:00am - 1:00pm	Tour	The Norton Simon Museum	Off-site
12:15pm - 1:30pm	Meeting	Architecture Section + Avery Users Group	Conference Center 211
12:30pm - 1:30pm	Meeting	ArLiSNAP Section	Conference Center 207
12:30pm - 1:30pm	Meeting	Cataloging Section	Conference Center 208
12:30pm - 1:30pm	Meeting	Reference & Information Services Section	Conference Center 212
1:30pm - 1:45pm		Break	
1:45pm - 2:45pm	Special Event	Plenary: Pacific Standard Time: Art in L.A. 1945—1980	Ballroom BC

CONFERENCE at a GLANCE (FRIDAY, APRIL 26 CONTINUED)

2:45pm - 3:00pm		Break	
3:00pm - 4:30pm	Session	The New Archivist	Conference Center 208
3:00pm - 4:30pm	Session	Collaborating for Discovery: Expanding Landscapes for Digital Collections through Joint Ventures	Ballroom A
3:00pm - 4:30pm	Session	New Voices in the Profession	Conference Center 212/214
3:00pm - 4:30pm	Session	Growing & Reviving Museum Library Audiences Through Programs and Collections	Conference Center 211
4:30pm - 4:45pm		Break	
4:45pm - 5:45pm	Meeting	Archaeology & Classics SIG	Conference Center 215
4:45pm - 5:45pm	Meeting	Artists' Files SIG	Conference Center 209
4:45pm - 5:45pm	Meeting	Book Arts SIG	Conference Center 211
4:45pm - 5:45pm	Topic Talk/ Meeting	Crafting a Thesaurus: An Update on the Artists' Books Thesaurus from the Book Arts SIG	Conference Center 211
4:45pm - 5:45pm	Meeting	Collection Development SIG	Conference Center 212
4:45pm - 5:45pm	Meeting	Decorative Arts SIG	Ballroom A (shared)
4:45pm - 5:45pm	Meeting	Digital Humanities SIG	Conference Center 214
4:45pm - 5:45pm	Meeting	Fashion, Textile & Costume SIG	Ballroom A (shared)
4:45pm - 5:45pm	Meeting	Interlibrary Loan SIG	Ballroom BC (shared)
4:45pm - 5:45pm	Meeting	LGBTQ SIG	Ballroom BC (shared)
4:45pm - 5:45pm	Meeting	Materials SIG	Conference Center 208
4:45pm - 5:45pm	Meeting	Photography Librarians SIG	Ballroom BC (shared)
4:45pm - 5:45pm	Meeting	Public Librarians SIG	Conference Center 206
4:45pm - 5:45pm	Meeting	Space Planning SIG	Ballroom BC (shared)
4:45pm - 5:45pm	Meeting	Teaching Librarians SIG	Conference Center 204
4:45pm - 5:45pm	Meeting	Urban and Regional Planning SIG	Conference Center 207
4:45pm - 5:45pm	Meeting	Stimulating Creativity in Practice (SCIP) SIG	Ballroom A (shared)
4:45pm - 5:45pm	Meeting	Provenance SIG	Ballroom BC (shared)
4:45pm - 5:45pm	Special Event	First Time Attendees Welcome	Conference Center 107
4:45pm - 5:45pm	Meeting	Chapter Chairs	Conference Center 210
5:45pm - 6:30pm		Self-Schedule Room Available	Conference Center 215
5:45pm - 6:30pm	Session	Public Policy Committee	Conference Center 210
5:45pm - 6:30pm	Session	Travel Awards Sub-Committee	Conference Center 209
6:30pm - 10:00pm	Special Event	Welcome Party at The Autry National Center of the American West	Off-site

CONFERENCE at a **GLANCE**

SATURDAY, APRIL 27

7:00am - 6:30pm		Registration/Hospitality Desk Open	Conference Center Lobby
7:00am - 8:00am		Yoga	Ask Registration/Hospitality Desk for location
7:30am - 8:45am	Tour	Pasadena Civic Center Walking Tour	Off-site
7:30am - 9:00am		Exhibits Set-up	Conference Center Lower Level 101-105
8:00am - 9:00am	Meeting	Awards Committee	Conference Center 214
8:00am - 9:00am	Meeting	Cataloging Advisory Committee	Conference Center 204
8:00am - 9:00am	Meeting	Communications & Publications Committee	Conference Center 207
8:00am - 9:00am	Meeting	Diversity Committee	Conference Center 209
8:00am - 9:00am	Meeting	Finance Committee	Conference Center 210
8:00am - 9:00am	Meeting	International Relations Committee	Conference Center 215
8:00am - 9:00am	Meeting	Membership Committee	Conference Center 212
8:00am - 9:00am	Meeting	ARLIS/Mountain West Chapter	Ballroom A (shared)
8:00am - 9:00am	Meeting	ARLIS/Midstates Chapter	Conference Center 107
8:00am - 9:00am	Meeting	ARLIS/Delaware Valley Chapter	Ballroom A (shared)
8:00am - 9:00am	Meeting	ARLIS/Southeast Chapter	Conference Center 208
8:00am - 9:00am	Meeting	ARLIS/Ohio Valley Chapter	Ballroom BC (shared)
8:00am - 9:00am	Meeting	ARLIS/Southern California Chapter	Conference Center 211
8:00am - 9:00am	Meeting	ARLIS/Western New York Chapter	Ballroom BC (shared)
8:00am - 9:00am	Meeting	ARLIS/Northwest Chapter	Ballroom BC (shared)
8:00am - 9:00am	Meeting	ARLIS/New England Chapter	Conference Center 106
8:00am - 9:00am	Meeting	ARLIS/Central Plains Chapter	Ballroom BC (shared)
9:00am - 4:15pm		Posters on View	Ballroom AB Foyer
9:00am - 6:30pm		Self-Schedule Room Available	Conference Center 209
9:00am - 6:30pm		Self-Schedule Room Available	Conference Center 210
9:00am - 6:30pm		Self-Schedule Room Available	Conference Center 215
9:00am - 10:30am		Exhibits Opening with Coffee Break	Conference Center Lower Level 101-105
9:30am - 10:30am	Meeting	Professional Development Committee	Conference Center 204
9:30am - 10:30am	Meeting	Development Committee	Conference Center 208
9:30am - 12:00pm	Workshop	The Art of Public Speaking : A Studio for Art Librarians	Conference Center 207
10:30am - 12:00pm	Session	The Evolution of Art Reference and Instruction: Outreach, Overlay, Online	Conference Center 211
10:30am - 12:00pm	Session	Artists' Books: Turning the Page to the Future	Conference Center 212/214
10:30am - 12:00pm	Session	The Future is Now: Considering the Impact of RDA Post-Implementation and What's Next	Conference Center 107
10:30am - 12:00pm	Session	Building Collective Solutions: the Future of Art Bibliography Initiative 4th Annual Update	Conference Center 106
10:30am - 1:30pm		Exhibits Open	Conference Center Lower Level 101-105
12:00pm - 12:15pm		Break	
12:00pm - 1:30pm	Meeting	Ivy Art & Architecture Group (IVAAG)	Conference Center 208
12:15pm - 1:15pm	Meeting	OCLC Research Library Partnership Roundtable	Ballroom B
12:15pm - 1:15pm	Session	International Attendees Forum	Conference Center 211
12:15pm - 1:15pm	Meeting	ARLIS/Canada Chapter (Canadian Delegates)	Conference Center 212/214

CONFERENCE at a GLANCE (SATURDAY, APRIL 27 CONTINUED)

12:15pm - 1:15pm	Meeting	ARTstor User Group Lunch	Ballroom A
1:15pm - 1:30pm		Break	
1:30pm - 2:30pm		Exhibits Closed (Lunch Break)	Conference Center Lower Level 101-105
1:30pm - 3:00pm	Session	Queering Our Collections: Three Important LGBTQ Archives	Conference Center 106
1:30pm - 3:00pm	Session	Alt-ARLIS: How Non-Traditional Paths Can Serve Your Career and the Society	Conference Center 212/214
1:30pm - 3:00pm	Session	Archaeology Archives: Excavating the Record	Conference Center 211
1:30pm - 3:00pm	Session	Forward Into the Past: Crafting A Digital Future, Curating Our Analog Past	Conference Center 107
2:30pm - 4:15pm		Exhibits Open	Conference Center Lower Level 101-105
3:00pm - 3:15pm		Break	
3:15pm - 4:00pm	Special Event	Plenary with Special Speaker: Chon Noriega (Educator, Curator and Director of the UCLA Chicano Studies Research Center)	Ballroom BC
4:00pm - 4:15pm		Break	
4:15pm - 5:15pm	Topic Talk/ Meeting	Power Up! How Can Academic Libraries Collect for Video Game Design Students? / Art & Design School Division	Conference Center 106
4:15pm - 5:15pm	Topic Talk/ Meeting	In Our Own Back Yard: Library Instruction for Museum Docents / Museum Libraries Division	Conference Center 107
4:15pm - 6:15pm		Poster Session with Ice Cream and Frozen Fruit Bars	Ballroom AB Foyer
4:15pm - 6:15pm		Emerging Technology Forum	Ballroom A
4:15pm - 6:15pm		Exhibits Open with Ice Cream and Frozen Fruit Bars	Conference Center Lower Level 101-105
5:15pm - 6:15pm	Meeting	Academic Libraries Division	Conference Center 212/214
5:15pm - 6:15pm	Meeting	Visual Resources Division	Conference Center 211
6:00pm - 8:00pm	Special Event	Society Circle Event: Reception at Pasadena Home of Betty and Brack Duker	Off-site location will be provided to attendees
6:00pm - 9:00pm	Special Event	A Night at the Museum: Pasadena Museum of California Art	PMCA
6:30pm - 7:30pm	Special Event	SEI 10-Year Reunion	Charlie's Bar, Sheraton Hotel
8:30pm - 12:00am	Special Event	ArLiSNAP Night Out!	El Cholo Cafe

CONFERENCE at a **GLANCE**

SUNDAY, APRIL 28

7:00am - 6:30pm		Registration/Hospitality Desk Open	Conference Center Lobby
7:00am - 8:00am		Yoga	Ask Registration/Hospitality Desk for location
7:30am - 8:45am	Tour	Old Pasadena Walking Tour	Off-site
8:00am - 6:30pm		Self-Schedule Room Available	Conference Center 209
8:00am - 6:30pm		Self-Schedule Room Available	Conference Center 210
8:00am - 6:30pm		Self-Schedule Room Available	Conference Center 215
8:00am - 9:00am	Special Event	Leadership Breakfast	Ballroom A
9:00am - 9:15am		Break	
9:00am - 3:00pm		Posters on View	Ballroom AB Foyer
9:00am - 12:15pm		Exhibits Open	Conference Center Lower Level 101-105
9:15am - 10:45am	Session	The Visual Language of Data: Reshaping Humanities Research	Conference Center 107
9:15am - 10:45am	Session	Gift Horses: Contending with Donated Labor and Library Materials	Conference Center 211
9:15am - 10:45am	Session	Doing Data Together: Engaging End-Users in Building Richer Resources, More Efficiently	Conference Center 106
9:15am - 10:45am	Session	Installation Art and Library Collections: Origin, Outreach, and Collaboration	Conference Center 212/214
10:45am - 11:00am		Break	
11:00am - 12:00pm	Session	Social Media 'Sewing Circle'	Conference Center 212/214
11:00am - 12:00pm	Session	Character through Costume: Production Research and Costume Design for Film and Television	Conference Center 211
11:00am - 12:00pm	Session	Librarian/Faculty Collaboration in Teaching and Assessing Information Literacy Across the Curriculum: Successes and Challenges	Conference Center 107
11:00am - 12:00pm	Session	Copyright and Images: An Evolving Landscape and New Opportunities	Conference Center 106
12:00pm - 12:15pm		Break	
12:15pm - 1:15pm	Special Event	Membership Lunch with Special Speaker Alan Hess (Local Historian and Architect)	Ballroom DE
12:15pm - 2:15pm		Exhibits Closed during Membership Lunch and Meeting	Conference Center Lower Level 101-105
12:15pm - 2:15pm	Meeting	Membership Meeting	Ballroom BC
2:15pm - 2:30pm		Break	
2:15pm - 5:30pm		Exhibits Open	Conference Center Lower Level 101-105
2:30pm - 4:00pm	Session	Fashion Blogs from Creation to Preservation	Conference Center 212/214
2:30pm - 4:00pm	Session	Bring Your Own Conference (BYOC)	Ballroom A
2:30pm - 4:00pm	Session	Non Nobis Solum: Building Cultural Heritage Collections Together	Conference Center 107
2:30pm - 4:00pm	Session	To the Front! Bringing Collections and Librarian Expertise into User Communities and the Classroom	Conference Center 211
4:00pm - 5:30pm	Special Event	Exhibits Closing Reception	Conference Center Lower Level 101-105
4:00pm - 5:30pm	Special Event	Silent Auction in Exhibits	Conference Center Lower Level 101-105
4:30pm - 5:30pm	Meeting	Systems Meet-up	Conference Center 207
5:30pm - 7:00pm		Break	

CONFERENCE at a GLANCE (SUNDAY, APRIL 28 CONTINUED)

5:30pm - 6:30pm	Meeting	MARCnow User Group	Conference Center 212/214
5:30pm - 6:30pm	Meeting	Graphic Novels SIG	Conference Center 208
5:30pm - 6:30pm	Meeting	ARLIS/D.C.-Maryland-Virginia Chapter	Conference Center 211
5:30pm - 6:30pm	Meeting	SCIPIO User Group	Conference Center 207
7:00pm - 8:30pm	Special Event	Convocation with Keynote Speaker Piotr Adamczyk (Google Cultural Institute)	Pasadena Civic Auditorium
8:30pm - 10:00pm	Special Event	Convocation Reception	Pasadena Civic Auditorium

MONDAY, APRIL 29

7:00am - 12:30pm		Registration/Hospitality Desk Open	Conference Center Lobby
8:00am - 1:30pm	Tour	Historic Downtown Los Angeles Walking Tour with the L.A. Conservancy	Off-site
8:30am - 4:00pm	Tour	The Gamble House (Tour #1)	Off-site
8:30am - 5:30pm	Tour	The Getty Villa	Off-site
8:30am - 5:30pm	Workshop	NACO and RDA: Building Authority Records with the New Cataloging Rules	Art Center College of Design - North Campus
9:00am - 10:00am	Meeting	CPAC Debrief Meeting	Soleil Room, Sheraton Hotel
9:00am - 5:30pm	Tour	ONE Archives, Outfest Legacy Project, and UCLA's Clark Library, Chicano Studies Research Center and Special Collections	Off-site
9:00am - 1:00pm	Workshop	Hands-on Letterpress Broadside Printing Workshop at Archetype Press	Art Center College of Design - South Campus
9:30am - 5:00pm	Tour	Huntington Library, Art Collections, and Botanical Gardens	Off-site
10:00am - 1:30pm	Meeting	ARLIS/NA Executive Board Meeting	Soleil Room, Sheraton Hotel
10:00am - 4:00pm	Tour	The Gamble House (Tour #2)	Off-site
12:30pm - 4:00pm	Tour	NASA's Jet Propulsion Laboratory at Cal Tech	Off-site

THURSDAY, APRIL 25

7:00AM - 6:00PM

Registration/Hospitality Desk Open
Conference Center Lobby

8:30AM - 5:30PM

TOUR

The Getty Center

Sponsored by The Getty Research Institute

The bus will depart the Sheraton Hotel at 8:30am. Arriving at the Getty Center by 10:00am. Discover the Getty Center campus located in the hills above Brentwood with its breathtaking views of Los Angeles and the Pacific Ocean beyond. The day begins with a curator-led tour of the special exhibition *Overdrive: L.A. Constructs the Future, 1940–1990* part of Pacific Standard Time Presents: Modern Architecture in L.A.

Following the exhibition, the group will visit the Getty Research Institute for a tour of the Research Library and Special Collections with a presentation of rare books and archival holdings.

After the tours, you will have several hours of free time to explore the campus, enjoy the architecture and views, visit the Robert Irwin Central Garden, and have lunch on your own in the café before meeting around 3:30pm for departure back to the hotel.

Accessibility: Moderate level of walking. Ramps and elevators are available throughout the campus. Wheelchairs are provided.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.



8:30AM - 5:30PM

**Photographing Photographs?:
Considerations When Taking Digital
Images of Images**

Getty Research Institute

Instructors:

Anne Blecksmith, Head of Digital Services,
Getty Research Institute

Tracey Schuster, Head of Photo Archive
Services, Getty Research Institute

Teresa Soleau, Digital Library Specialist, Getty
Research Institute

Staff of Digital Services, Getty Research
Institute

Photograph archives and digital collections share many commonalities; however, despite their apparent overlaps, they are not transposable. Largely focused on imaging and digital preservation, standards for the digitization of photographs are multifarious and have been through many versions and interpretations. Authored by the Kunsthistorisches Institut in Florenz in 2009 and signed by almost 800 international institutions, the Florence Declaration was drafted to define high-level objectives for the representation and preservation of analog photograph collections together with their digital counterparts, not only as objects and assets, but also for their material and research values. Although the objectives in the declaration will serve as a guide, the workshop will provide a walk-through of digitization workflows from selection to preparation and capture to ingest; explore possibilities to structure and represent photographic collections in digital form for research and discovery; and will provide participants the opportunity to pose questions. Questions might include: What promise does digitization hold for online representation of these historic media? How does digitization compliment content and preservation (analog and digital)? Are there more innovative ways to explore photograph collections in digital

THURSDAY, APRIL 25

repositories? What does the future hold for these collections? Selected photograph collections at the Getty Research Institute will be compared to their counterparts in the digital repository. Visits to photography studios and a demonstration of the digitization process (selection, preparation, capture, and ingest) will be given to participants in this hands-on workshop. The workshop will take place at the Getty Research Institute. Workshop participants will travel to and from the Getty on the same bus with the Getty Center Tour participants making the duration of the day 8:30am - 5:30pm. The workshop will be 10:15am - 2:00pm (three hours with a lunch break). There will be time after the workshop for an optional Research Library tour or free time on your own.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the start time listed in the program. Specific instructions were provided via e-mail to those who registered for this workshop.

9:00AM - 5:00PM

TOUR

Los Angeles County Museum of Art and Watts Towers

The bus will depart the Sheraton Hotel at 9:00am. The tour starts at 10:00am at the Los Angeles County Museum of Art (LACMA) with a one-hour curator-led tour of the Stanley Kubrick exhibition. Following the tour, the group will receive a presentation on the conservation challenges of Watts Towers, by Frank D. Preusser, PhD, Senior Conservation Scientist, LACMA. After the presentation, participants will have free time to explore the museum and have lunch on their own. At 1:30pm, the bus will leave LACMA for Watts Towers. The group will have a 30-minute docent-led tour of Watts Towers and have time to view the exhibition on African American sculptor Charles Tatum at the Watts Towers Arts Center. The bus will depart at 4:00pm to return to the Sheraton Hotel.

Accessibility: Moderate level of walking. The LACMA exhibition is very large, with seating

provided. Stairs lead up to the exhibition and elevator access provided. Wheelchairs are available at LACMA. No wheelchair accessibility at Watts Towers.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

12:00PM - 5:00PM

TOUR

Fashion Institute of Design & Merchandising

We will travel by Metro Gold Line from Pasadena to downtown Los Angeles' Fashion Institute of Design & Merchandising (FIDM) campus. The tour will begin in the library, the largest specialized fashion library in the western United States. Following the library, you will have time to explore the exhibition 20th Annual Art of Motion Picture Costume Design at the FIDM museum on your own before departing back to the Sheraton Hotel by Metro Gold Line.

Accessibility: Moderate level of walking. A lot of standing throughout the tour. Walking to and from the Metro stops is about three city blocks. Elevators at FIDM.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

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12:00PM - 6:30PM

Self-Schedule Room Available

Conference Center 107

To reserve Conference Center Room 107 for all or part of this time slot, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

12:30PM - 4:00PM

ARLIS/NA Executive Board Meeting
(Part 1)

Soleil Room, Sheraton Hotel

SPECIAL
EVENT

6:30PM - 10:00PM

Latin American Librarian Reception
and Dinner

Off-site location will be provided to attendees

By invitation only.

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7:00AM - 6:30PM

**Registration/Hospitality Desk Open
Conference Center Lobby**

8:00AM - 9:00AM

**ProQuest Forum on Digital Resources
for Art, Archaeology and Design
Research**

Conference Center 210

Help shape the future of digital research—join the editors from ProQuest’s International Bibliography of Art (IBA) and ARTbibliographies Modern (ABM) at a discussion forum where you can share your views and experiences of using online research resources for art, archaeology, and design. With so much material available online in free and library-supplied resources, how do you accommodate this in your research process? Is it changing your research methods? Which databases do you rely on and why? If you have opinions on these or any related issues, we would be delighted to hear from you. Maximum participants: 10

8:00AM - 12:00PM

**ARLIS/NA Yearlong Career Mentoring:
Crafting our Future Leaders**
Conference Center 207

Instructors:

Anna Simon, Research & Instruction Librarian,
Georgetown University

Heather Slania, Director of the Betty Boyd
Dettre Library and Research Center, National
Museum of Women in the Arts

This four-hour workshop is the kick-off meeting of the ARLIS/NA Yearlong Career Mentoring program. Over the course of the workshop, participants will be given the tools they need to embark on a successful mentor/mentee relationship from basic mentoring methodology to specific tips on making the mentor/mentee relationship function properly. Workshop participants actively engage in group discussion,

role-playing, and breakout sessions which will allow them to process and practice the ideas they learn. Those interested in participating in this program and this training workshop are required to fill out a brief application in order for the Mentoring Subcommittee to match mentor and mentee pairs.



8:00AM - 12:00PM

**Omeka: Creating and Sharing
Collections With An Open Source Web
Publishing Tool**

**Art Center College of Design North Campus,
1700 Lida St., Pasadena, CA, 91103**

Instructor: Jason Miller, Director, Visual
Resources Center, College of Environmental
Design, University of California, Berkeley

Do you have an exhibition idea or a hidden collection that needs exposure? Come learn the basics of Omeka, a free, flexible, and open source web-publishing platform for the display of library, museum, archives, and scholarly collections and exhibitions. You will create your own digital projects with images, audio, video, and texts that meets scholarly metadata standards and creates a search engine-optimized website. The difference between the hosted version of Omeka and the open source server-side version of Omeka will be discussed and participants will learn about the Dublin Core metadata standard for describing digital objects.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the start time listed in the program. Specific instructions were provided via e-mail to those who registered for this workshop.

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WORKSHOP

8:00AM - 12:00PM

Postcards from the Edge VI: Television & Media Industries

Fuller Theological Seminary, 135 N. Oakland Ave., Pasadena, CA, 91101

**Sponsored by UCI Libraries,
University of California Irvine**

Instructors:

Nedda Ahmed, Arts Librarian, Georgia State University

Lea Whittington, Head of Technical Services, Serials & Electronic Resources, Margaret Herrick Library, Academy of Motion Pictures

In keeping with the "outside the discipline" spirit of previous "Postcards from the Edge" workshops, this hands-on workshop will focus on Television and Media Industries. These subject areas fall outside an art librarian's normal range of subjects, but art librarians may, at some point in their careers, be called upon to serve faculty and researchers active in these fields. Attendees will learn about scholarship in these areas and also gain knowledge through special trial access to a number of the resources used by researchers.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the start time listed in the program. Specific instructions were provided via e-mail to those who registered for this workshop.

WORKSHOP

8:00AM - 12:00PM

The Art of GLAM-Wiki: The Basics of Sharing Cultural Knowledge with the World on Wikipedia

**Shatford Library at Pasadena City College,
1570 E. Colorado Blvd., Pasadena, CA, 91106**

Instructors:

Sarah Stierch, US OpenGLAM Coordinator for the Open Knowledge Foundation and Wikipedian in Residence at the World Digital Library

Sara Snyder, Webmaster, Archives of American Art, Smithsonian Institution

This half-day workshop will explore how your organization can share its cultural heritage content on the world's fifth most popular website: Wikipedia. Based on the instructors' knowledge and involvement with the GLAM-Wiki Initiative (Galleries, Libraries, Archives, Museums with Wikipedia), this workshop will teach you how to engage with Wikipedia and the Wikipedia community, the basics of Wikipedia's policies and procedures, basic editing skills to get you started, and unique opportunities to share your institution's cultural heritage holdings with a large and diverse audience of readers and researchers. This workshop aims to build attendee confidence in working with Wikipedia and the importance of sharing data through it—including curatorial data, metadata, and media.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the start time listed in the program. Specific instructions were provided via e-mail to those who registered for this workshop.

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8:00AM - 1:00PM

TOUR

Historic Downtown Los Angeles Walking Tour with the L.A.

Conservancy

We will travel by Metro Gold Line from Pasadena to downtown Los Angeles. At 9:00am we will meet a Los Angeles Conservancy docent at Angels Flight to begin this walking tour. "The Historic Downtown tour provides an overview of the historical and cultural landmarks of downtown Los Angeles. Covering a wide range of architectural styles, and including anecdotes about the people behind the buildings, this tour is a great way to become acquainted (or re-acquainted) with the unique character of downtown Los Angeles. Historic Downtown, as the area around Pershing Square is known, is the heart of downtown. Some of the most beloved Los Angeles landmarks are in this area, such as the Central Library, Angels Flight, and the Bradbury Building. The history of the area goes back to the founding of the city in 1781, and its architecture tells the story of the growth of the city from the 1890s to the present, including the current trend of conversions of vintage office buildings into loft-style apartments and condos." The walking tour will end in time to take the Metro back to the Sheraton Hotel to arrive at 1:00pm.

Note: This same tour will also be given on Monday, April 29, from 8:00am - 1:30pm.

Accessibility: Challenging level of walking.

All participants will be on their feet (walking / standing) for the duration of the tour. Although there are occasional benches, there is no time that the tour sits down as a whole. No strenuous steps or hills. A distance of 1- $\frac{3}{4}$ miles will be covered over the course of the walking tour. Tour is wheelchair accessible.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

8:00AM - 4:45PM

Self-Schedule Room Available

Conference Center Room 215

To reserve Conference Center Room 215 for all or part of this time slot, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

8:15AM - 1:00PM

TOUR

Downtown Los Angeles Fashion District

We will travel by Metro Gold Line from Pasadena to downtown Los Angeles' Fashion District. Justine Limpus Parish, Associate Professor at Art Center College of Design, will lead us through the area and offer her knowledge and insights about this 100-block district from an insider's point of view. Los Angeles has become the clothing-manufacturing center of the U.S., and the Fashion District is its pulsing heart. A cross between New York's Canal Street and a Middle-Eastern bazaar with a Latin American flair, this area is a hub for textiles, apparel for adults and children, accessories, shoes, cosmetics, even fresh flowers, both in the wholesale and retail markets. There will be time to explore the area's retailers (credit cards are accepted or you can try your hand at bargaining with cash).

Accessibility: Moderate level of walking.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

FRIDAY, APRIL 26



WORKSHOP

8:30AM - 12:00PM

**Crafting Assessment Questions:
Creating the Tools to Assess
Information Literacy Objectives for
Art and Design
Conference Center 208**

Instructors:

Rebecca Feind, Librarian for Art and Design,
San Jose State University

Kathy Clarke, Librarian, James Madison
University

Now that information literacy standards for higher education have been created and are commonly incorporated within university curricula, assessing student mastery of the objectives is the next step in creating a measurable information literacy program. In addition to responding to institutional needs for data on student learning, assessment data is a valuable resource for updating instruction programs based on student knowledge and performance. While many librarians have vast amounts of anecdotal knowledge about what students know, being able to gather hard data on what students learn from online and in-person instruction can quantify the strengths and needs of your instruction program, making it easier to report on the library's role in student learning. Writing effective test questions is the foundation of any assessment endeavor. Assessing complex abilities, such as information literacy, requires a combination of creativity and formal methodology. This workshop will focus on the art and science of crafting test questions that assess student knowledge of specific objectives. Writing useful test questions draws on creativity as well as familiarity with standards. Using *ACRL's Information Competencies for Higher Education* and *ARLIS' Information Competencies for Students in Design Disciplines*, the workshop leaders will engage participants in identifying which objectives lend themselves to being assessed via multiple-choice formats. The essentials of writing multiple-choice items will

be addressed via the *Haladyna, Downing, and Rodriguez Revised Taxonomy of Multiple Choice Item Writing Guides*. Presented information will include how to select objectives for assessment and elements of effective test questions. Aspects of test construction and administration will also be addressed. Workshop participants will have the opportunity to practice writing questions and review sample questions for reliability and validity.



WORKSHOP

9:00AM - 11:30AM

**The Art of Public Speaking: A Studio
for Art Librarians**

**Armory Center for the Arts
145 N. Raymond Ave., Pasadena, CA, 91103**

Instructor: Manuel Urrizola, Head of
Cataloging & Metadata Services, University of
California Riverside

Do you get a little nervous expressing yourself in discussions or interviews? Are you terrified before giving a speech? Whether speaking before a group or talking to your colleagues, you need to learn how to calm down, organize your thoughts, articulate, use props, entertain, advocate, persuade, and inspire. Discover the techniques of introducing a speaker, preparing a speech, and delivering an impromptu talk. Learn and experience the elements of skillful speaking and effective communication—and have some fun learning!

Manuel Urrizola received his B.A. in Art History from Amherst College and his Master of Library Science from UC Berkeley. He is the Head of Metadata & Technical Services for the UC Riverside Libraries, editor of *Great Moments in the History of Technical Services*, coordinator of Brief Lunchtime Talks, Toastmaster, and award-winning speaker, geographer, and poet. Manuel has taught public speaking workshops for schools, universities, public libraries, library conferences, and other organizations.

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Note: This workshop will also take place on Saturday, April 27, 9:30am - 12:00pm.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the start time listed in the program. Specific instructions were provided via e-mail to those who registered for this workshop.

9:00AM - 12:00PM

ARLIS/NA Executive Board Meeting (Part 2)

Soleil Room, Sheraton Hotel

9:00AM - 1:00PM

TOUR

Early California Modern: A Tour of Residential Architecture

Hop on a bus at the Sheraton and travel through Pasadena to Los Angeles' trendy Silver Lake neighborhood passing by Richard Neutra's former offices and several Neutra residences in the area. We will drive to the hip Los Feliz area of Los Angeles for a tour of Frank Lloyd Wright's last and largest Mayan-inspired textile-block house, the Ennis House, 1924 (privately owned). After the Ennis House, we will visit Rudolph Schindler's personal "live-work space" (1922), now the MAK Center. The tour will be accompanied by Chris Nichols, cultural aficionado, local historian, chairman emeritus of the Los Angeles Conservancy Modern Committee, and author of *Los Angeles Magazine's* "Ask Chris" column. Chris will provide expert knowledge about local history and sites. The bus will arrive back at the Sheraton Hotel at 1:00pm.

Accessibility: Easy level of walking. There may be some stairs at the Ennis House.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

9:00AM - 1:00PM

TOUR

Exploring El Pueblo de Los Angeles Historical Monument: Siqueiros Mural, Avila Adobe, Olvera Street

After a short walk from the Sheraton, the group will travel by Metro Gold Line through Highland Park, one of the oldest neighborhoods in Los Angeles, to Union Station. Historic Union Station combines Dutch Colonial Revival, Mission Revival, and Streamline Moderne architecture. Once through the station, we will take a short walk across the street to Olvera Street, the oldest part of downtown Los Angeles where there are many historic buildings. There we will tour the Avila Adobe (1818), the oldest standing residence in L.A. Next we will walk a short distance to the newly restored *América Tropical* mural (1932) and stop at the viewing platform and interpretive center. *América Tropical* is the only U.S. public mural by Mexican artist David Alfaro Siqueiros still in its original location. Leslie Rainer, Senior Project Specialist from the Getty Conservation Institute, will give an informative and detailed overview of the mural and talk about the challenges and process of its restoration.

Accessibility: Moderate level of walking. Majority of the walking will be to and from the Metro stations and through Union Station. The distance from the Sheraton to the Metro Gold Line station is less than a 1/2 mile.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

ART and FASHION ONLINE from *Oxford University Press*

Grove Art Online

<http://www.oxfordartonline.com>

Grove Art Online, part of the *Oxford Art Online* platform, offers users the ability to discover and search the vast content of the foremost scholarly art encyclopedia, covering both Western and non-Western art. *Grove Art Online* includes:

- Coverage of artists, painting, sculpture, architecture, ceramics, textiles, jewelry, interior design, glass, metalwork, styles, movements, institutions, museums, and more!
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<http://www.oxfordartonline.com>

Benezit Dictionary of Artists, part of the *Oxford Art Online* platform, provides art historians, curators, dealers, collectors, and students with an unrivalled starting point for art research and includes:

- Coverage of obscure artists
- Images of artists' signatures, monograms, and stamps of sale
- Nearly 170,000 entries on artists from the first English edition (2006), the largest edition to date, plus revisions, new biographies, and thematic guides exclusively available online
- Detailed museum listings, bibliographies, exhibition information, and auction records

Berg Fashion Library

<http://www.bergfashionlibrary.com>

Berg Fashion Library is a unique online portal which offers fully cross-searchable access to an expanding range of Berg content collections including:

- The full text of the *Encyclopedia of World Dress and Fashion* (with regular online updates), e-books, reference works, and images
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For more information, to set-up a **FREE TRIAL**, or get pricing information for your institution stop by the **OUP booth** or contact us at library.sales@oup.com or by phone at **1.800.624.0153**.

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Visit us at www.cdlib.org



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9:00AM - 4:45PM

Self-Schedule Room Available

Conference Center Room 210

To reserve Conference Center Room 210 for all or part of this time slot, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

9:00AM - 6:00PM

Exhibits Set-up

Conference Center Lower Level 101-105

10:00AM - 1:00PM

TOUR

The Norton Simon Museum

We will take a short walk from the Sheraton Hotel to Colorado Blvd. and take the Arts Bus a few short stops to the Norton Simon Museum to enjoy a private tour of Beyond Brancusi: The Space of Sculpture led by the exhibition curator Leah Lehmbeck, before the museum opens to the public. After the tour, there will be time to visit the lovely gardens and permanent collection. Hop on the Arts Bus for the one-mile trip back to the Sheraton with the group, or have lunch on your own at the Museum, or stop in Old Town Pasadena on your walk back to the hotel.

Accessibility: Moderate walking to the Arts Bus (Route 10) stop at Colorado and Garfield, less than a 1/4 mile from the Sheraton Hotel. The Norton Simon has a short set of stairs as well as a ramp for handicap accessibility.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

12:15PM - 1:30PM

Architecture Section + Avery Users

Group Meeting

Conference Center 211

The Architecture Section and Avery Users Group meetings have been combined; Architecture Section business will be conducted first, followed by the Avery Users Group business. Architecture Section Moderator: Amy Trendler; Avery Users Group leader: Ted Goodman.

12:30PM - 1:30PM

ArLiSNAP (Art Library Students & New ARLIS Professionals) Section

Conference Center 207

Moderator: Suzanne Walsh

Cataloging Section

Conference Center 208

Moderator: Bronwen Bitetti

Reference & Information Services Section

Conference Center 212

Co-Moderators: Emilee Mathews and Amy Ballmer

1:30PM - 1:45PM

Break

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1:45PM - 2:45PM

**Plenary: Pacific Standard Time:
Art in L.A. 1945-1980**

Ballroom BC

Sponsored by UCLA Library

Jointly initiated by the Getty Foundation and the Getty Research Institute, *Pacific Standard Time: Art in L.A. 1945-1980* was an unprecedented collaboration of over 60 cultural institutions across Southern California. Museums, galleries, and universities from San Diego to Santa Barbara produced nearly 70 exhibitions and 25 performances examining the birth of the art scene in Los Angeles and how it became a major new force in the art world. From October 2011 to April 2012, Southern California residents and visitors had the opportunity to view exhibitions with wide-ranging art and architecture subjects, from prominent Los Angeles artists such as Ed Ruscha and Ed Kienholz to the lesser-known artists of the ASCO collaborative and from the architecture of Cliff May to an examination of the legacy of architectural historian Esther McCoy. This panel of curators, scholars, and archivists will share their unique experiences in planning, researching, and organizing specific exhibitions and will discuss Pacific Standard Time's enduring impact on scholarship in the arts, and its future as a brand.

Moderator: Rani Singh, Senior Research Associate, Department of Contemporary Art & Architecture, Getty Research Institute

Panelists:

Jocelyn Gibbs, Curator of Architecture and Design Collection at the Art, Design and Architecture Museum, University of California, Santa Barbara. Curator of *Carefree California: Cliff May and the Romance of the Ranch House*
Rita Gonzalez, Associate Curator of Contemporary Art, Los Angeles County Museum of Art. Curator of *Asco: Elite of the Obscure, A Retrospective, 1972-1987*
Susan Morgan, Writer. Curator of *Sympathetic Seeing: Esther McCoy and the Heart of American*

SPECIAL
EVENT

Modernist Architecture and Design

John Tain, Assistant Curator, Getty Research Institute. Curator of *Greetings from L.A.: Artists and Publics, 1950-1980*

2:45PM - 3:00PM

Break

3:00PM - 4:30PM

**Collaborating for Discovery:
Expanding Landscapes for Digital
Collections through Joint Ventures**
Ballroom A

**Sponsored by the University of
California Merced Library**

*With support from the
ARLIS/NA Alternative Voices Fund*

**CHARTING our Course: Digitizing Brooklyn's
Visual History, a Collaborative Project—**

Amanda Cowell, Brooklyn Public Library;
Twila Rios, MLIS candidate, Pratt Institute and
Brooklyn Historical Society intern; Melissa
Brown, IMLS Project CHART Intern Coordinator,
Brooklyn Museum; and Leah Loscutoff,
Digitization Archivist and Project Education
Coordinator at the Brooklyn Historical Society

**The Seaside Research Portal and the Future
of Archiving the Built Environment—**Jennifer
Parker, Head, Architecture Library, Notre Dame
University and Viveca Pattison Robichaud,
Visiting Faculty Librarian, University of Notre
Dame

**Open Source Opens Doors: Bringing Your
Collection to Your Users with Omeka—**Meghan
Musloff, Special Projects Librarian, University
of Michigan; Nancy Moussa, Programmer,
University of Michigan Library; Jamie Vander
Broek, Exhibits & Programming Librarian and
Learning Librarian, University of Michigan

Moderator: Elizabeth Morris, Assistant Librarian,
Yale Center for British Art, Reference Library and
Archives

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Collaboration is a necessity for many institutions as budgets shrink and newer digital technologies are expanding collection access and use. Drawing upon three successful initiatives, this session will discuss the collaborative nature involved for inter-institutional and multi-institutional projects, viable content management system tools and open source software for creating digital resources, and digital project management. Vander Broek, Moussa and Musolff of the University of Michigan will discuss how they configured Omeka to meet existing needs within the library community and how to integrate online exhibits into the library's website to make these resources more discoverable by users. Cowell of the Brooklyn Public Library and Brown of Brooklyn Museum will discuss Project CHART's (Cultural Heritage, Access, Research and Technology) innovative approaches to combining multiple asset management systems in a Drupal environment, and they will demonstrate how that innovation was able to allow three cultural institutions to display content cohesively while maintaining individual identities and ownership of content. Resulting from their work on the Seaside Research Portal, Parker and Robichaud of the University of Notre Dame will explore issues associated with collecting and building virtual and physical architectural archives, documenting urban projects, funding large-scale digitization efforts, and maintaining and expanding these resources as the communities grow and evolve.

3:00PM - 4:30PM

Growing & Reviving Museum Library Audiences Through Programs and Collections

Conference Center 211

Sponsored by SFMOMA Research Library

Take it to the People: Making Real Change without Big Money—Karen McKenzie, Chief Librarian, Art Gallery of Ontario

The Archive of the Stedelijk Museum Amsterdam and the 'Learning Zone': a Contextual Approach to Documentary Information—Michiel Nijhoff, Head of Library & Collection Registration, Stedelijk Museum Amsterdam

Open Under New Management: Nolen Library, The Metropolitan Museum of Art—Naomi Niles, Associate Museum Librarian, Nolen Library, The Metropolitan Museum of Art

Crafting our Financial Future: Building Bridges with Development through Affinity Groups—Eric Wolf, Head Librarian, The Menil Collection

Moderator: Linda Seckelson, Principal Reader Services Librarian, Watson Library, The Metropolitan Museum of Art

Museum librarians will share their strategies for sustaining relevancy and stimulating growth by reaching new audiences as well as reenergizing traditional ones. The speakers will describe practical opportunities for new initiatives and details of their implementation and give voice to a range of experimental initiatives as well as tested library activities to increase visibility, enhance experiences, and discover and sustain audiences for our libraries.

Karen McKenzie will describe how she and her staff at the Art Gallery of Ontario are creating transformational change by reinventing the identity of the AGO's century-old museum library in tangible ways, and doing so without creating new costs. Michiel Nijhoff will share the creation of the "learning zone" (opened in September

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2012), a space comprised of the archive, library, image archive, and archive of moving images in which the various activities of the museum transform a traditional museum library to one that is more vital and efficient for storing, finding, and making information accessible. Naomi Niles will describe a number of library initiatives to reach new audiences. A reorganization of the library has provided opportunities to transform service beyond the status quo. Expansion of the collection along with active participation and collaboration with staff in Education and other departments has provided a range of programming and instructional opportunities for visitors of all ages. Eric Wolf will discuss development through affinity groups. When librarians participate in fundraising, we can guarantee our future, both through the fruits of our own fundraising and by revealing to our development departments and institutional directors and trustees that we take our responsibilities seriously and are good members and even leaders of our organizations.

3:00PM - 4:30PM

New Voices in the Profession Conference Center 212/214

Con Safos: Balancing Access with Privacy Concerns in a Los Angeles Gang Graffiti

Archive—Yvonne B. Lee, Research Assistant, Placa Project

From Hieroglyphs to Hashtags: The Information-Seeking Behaviors of

Contemporary Egyptian Artists—Shannon Marie Robinson, Fine Arts Liaison Librarian, Denison University

Visual Resources Talks at Cornell University: Promoting Image Use and Assistance

—Marsha Taichman, Visual Resources and Public Services Librarian, Cornell University

Embedding Visual Literacy Instruction in the Undergraduate Curriculum

—Amanda Milbourn, Assistant Librarian, Disney Consumer Products (2013 Gerd Muehsam Award winner)

Moderators:

Jenna Rinalducci, Art & Visual Technology Liaison Librarian, Fenwick Library, George Mason University

Kimberly Detterbeck, Art Librarian, Purchase College

Returning for a seventh year, the New Voices panel provides new Art Librarianship and Visual Resources professionals the opportunity to present topics from exceptional coursework, such as a master's thesis, or topics with which they are engaged early in their professional life. New professionals are defined as either students in MLIS or Master's programs leading to a career in librarianship or visual resources, or those five years post Master's level study. For many, this is their first professional speaking engagement. This panel began at the ARLIS/NA 2006 conference in Banff and has received wide attention and praise since. Topics presented reveal new ideas, as well as different ways of thinking about old problems, and give the conference attendees a glimpse of the academic interests and current discourses of the newest ARLIS/NA members. The New Voices session is organized by the Professional Development Committee. This year, the Gerd Muehsam award winner and additional speakers were chosen through cooperation with ArLiSNAP or the Gerd Muehsam committee.

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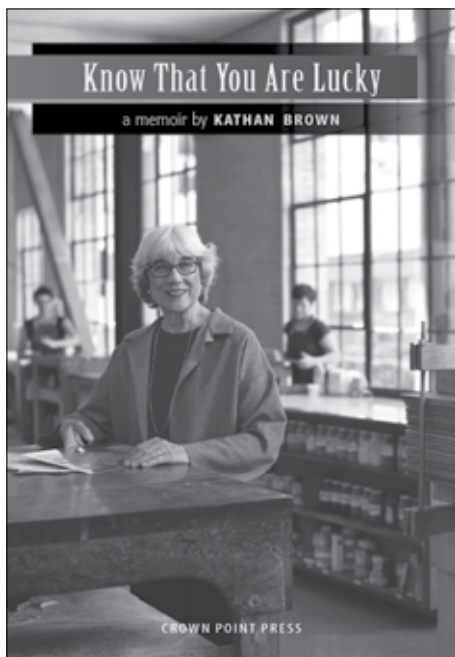
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- 134 Affiliate institutions
- 294,000 aggregate member student population
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Current Art School members include:

*Art Center College of Design
California College of the Arts
California Institute of the Arts
Getty Research Institute
Huntington Library and Art Gallery
Laguna College of Art + Design
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Otis College of Art & Design*



Know That You Are Lucky

a memoir by **KATHAN BROWN**

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“Kathan Brown, the founder and guiding spirit of Crown Point Press, has written frequently about the artists with whom she has worked, and how their interactions with the discipline of printmaking has been inspirational, not in terms of technique, but in the sense of how one lives one’s life. In this highly readable volume, she meditates on art, ethics, memory and loss, and tells a lot of great stories into the bargain.”

Art in Print, January 2013

Purchase a copy (\$28) at magical-secrets.com.
Also available on Kindle or as an e-book.

FRIDAY, APRIL 26

3:00PM - 4:30PM

The New Archivist

Conference Center 208

Sponsored by The Diebenkorn Foundation

In the Studio: Arranging and Describing, a Work in Progress—Ava Jancar, Registrar/Archivist, Mark Grotjahn Studios

Imposing Functional Archival Standards on Artworks and Art Professionals that Instinctually Defy Them—Ben Handler, Archivist, Gagosian Gallery

Museums and the Art of Digital Collections: Confessions of an Itinerant Archivist—Shaula Stephenson, Digital Project Archivist, Hammer Museum

Moderators:

Lynda Bunting, Director of Publications and Communication, Blum & Poe

Virginia Allison, Archivist, LA Louver

The session will discuss current and emerging trends in archival work, particularly how they relate to contemporary art. Contemporary museums, galleries and artist studios have begun to recognize the need for library/archive professionals, but traditionally had interns and studio art majors organize their archival records which are invaluable to the production and exhibition of artwork, as well as commercial sales. The work was often done on a short-term and ad hoc basis, which is antithetical to future retrieval and preservation needs. As digital media has become the norm in the workplace, institutions and artists with bigger budgets have turned to professionally trained archivists with MLIS degrees to organize and preserve images, videos, press, catalogs and periodicals in a methodical way. The presenters will discuss their archival settings and how they deviate from traditional workplaces in terms of materials, software systems, standards, or more to the point, the lack thereof. They will also briefly touch upon how they ended up in their current position and what they think the future holds.

4:30PM - 4:45PM

Break

4:45PM - 5:15PM

Crafting a Thesaurus: An Update on the Artists' Books Thesaurus from the Book Arts SIG

Conference Center 211

Topic Talk hosted by the Book Arts Special Interest Group (SIG). Talk will be followed by the regular SIG business meeting. All are welcome!

Presenters:

Allison Jai O'Dell, Free Library of Philadelphia
Heather Slania, Director of the Betty Boyd Dettre Library and Research Center, National Museum of Women in the Arts

Moderator: Teresa Burk, Book Arts SIG Coordinator

This talk will provide an update on the project of the Book Arts Special Interest Group to design a thesaurus for describing and providing subject/genre access to artists' books. A need was identified at the 2012 ARLIS/NA conference for the standardization of terminology used to index artists' books. It is the aim of the working group that this thesaurus will fill a void in the field's continued and pressing interest in cataloging unconventional artist publications that have at once bibliographic, artifactual, social, aesthetic, and conceptual value.

The session will conclude with time allotted for participants to suggest additions to and make critiques of the current draft. It is our goal that by formally introducing the thesaurus at ARLIS/NA 2013, a wider discussion and involvement from the art library and visual resources community will commence, ultimately culminating in a more robust tool.

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4:45PM - 5:45PM

Archaeology & Classics SIG

Conference Center 215

Coordinator: Amy Ciccone

Artists' Files SIG

Conference Center 209

Co-Coordinators: Samantha Deutch
and Sally McKay

Book Arts SIG

Conference Center 211

Coordinator: Teresa Burk

The Book Arts SIG is pleased to present a Topic
Talk with Q&A in the first half-hour of the meeting:

**Crafting a Thesaurus: An Update on the
Artists' Books Thesaurus from the Book
Arts SIG.** All are welcome!

Chapter Chairs

Conference Center 210

Collection Development SIG

Conference Center 212

Coordinator: Ross Day

Decorative Arts SIG

Ballroom A (shared)

Coordinator: Linda Seckelson

Digital Humanities SIG

Conference Center 214

Coordinator: John Taormina

Fashion, Textile & Costume SIG

Ballroom A (shared)

Coordinator: Sandra Ley

Interlibrary Loan SIG

Ballroom BC (shared)

Coordinator: Elizabeth Lane

LGBTQ SIG

Ballroom BC (shared)

Co-coordinators: Deborah Evans-Cantrell and
Edward Lukasek

Materials SIG

Conference Center 208

Coordinator: Mark Pompelia

Photography Librarians SIG

Ballroom BC (shared)

Coordinator: Leigh Gleason

Provenance SIG

Ballroom BC (shared)

Coordinator: Philip Dombowsky

Public Librarians SIG

Conference Center 206

Coordinator: Alyssa Resnick

Space Planning SIG

Ballroom BC (shared)

Coordinator: Martha Stevenson

Stimulating Creativity in Practice (SCIP) SIG

Ballroom A (shared)

Coordinator: Annette Haines

Teaching Librarians SIG

Conference Center 204

Co-Coordinators: Krista Ivy and Amy Ballmer

Urban and Regional Planning SIG

Conference Center 207

Coordinator: Marsha Taichman

FRIDAY, APRIL 26

SPECIAL
EVENT

4:45PM - 5:45PM

**First Time Attendees Welcome
Conference Center 107**

Sponsored by Aux Amateurs de Livres International

Hosted by Deborah Kempe, ARLIS/NA President. Come mix and mingle for a reception with members of the ARLIS/NA Executive Board, as well as other society leaders. Open to all first-time conference attendees. We look forward to meeting you!

5:45PM - 6:30PM

**Public Policy Committee
Conference Center 210**

Chair: Carmen Orth-Alfie

**Travel Awards Sub-Committee
Conference Center 209**

Chair: Viveca Pattison Robichaud

5:45PM - 6:30PM

**Self-Schedule Room Available
Conference Center Room 215**

To reserve Conference Center Room 215 for all or part of this time slot, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

SPECIAL
EVENT

6:30PM - 10:00PM

**Welcome Party at The Autry National
Center of the American West**

Sponsored by ARLIS/NA Chapters

Mingle with colleagues and friends, old and new, at the Autry National Center of the American West in Griffith Park. Wander through the featured special exhibition *Katsina in Hopi Life* and permanent collection exhibition that explores the American Old West through art and Hollywood. Food and drink will add to the festivities.

Transportation Note: Buses depart from the Sheraton main entrance on Cordova Street beginning at exactly 6:30pm.



SATURDAY, APRIL 27

7:00AM - 8:00AM

Yoga

Ask at Registration Desk for location

Wake up with your ARLIS/NA colleagues and enjoy an energizing yoga practice led by Deborah Ultan Boudewyns. A great way to start off a busy day of conferencing!

7:00AM - 6:30PM

Registration/Hospitality Desk Open Conference Center Lobby

7:30AM - 8:45AM

TOUR

Pasadena Civic Center Walking Tour

Leaving from the Sheraton Hotel, Pasadena Heritage Tours will lead the group through the heart of the city of Pasadena, the Civic Center. The tour will explore architectural details and examine the social history behind the construction and planning of the iconic buildings in this area, now part of the National Register of Historic Places. You will learn about highlights of local landmarks and architects such as the 1925 city planner Edward H. Bennett (protégé of Daniel Burnham, planner of the 1893 World Columbia Exposition in Chicago); Julia Morgan's former YMCA building; George Ellery Hale, who was the driving force behind the Civic Center's construction and its Mediterranean style; and the magnificent City Hall designed by the firm of Bakewell and Brown, who also designed San Francisco's City Hall and much of the Stanford and Berkeley university campuses.

Accessibility: Moderate level of walking.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

7:30AM - 9:00AM

Exhibits Set-up

Conference Center Lower Level 101-105

8:00AM - 9:00AM

Central Plains Chapter

Ballroom BC (shared)

Delaware Valley Chapter

Ballroom A (shared)

Midstates Chapter

Conference Center 107

Mountain West Chapter

Ballroom A (shared)

New England Chapter

Conference Center 106

Northwest Chapter

Ballroom BC (shared)

Ohio Valley Chapter

Ballroom BC (shared)

Southeast Chapter

Conference Center 208

Southern California Chapter

Conference Center 211

Western New York Chapter

Ballroom BC (shared)

SATURDAY, APRIL 27

8:00AM - 9:00AM

Awards Committee

Conference Center 214

Chair: Rebecca Cooper

Cataloging Advisory Committee

Conference Center 204

Chair: Maria Oldal

Communications & Publications Committee

Conference Center 207

Chair: Amy Lucker

Diversity Committee

Conference Center 209

Chair: Patrick Tomlin

Finance Committee

Conference Center 210

Chair: Tom Riedel

International Relations Committee

Conference Center 215

Chair: Holly Hatheway

Membership Committee

Conference Center 212

Chair: Jamie Lausch Vander Broek

9:00AM - 10:30AM

Exhibits Opening with Coffee Break

Conference Center Lower Level 101-105

Co-Sponsored by Erasmus Boekhandel
and Statewide California Electronic Library
Consortium (SCELC)

9:00AM - 4:15PM

Posters on View

Ballroom AB Foyer

Unattended posters. For full Poster descriptions,
see page 86.

9:00AM - 6:30PM

Self-Schedule Rooms Available

Conference Center Rooms 209, 210, 215

To reserve Conference Center Room 209, 210, or
215 for all or part of this time slot, please sign-up
on the list provided outside the room door and
post the announcement of your meeting on the
bulletin board at the Registration/Hospitality
Desk.

9:30AM - 10:30AM

Development Committee

Conference Center 208

Chair: Kathryn Wayne

Professional Development Committee

Conference Center 204

Chair: Stacy Brinkman

SATURDAY, APRIL 27



WORKSHOP

9:30AM - 12:00PM

The Art of Public Speaking: A Studio for Art Librarians Conference Center 207

Instructor: Manuel Urrizola, Head of Cataloging & Metadata Services, University of California Riverside

Do you get a little nervous expressing yourself in discussions or interviews? Are you terrified before giving a speech? Whether speaking before a group or talking to your colleagues, you need to learn how to calm down, organize your thoughts, articulate, use props, entertain, advocate, persuade, and inspire. Discover the techniques of introducing a speaker, preparing a speech, and delivering an impromptu talk. Learn and experience the elements of skillful speaking and effective communication—and have some fun learning!

Manuel Urrizola received his B.A. in Art History from Amherst College and his Master of Library Science from UC Berkeley. He is the Head of Metadata & Technical Services for the UC Riverside Libraries, editor of *Great Moments in the History of Technical Services*, coordinator of Brief Lunchtime Talks, Toastmaster, award-winning speaker, geographer, and poet. Manuel has taught public speaking workshops for schools, universities, public libraries, library conferences, and other organizations.

Note: This workshop will also take place on Friday, April 26, 9:00am - 11:30am.

10:30AM - 12:00PM

Artists' Books: Turning the Page to the Future

Conference Center 212/214

Sponsored by Special Collections, University of Santa Cruz Library

Artists' Books Deserve Critical Inquiry: JAB the Journal of Artists' Books 1994-2013 and Beyond—Brad Freeman, Editor/Founder, Journal of Artists' Books (JAB) and Studio Coordinator, Center for Book and Paper Arts, Columbia College

Galerie de Difformité: (un)Making the Artists' Book—Gretchen Henderson, Mellon Postdoctoral Fellow in the Humanities at MIT

The Marriage of Heaven and Hell: Enabling Discovery of Artists' Books—Nina Schneider, Librarian, William Andrews Clark Memorial Library, UCLA

Contemporary Artist's Books Artist's Publishing—Tony White, Director of the Decker Library, Maryland Institute College of Art

Moderator: Yvonne Boyer, Librarian for History of Art, Art, French & Italian, Vanderbilt University

The status of books of all kinds is undergoing serious challenges, mostly from the transition from hard copy to digital versions. As a case study of this trend, artist's books occupy a special position, as a central premise has been their condition as hand-crafted and unique pieces of art, endowed with highly specific qualities such as materials and form of manufacture, resulting in objects that stress their material presence in real space and time. The digital revolution in the book industry and in librarianship would seem to place the survival of these precious artworks into a state of precariousness. How will the rapidly advancing technologies transforming writing, publishing, and librarianship create a space where such a traditional and historically hand-labor based form of book making can not only survive, but thrive? Will contemporary and future artists' books fully

SATURDAY, APRIL 27

embrace the digital domain and, in doing so, help to formulate the question, "What is a book?" in ways that we cannot anticipate at present? Those book artists who do not choose to make this shift, who will continue to work with real materials and manual manufacture, will force us to consider ever more deeply how such an object will and should continue to be presented, collected, and read by a public still in the midst of this transformative moment. There may be, however, developments in this specific genre of books that do not take either the digital or the traditional route, but rather re-imagine format and content issues in new and unprecedented ways that will attract a new generation of readers and present opportunities and challenges to libraries. This session will present ways of thinking through this challenge from various disciplines, including those of a book artist-scholar, a librarian-scholar, and an emerging book artist. We librarians need to immerse ourselves in these critical issues at this important stage of their development, as they will affect collection policy, storage, disseminating, as in outreach and exhibition opportunities, and teaching artists' books.

10:30AM - 12:00PM

Building Collective Solutions: the Future of Art Bibliography Initiative (FAB) 4th Annual Update Conference Center 106

FAB Initiative Introduction & 4th Annual Update—Carole Ann Fabian, Director, Avery Architectural & Fine Arts Library, Columbia University

Research Initiatives update: Ithaca Research Support Services for Art History project—Kathleen Salomon, Assistant Director, Getty Research Institute

The Getty Research Portal—Joe Shubitowski, Head, Information Systems, Getty Research Institute

Artlibraries.net in the Year of the Water Snake: Towards a New Bibliographic Tool for Art History—Jan Simane, Library Director, Kunsthistorische Institut in Florence

Reframing Collections for the Digital Age: A Report of the Mellon-funded NYARC Study—Stephen Bury, Director, Frick Art Reference Library

Q&A and Discussion: Building Collective Solutions

Moderators:

Carole Ann Fabian, Director, Avery Architectural & Fine Arts Library, Columbia University

Kathleen Salomon, Assistant Director, Getty Research Institute

This session will provide an overview of the Future of Art Bibliography Initiative, its goals and progress to date, as well as explore with attendees pathways to increased community-wide participation and directions for expansion of FAB Initiative projects. This 4th Annual Update will also emphasize how each of the FAB projects is working to promote open access to art historical content, especially fully digital content. Presenters will report on progress in each of the three FAB Initiative project tracks, specifically: the Getty Research Portal, artlibraries.net and its collaboration with OCLC, and web-archiving. Presentations will include demonstrations of new online discovery environments, ongoing technical developments, and reports on research initiatives. Presentations will be followed by facilitated breakout sessions designed to engage attendees in discussions that focus on how to increase community involvement in each of these FAB Initiative tracks, as well as surface new ideas for expansion of the FAB Initiative to other areas of activity.

SATURDAY, APRIL 27

10:30AM - 12:00PM

The Evolution of Art Reference and Instruction: Outreach, Overlay, Online
Conference Center 211

Assessing Online Reference Services through ARLIS' Information Competencies for Students in Design Disciplines—Audrey Ferrie, Information Literacy Librarian, Academy of Art University

Deeply Embedded: Library/Studio Partnerships in the Development of Graduate Design Curriculum—Michael Wirtz, Head of Research and Library Technology, Virginia Commonwealth University in Qatar

Embedding Outside Your Comfort Zone: Reference & Instruction for the Non-Art Side of Arts Management—Kimberly Detterbeck, Art Librarian, Purchase College SUNY

(m) iReference: Roaming, Flashing and Embedding with Mobile Technology—Liv Valmestad, Art Librarian, University of Manitoba

Moderator: Anna Simon, Research and Instruction Librarian, Georgetown University
As the parameters and service expectations of librarianship shift with changes in academia, art librarians are increasingly tasked with finding creative approaches to provide traditional services. Decentralized art departments, multi-disciplinary research extending beyond the arts, and the visual and tactile proclivities of art and art history students are just a few of the challenges dictating how services are provided. This quartet of art librarians is crafting reference and instruction services that meet students on their own terms.

10:30AM - 12:00PM

The Future is Now: Considering the Impact of RDA Post-Implementation and What's Next
Conference Center 107

RDA for Reference Librarians—
L. Chizu Morihara, Art Librarian, University of California, Santa Barbara

Description and Access to Original Prints: RDA and the Future of Art Cataloguing—
Marie-Chantal L'Ecuyer-Coelho, Cataloguing Librarian for Graphic Materials, Bibliothèque et Archives Nationales du Québec

RDA and the New BIBFRAME: Is Linked Data the Solution?—Philip Schreur, Head, Metadata Department, Stanford University Libraries

Moderator: Bronwen Bitetti, Associate Librarian, Center for Curatorial Studies, Bard College

The implementation of RDA (Resource Description and Access) by the Library of Congress as well as many national libraries and leading academic institutions in 2013 marks a significant shift in the library cataloging community. Built for the digital environment and capable of expressing complex relationships among entities and their manifestations, RDA promises increased access to resources of heterogeneous formats. In this session we will consider the impact of RDA post-implementation on end-user groups, examine the viability of using FRBR group 1 entities to describe graphic materials and their related manifestations, and speculate on RDA's future within BIBFRAME, the new data model for web-based bibliographic description proposed by the Bibliographic Framework Initiative.

SATURDAY, APRIL 27

10:30AM - 1:30PM

Exhibits Open

Conference Center Lower Level 101-105

12:00PM - 12:15PM

Break

12:00PM - 1:30PM

Ivy Art & Architecture Group

(IVAAG) Meeting

Conference Center 208

12:15PM - 1:15PM

Canada Chapter

(Canadian Delegates) Meeting

Conference Center 212/214

12:15PM - 1:15PM

International Attendees Forum

Conference Center 211

International attendees will give lightning round presentations on a variety of topics and have the opportunity to discuss issues of mutual interest. Open to all conference attendees.

Moderator: Martha Palacios Gonzalez, Librarian, Architecture and Planning Library, The University of Texas at Austin

12:15PM - 1:15PM

ARTstor User Group Lunch

Ballroom A

Open to all; capacity limit 150 attendees; first come, first served.

In 2013, ARTstor is celebrating its 10th year as an independent non-profit devoted to using technology to support teaching, learning, and research. The Library (with over 1,450 subscribers in 45 countries) now includes over 1.5 million images to support a wide range of artistic, historical, political, social, economic, and cultural documentation from prehistory to the present. Shared Shelf, a cloud-based cataloging and asset management systems for images and multi-media, is now in use at a growing network of institutions, who can then use local content within the ARTstor use platform or publish their content to a variety of local or open sites. At lunch, ARTstor staff will provide updates on various ARTstor services including the Digital Library, Shared Shelf, and free services like Images for Academic Publishing, Shared Shelf Commons, and the Built Works Registry.

SATURDAY, APRIL 27

12:15PM - 1:15PM

OCLC Research Library Partnership

Roundtable

Ballroom B

This annual Roundtable at ARLIS/NA is an opportunity for staff at OCLC Research Library Partnership institutions to hear about and influence OCLC Research plans and priorities and to explore challenges that require collaborative solutions. OCLC Research has staked out some of the most pressing issues facing the library community in the areas of managing metadata, advancing the research mission, mobilizing unique materials, and modeling new service infrastructures. Attendees will hear about the latest development in areas of particular impact to art libraries. OCLC RLP partners determine the agenda through a survey.

The meeting is open to staff at OCLC RLP member institutions, and to prospective members. Please contact Dennis Massie at massied@oclc.org for more information.

1:15PM - 1:30PM

Break

1:30PM - 2:30PM

Exhibits Closed (Lunch Break)

Conference Center Lower Level 101-105

1:30PM - 3:00PM

Alt-ARLIS: How Non-Traditional Paths Can Serve Your Career and the Society

Conference Center 212/214

**Sponsored by the University of California
Berkeley School of Information**

**From Art Librarian to Publishing Professional:
How I Learned to Stop Worrying and Love
ScholComm**—Meredith Kahn, Publishing
Services and Outreach Librarian, University of
Michigan

Not Not a Librarian—Ian McDermott, Collection
Development Associate, ARTstor

Outsider Art—Jamie Lausch Vander Broek,
Exhibits & Programming Librarian and Learning
Librarian, University of Michigan

Sailing the Seas of Interdisciplinarity—Alice
Whiteside, Librarian & Information Technology
Consultant, Mount Holyoke College

Moderator: Shannon Marie Robinson, Fine
Arts Liaison Librarian, Denison University
While our conception of the archetypical ARLIS/
NA member might remain lodged somewhere
between an art history subject specialist at
an academic institution and a librarian at an
art museum, a quick search of the member
directory proves that our landscape is changing.
Titles now include “Fine Arts Librarian” and “Art
& Architecture Librarian” are joined by “Digital
Asset Manager,” “Learning Zone Librarian,”
“Metadata Coordinator,” and “Digital Initiatives
Librarian.” ARLIS/NA’s membership is diversifying
and alt-ARLIS, an alternative to the traditional
path, is a way of life for many of these new
members. Inspired by the “alt-ac” movement—an
exploration of alternative academic careers—the
term alt-ARLIS represents a new way to define
oneself as an art information professional.
Four alt-ARLISians will introduce the concept
of alt-ARLIS and examine how and why ARLIS/
NA remains our professional home. Attendees
will leave this session with ideas about how to
approach job searches outside of traditional
art librarian positions, how service in ARLIS/
NA might remain relevant to these careers, and
how experiences from outside of traditional art
librarian jobs can enrich the society as a whole.

SATURDAY, APRIL 27

1:30PM - 3:00PM

**Archaeology Archives:
Excavating the Record**
Conference Center 211

**Sponsored by YBP Library Services and
Baker & Taylor Academic**

Hidden Archaeological Collections Surface—
Trudy Jacoby, Director, Visual Resources
Collection, Department of Art and Archaeology,
Princeton University

**Managing the Digital Dig: Partnerships and
Progress on the ArchaeoCore Metadata
Project—**Lucie Stylianopoulos, Head, Fiske
Kimball Fine Arts Library, University of Virginia

**Surveying the Survey: Archival Processing,
Buildings Archaeology, and Online Outreach—**
Shalimar Fojas White, Manager, Image
Collections and Fieldwork Archives, Dumbarton
Oaks Research Library and Collection

The Tracking Samothrace Project—Kim Collins,
Art History Librarian, Emory University

Moderator: Amy Navratil Ciccone, Director
of Collection Development, University of
Southern California

Art librarians are crafting solutions for preserving important photographic archives associated with archaeological excavations, thereby ensuring their existence into the future. Although these excavations may have been published in reports, the photographs have remained largely hidden. Usually known to only a handful of scholars and primarily by word of mouth, these images are now being made visible through the use of new technologies and creative collaborations among and within the sponsoring institutions. Panelists will present case studies detailing how collaborations among library, technical services, and digital media staffs are constructing compelling digital resources for present and future audiences.

1:30PM - 3:00PM

**Forward Into the Past: Crafting A
Digital Future, Curating Our Analog
Past**
Conference Center 107

Lightning Round

Moderator: Mark Bresnan, Head of
Bibliographic Records, Frick Art Reference
Library

**Cataloging the Future: Challenges and
Opportunities Associated with Unique Digital
Collections—**Greta Bahnemann, Metadata
Coordinator/Assistant Librarian, Minnesota
Digital Library, University of Minnesota

**The Blue Mountain Project and the Means of
Knowing—**Sandra Ludig Brooke, Librarian,
Marquand Library of Art and Archaeology,
Princeton University

**Creating a Resource, Part 1: Conception,
Context, and Curation of the William J. Hill
Texas Artisans and Artists Archive—**Margaret
Culbertson, Director, Kitty King Powell Library,
Bayou Bend Collection and Gardens, Museum
of Fine Arts, Houston

**Creating a Resource, Part 2: Implementation,
Standards, and Framework of the William J. Hill
Texas Artisans and Artists Archive—**Marie Wise,
Librarian and Project Manager, The William J.
Hill Texas Artisans and Artists Archive, Museum
of Fine Arts, Houston

**Digitizing the Gilded Age: Building a Digital
Collection at the Frick Art Reference Library
and Brooklyn Museum Libraries and Archives—**
Sean Leahy, Scholarly Resource & Academic
Outreach Librarian, Champlain College

**Capturing Images of a Forbidden World:
Preliminary Stages of a Project to Digitize
the GDR Poster Collection at George Mason
University—**Melissa McAfee, Special
Collections Librarian, Guelph University

FROM
CHICAGO

Art Journals



ART DOCUMENTATION

Journal of the Art Libraries Society of North America

Art Documentation presents issues of concern to librarians working within art history, art criticism, the history of architecture, archaeology, and similar areas.

METROPOLITAN MUSEUM JOURNAL

Sponsored by the Metropolitan Museum of Art, this annual journal is essential reading for scholars and amateurs of the fine arts.



AFTERALL

A Journal of Art, Context and Enquiry

"*Afterall* is the one journal that focuses on provocative new ideas ... and is aware that art exists within a larger world." — Jonathan Jones, *The Guardian*

WEST 86TH

A Journal of Decorative Arts, Design History, and Material Culture

West 86th (formerly published as *Studies in the Decorative Arts*) is published twice a year on behalf of the Bard Graduate Center.



AMERICAN ART

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SATURDAY, APRIL 27

CONTINUED FROM PAGE 56

What do a Texas watchmaker, a Minnesota forester, a French avant-garde journalist, a New York gallery owner, and an East German poster artist have in common? They are all, in some way, fodder for the digital projects presented in this session. Six speakers will discuss 5 different projects where computing technology is applied to archival and library materials, records of material culture, and works of art. They are all somewhere on the continuum from cataloging to cultural history to digital humanities. Some, like the Minnesota Digital Library's Minnesota Reflections and the William J. Hill Texas Artisans and Artists Archive, provide access to visual or textual documents relating to artistic or historical activity in a given state. Documenting the Gilded Age (NYARC) and Uncovering a Forbidden World (George Mason University), leverage existing collections of art or traditional library materials that reside in the collection of a library or a consortium. Still others, such as the Blue Mountain Project (Princeton University), will provide full-text searchable access to selected journals of the avant-garde era. Funding may be from an individual donor, a government, an institution, or a non-profit organization. Among the digitized materials are census records, city directories, exhibition catalogs, journal runs, photographs, and posters. The presenters will each give a quick overview of their project and may touch on topics such as audience, best practices, cataloging schema or metadata, collaboration, copyright, evaluation, funding, digital and physical preservation, and the place of a given project in the wider world of digital initiatives.

1:30PM - 3:00PM

Queering Our Collections: Three

Important LGBTQ Archives

Conference Center 106

Sponsored by Julia Bryan-Wilson, Professor, History of Art, University of California Berkeley

Cruising the Archive at ONE—

David Frantz, Curator, ONE National Gay & Lesbian Archives, University of Southern California

Collecting Anything a Lesbian ever Touched: A

Grass Roots Archive—Angela Briskele, Director of Communications, June Mazer Lesbian Archives, University of California Los Angeles

Tom of Finland, In and Out of L.A.—Marti Pike,

Woodbury University Librarian and Volunteer, Tom of Finland Foundation Archives / Allison Wickman, Vice President, Tom of Finland Society, Helsinki, Finland

Moderator: Deborah Evans-Cantrell, Catalog/Reference Librarian, Formerly of the Indianapolis Museum of Art

Representatives from three of the Los Angeles area's major LGBTQ collections, the ONE National Gay & Lesbian Archives at University of Southern California, the Tom of Finland Archives, and the Mazer Lesbian Archives at University of California Los Angeles will present on their LGBTQ collections. These collections have materials and resources dedicated to the art and lives of gay artists, such as posters, art, museum objects, and other artifacts from artists' lives. In the case of Tom of Finland, even Tom's home is part of the collection, open as a museum and community center housing the Tom of Finland collection. Several of these Los Angeles area collections also have collaborative relationships with living gay artists working in their communities. In these relationships the collection is actively working with artists to gather and preserve the artwork and artifacts of artists' lives. Each speaker will discuss the unique issues and challenges

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surrounding their particular collections. Additionally, they will share how such issues have changed or effected how they approach their collections and how these issues have helped them develop future strategies for continued gathering and preservation of collections. The panelists will also share how they see their work being affected by technological change and the need for improved research and access to these unique collections. Each collection panelist will also share how they see their role as information professional to such unique audiences and collections in the past, present, and, most importantly, the future. Together all the panelists will explore issues surrounding the partnerships and collaborations between collections and artists, the marginalization of the LGBTQ community, and the current gains in social understanding and approval for LGBTQ people.

2:30PM - 4:15PM

Exhibits Open

Conference Center Lower Level 101-105

3:00PM - 3:15PM

Break

SPECIAL
EVENT

3:15PM - 4:00PM

Plenary with Special Speaker

Chon Noriega

Ballroom BC

**Plenary Sponsored by the
ARLIS/NA Alternative Voices Fund**

"[Chon Noriega] acts as a dynamic, almost as a triggering device, to intercultural dialogue."

-Henry Gamboa, Jr. (artist)

Chon Noriega is Professor in the Cinema and Media Studies program at the University of California Los Angeles (UCLA), Director of the UCLA Chicano Studies Research Center, the nation's most expansive library and archive of materials related to Latino history and culture, and Adjunct Curator at the Los Angeles County Museum of Art (LACMA). He also directs one of the most active academic presses in the University of California system.

Professor Noriega is currently completing a book-length study of Puerto Rican multimedia artist Raphael Montañez Ortiz, and a longitudinal study of online and social media strategies among nearly 180 art museums in the United States.

A recent Los Angeles Times profile* explains that in recent years [Noriega] has become one of the country's most active curators of Latino and Chicano visual art... "He has drawn attention not only to art that hangs in museums and gets hashed over in scholarly tomes but also art that pops up on the walls of Boyle Heights restaurants, below freeway underpasses and in other non-institutionally hallowed spaces."

In 2008 he co-authored the exhibition catalog for LACMA's *Phantom Sightings: Art After the Chicano Movement* and with Terezita Romo and Pilar Tompkins Rivas made an important contribution to *Pacific Standard Time: Art in L.A. 1945-1980* with *L.A. Xicano*, a project which presented the artistic contributions of Mexican-American and Chicano artists to American art and to Los Angeles's artistic development through four

SATURDAY, APRIL 27

interrelated exhibitions: *Mapping Another L.A.: The Chicano Art Movement* (Fowler Museum); *Art Along the Hyphen: The Mexican-American Generation* (Autry National Center); *Mural Remix: Sandra de la Loza* (LACMA); *Icons of the Invisible: Oscar Castillo* (Fowler Museum). The project was documented in the publication *L.A. Xicano* (UCLA Chicano Studies Research Center Press, 2011).

While Noriega's research interests are diverse, including avant-garde film and video, the conjunction of film and television history, racial, gender and sexual difference within both alternative and national cinemas, they are always situated within a broader public framework. He is involved in ongoing research projects focused on health care access, economic security, education pipeline, and commercial broadcast media and media access for underrepresented groups. He serves on the advisory boards of the UCLA Center for Population Health and Health Disparities in East L.A. and the UCLA Kaiser Permanente Center for Health Equity.

Professor Noriega's address is certain to resonate with the ARLIS/NA audience, and will touch on his research and experiences curating groundbreaking exhibitions as well as discuss the relationship between the types of activities he does as a scholar and community-engaged faculty member and his role as the overseer of a library and archive of international significance.

**Chon Noriega's schedule is exhausting* by Reed Johnson, *Los Angeles Times*, October 16, 2012

4:00PM - 4:15PM

Break

4:15PM - 4:45PM

In Our Own Back Yard: Library Instruction for Museum Docents Conference Center 107

Topic Talk with Q&A hosted by the Museum Libraries Division. Talk will be followed by the regular Division business meeting. All are welcome!

Presenters:

Linda Seckelson, Principal Reader Services Librarian, The Metropolitan Museum of Art
Louis Adrean, Senior Librarian for Research and Public Programs, The Cleveland Museum of Art
Melanie Emerson, Head of Reader Services, The Art Institute of Chicago

As art museums address the realities of diminishing financial resources, museum docents are being relied upon more than ever in an educational capacity. While art museum librarians are not training docents to become art critics or educators, we do face the challenges of acquainting them with basic research strategies so they can be as effective as possible.

In this short-format presentation, three challenges faced by art librarians who have a role in docent training will be addressed. Each presenter will discuss administrative issues, access to resources, and capabilities of docents in three 5-minute segments, along with an overview of their respective library's role in docent training. Audience members will then be invited to ask questions and engage in discussion.

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4:15PM - 4:45PM

Power Up! How Can Academic Libraries Collect for Video Game Design Students?

Conference Center 106

Topic Talk with Q&A hosted by the Art & Design School Division. Talk will be followed by the regular Division business meeting. All are welcome!

Presenter: Olivia Miller, MLIS candidate, University of North Carolina, Chapel Hill

Moderator: Claire Gunning, Art/Architecture Librarian, Cooper Union Library

As video games become increasingly more mainstream, their legitimacy as a form of art has solidified. The number of universities offering degrees in video game studies and video game design rises annually and more academic librarians now face the task of collecting for this new, highly interdisciplinary field. Game design patrons are similar to studio artists, but with a technological twist. Many librarians are unfamiliar and uncomfortable with the subject matter and intimidated by the thought of collecting video games and related materials. This talk will summarize a study in which the information behaviors of video game design students are being identified, as a way to shine light on the individual users' needs and practices to better collect for this unique user group.

4:15PM - 5:15PM

Art & Design School Division Conference Center 106

Co-Moderators: Heather Koopmans and Deborah Evans-Cantrell

The Art & Design School Division is pleased to present a Topic Talk with Q&A in the first half-hour of the meeting: **Power Up! How Can Academic Libraries Collect for Video Game Design Students?** All are welcome!

Museum Libraries Division

Conference Center 107

Moderator: Doug Litts

The Museum Libraries Division is pleased to present a Topic Talk with Q&A in the first half-hour of the meeting: **In Our Own Back Yard: Library Instruction for Museum Docents.** All are welcome!

4:15PM - 6:15PM

Emerging Technology Forum Ballroom A

**Sponsored by The Library,
University of California San Diego**

**Organized by the Professional Development
Committee and ArLISNAP**

The Emerging Technology Forum will showcase ways in which information professionals are using new, free, and/or open-source technologies to make their jobs more efficient, their teaching more effective, or their collections more accessible.

Stop by to hear short lightning round presentations and visit technology stations for hands-on demonstrations about Crowdsourcing, If This Then That, Pinterest, Process Delineation/ Concept Mapping, Tumblr, Viewshare, and Zotero.

4:30pm start time

Moderator: Elizabeth Lane, Assistant Reference Librarian, Frick Art Reference Library

SATURDAY, APRIL 27

Emerging Technology Forum (continued)

If This Then That: Taming the Web Using

IFTTT—Caitlin Pereira, Visual Resources Librarian, Massachusetts College of Art and Design

In the age of the smartphone, the Internet plays such a large role in work and personal lives, but often essential parts of our digital toolbox don't play well together. IFTTT can help bring them together. IFTTT, which stands for If This Then That, is a free web-based service that serves as your own personal programmer, creating automated actions between other web and mobile services. IFTTT can simplify social networking efforts in your institutions, help you keep an ear to the ground on certain topics across the Internet, or just aid in organizing your own digital life. While IFTTT cannot solve all Internet-related conundrums, it is easy and flexible enough to remedy a few without breaking a sweat.

Getting from Chaos to Strategy: Process Delineation in the Digital Age—John M.

Trendler, Curator of Visual Resources, Scripps College

Do you need to create, update or redesign a complex system, or even a simple one? Process delineation is simply putting actions or processes into a visual format. Whether it's information architecture/wire-framing, a procedural document/digital workflow, or a plan for storing your personal music and photos, there are tools and techniques that ensure a more complete and efficient delineation of the process. As a visual learner passionate about technology, I've probably spent too much time forcing concepts and processes into visual form. Let me share some of the successful strategies I've encountered along the way. You don't need to be an artist or designer to create helpful visual representations of how things work (or should work). It just requires some practice and patience.

Tumblr: a How-to—Bettina C. Smith, Librarian, Digital Projects, Archives of American Art, Smithsonian Institution

An introduction to the micro-blogging platform Tumblr. Launched in 2007, Tumblr is a fast-growing newcomer in the field of blogging and social media. It is a fabulous resource for art librarians and visual resource professionals because it is highly visual, very customizable, and easy to use. Unlike other blogging platforms, Tumblr is uniquely suited to "short and sweet posts." This makes it a great tool for anyone who wants to have a blog presence but doesn't have the time to write 300-word posts. I will share tips and tricks of the tumbling trade and you will be on your way to sharing your collections and connecting with your patrons in new ways.

Crowdsourcing Projects, from Start to Finish—

Mary-Michelle Moore, Library Assistant, Langson Library, UC Irvine / MLIS candidate, Rutgers State University, New Brunswick and Fallon Bleich, Student, Rutgers State University

In our fall poster research we surveyed around 10 librarians associated with museums or libraries who successfully completed a project that featured crowdsourcing, or reaching out to users as an important part of their framing of the project, as a central part of the execution. Using our contacts from the previous poster endeavor, we propose to create a small review of about 3-5 of these projects, chosen by who of our previous contacts who are willing to speak with us in depth about their experience. We hope that by going over a handful of projects we can show the attendees of the conference the way a few projects were conducted and perhaps see some similarities between how crowdsourcing projects for libraries have worked in the past. Most of the technology we saw in our previous poster research was open source survey-style software that should make for an interesting hands-on presentation or poster.

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Emerging Technology Forum (continued)

5:30pm start time

Moderator: Elizabeth Lane, Assistant Reference Librarian, Frick Art Reference Library

Pinterest as More Than a Collection of Images— Shannon Lane, MLIS candidate, University of California, Los Angeles

The Pinterest platform is most often used for collecting recipes, craft ideas, and event planning, but Pinterest can also be more than that. Pinterest offers the unique opportunity to market your library, or institution, with a series of curated images arranged on themed boards of your choosing. With Pinterest, every item you pin, re-pin, or upload can be linked back to your institution's web resources. Not only will this drive more traffic to your web resources, but it will also make your collections and resources available to those who may stumble upon your pins on Pinterest before they think to visit your homepage. This presentation will take a look at an academic library's Pinterest page that was created with this model in mind.

Building Interfaces to Digital Collections with Viewshare— Jefferson Bailey, Strategic Initiative Manager, Metropolitan New York Library Council

Viewshare is a free, easy-to-use, web-based software platform developed by the National Digital Information Infrastructure and Preservation Program (NDIIPP) of the Library of Congress. Viewshare enables collection managers, users, and anyone working with digital content to create multiple, dynamic interfaces that allow new ways of seeing and navigating digital collections. Featuring a simple drag-and-drop interface, multiple tools for managing and enhancing collection data, and iterative design processes for building visualizations, Viewshare allows for non-technical users to work with the often heterogeneous metadata of cultural heritage organizations. The views created with Viewshare both empower the discovery and understanding of trends and patterns within

digital collections and also can be used to quickly prototype collection data for potential use in other discovery and exhibition systems. Most importantly, Viewshare capitalizes on the affordances of richly cataloged items and the unique and detailed contextual knowledge of collection managers to enable the creation of interactive interfaces that form a bridge between curatorial understanding and users' exploratory, generative behavior.

Expanding Zotero's Image Universe: Building translators to Harvest Our Digital Collections— Alexander Watkins, Assistant Professor/Art & Architecture Librarian, University of Colorado Boulder

Beyond citation management, Zotero can be a powerful tool for gathering and organizing images. Users can already pull data and image files from sites like Flickr and Wikimedia Commons. But Zotero's open source and extensible nature makes it possible to expand its repertory of sites with a little bit of coding called a translator. Using a program called Scaffold, translators can be built by librarians with only minimal training. These translators can expand the universe of images and metadata found in digital collections that can be harvested by Zotero users.

SATURDAY, APRIL 27

4:15PM – 6:15PM

Exhibits Open with Ice Cream and Frozen Fruit Bars

Conference Center Lower Level 101-105

Sponsored by MARCnow

After a day of sessions, come to the exhibit hall to visit all of the participating vendors, our greatest supporters! Not only will you see fabulous books, ephemera and other products, but you can also grab a frozen treat.

4:15PM – 6:15PM

Poster Session with Ice Cream and Frozen Fruit Bars

Ballroom AB Foyer

Sponsored by MARCnow

Take advantage of a 2-hour Poster Session to learn from and interact with presenters of 26 posters covering an array of topics relevant to art librarianship.

TITLES & PRESENTERS (For full Poster descriptions see page 86.)

1. **Artists Books in the Digital Age: Uniting Student, Faculty, Community, and Consortial Collaborators through Grant Money**—Rachel Beckwith, Arts Librarian, Hampshire College
2. **The Library as a Stage: Devised Scripts and the Library's Successful Collaboration & Outreach with the Theatre Department**—Stephanie Beene, Visual Resources Coordinator, Lewis & Clark College
3. **Writing on the Walls: Entice Your Users To Share Their Thoughts**—Sarah Carter and Jennifer Friedman, Instruction and Research Services Librarians, Ringling College of Art + Design
4. **Outreach to Students through Library Displays and Exhibits**—Tina Chan, Reference and Instruction Librarian, State University of New York at Oswego

5. **The Artists as Writers Database Project**—Farah Chung, Reference Intern, Ontario College of Art and Design (OCAD) University
6. **The Views of Rome DH Project: An Art Librarian's Perspective**—Kim Collins, Art History Librarian, Emory University
7. **Artwork & Resources, Onsite & Online: AAU Library's Physical and Virtual Exhibition Program for Students**—Abby Dansiger, Visual Resources Librarian, Academy of Art University Library
8. **Full Speed Ahead: the Challenges of Cataloging a Historic Editorial Cartoon Collection**—Mary Anne Dyer, Metadata Catalog Librarian, Virginia Commonwealth University
9. **The "Weir" Connection: Liaison Work, Student Mentorship, Digitization, Collection Development, and the Art in the Library Exhibition**—Christiane Erbolato-Ramsey, Fine Arts Librarian, Brigham Young University
10. **"Chanting as we Speak," or, Cataloging Special Collections in the Thomas J. Watson Library**—Tamara Fultz, Associate Museum Librarian, Thomas J. Watson Library, Metropolitan Museum of Art
11. **Inside/Outside: Outreach at SCAD-Savannah**—Patricia Gimenez and Carla-Mae Crookendale, Reference Librarians, Savannah College of Art and Design (SCAD)
12. **One Simple Change: Inter-library Lending for a Distance-Based Program**—Laura Graveline, Visual Arts Librarian, Dartmouth College & The Institute for Doctoral Studies in the Visual Arts

SATURDAY, APRIL 27

13. **Library Alchemy: A Workshop for Researching Contemporary Art**—Luke Leither, Art and Architecture Librarian, University of Utah
14. **Beautiful and Useful: Renovating the Library of Architecture, Design and Construction at Auburn University**—Kasia Leouis, Architecture and Art Librarian, Auburn University
15. **Results in the Cloud: Using Web Storage for Auction House Pricelists**—Dan Lipcan, Assistant Museum Librarian, Systems & Special Projects and Erika Hauser, Librarian, Collection Development, The Metropolitan Museum of Art
16. **Teaching the Arts through Digitized Primary Sources: The University of the Arts and the Library of Congress Teaching with Primary Sources Consortium**—Teresa Morales, Independent Arts Educator & Provenance Researcher
17. **History and Identity: Experiments in Creative Institutional Blogging**—Sarah Osborne Bender, Cataloguing & Technical Services Librarian, The Phillips Collection
18. **The Art Librarian as Teacher: Information Selection and Evaluation Activities in the Art History and Studio Classroom**—Esther Roth-Katz, Graduate Student, Indiana University Bloomington
19. **The Digital Scrolling Paintings Project at the University of Chicago**—Amanda Rybin, Associate Director, Visual Resources Center, University of Chicago
20. **To Surf or Boogie Board the Art E-Books Wave?**—Kai Alexis Smith, Intern, Avery Architectural and Fine Arts Library, Columbia University and Kitty Chibnik, Head, Access Services, Avery Architectural and Fine Arts Library, Columbia University
21. **DIY - Zines, Minicomix, and More at the Art Center College of Design**—Gina Solares, Catalog Librarian, Art Center College of Design
22. **Building Oregon: Building Collaborations with a Digital Resource**—Edward Teague, Head, Architecture & Allied Arts Library, University of Oregon
23. **Crafting the Message: the Architecture Library's Marketing Plan**—Amy Trendler, Architecture Librarian, Ball State University
24. **Are Pictures Worth 1000 Words? The Impact of Visual Resources on Scholarly Journals, Seen from the Viewpoint of Undergraduate Students' Educational Interests**—Sarah Vornholt, Graduate Student, University of Hawai'i at Manoa
25. **Fill in the Blank (Walls): The Academic Library Art Committee**—Terrie Wilson, Art Librarian and Head, Fine Arts Library, Michigan State University
26. **Surveying Users and Setting Goals at the LACMA Research Library**—Pauline Wolstencroft, Senior Librarian, Los Angeles County Museum of Art

5:15PM - 6:15PM

Academic Libraries Division

Conference Center 212/214

Moderator: Lareese Hall

Visual Resources Division

Conference Center 211

Moderator: Greta Bahnemann

SATURDAY, APRIL 27

6:00PM - 8:00PM

SPECIAL
EVENT

Society Circle Reception

Pasadena Home of Betty and Brack Duker

Open to current Society Circle members only. To attend, you must have selected this event when you registered for the conference.

Join fellow Society Circle members for a wine and cheese reception at the private home of renowned local Pasadena collectors Betty and Brack Duker, who specialize in Latin American art from 1940 to 1990. Alma Ruiz, senior curator at the Museum of Contemporary Art, will also be on hand to discuss the works and answer questions. Open to current Society Circle members only.

Transportation Note: Registered attendees will receive a confirmation via e-mail with transportation instructions.

6:00PM - 9:00PM

SPECIAL
EVENT

A Night at the Museum

Pasadena Museum of California Art

Walk four blocks from the Pasadena Convention Center to visit the Pasadena Museum of California Art (PMCA) for a casual evening outing before or after dinner. The PMCA, which will be open just for ARLIS/NA conference attendees, is dedicated to the exhibition of California art, architecture, and design from 1850 to the present. Enjoy three exciting exhibitions and do a little shopping in the museum store!

On View:

California Scene Paintings: from 1930 to 1960

Christopher Miles: Bloom

Meander - Los Angeles-based artist John

O'Brien's installation in the PMCA Project Room

FREE with conference badge

Address: 490 East Union Street, Pasadena, CA, 91101. The museum is located one block north of Colorado Boulevard, between Los Robles and Oakland Avenues.

6:30PM - 7:30PM

SPECIAL
EVENT

SEI 10-Year Reunion

Charlie's Bar, Sheraton Hotel

Join us at Charlie's Bar in the Sheraton Hotel as we toast the 10th anniversary of SEI!

The Summer Educational Institute (SEI) for Visual Resources & Image Management, a joint project of ARLIS/NA and the VRA Foundation, has provided educational summer workshops on image management since 2004. The SEI Reunion at the ARLIS/NA conference will celebrate the 10-year anniversary of the program, and anyone who attended SEI, taught a class, or helped organize an institute is invited. Those planning to participate in SEI 2013 or host a future institute are also welcome to attend. Cash bar.

8:30PM - 12:00AM

SPECIAL
EVENT

ArLiSNAP Night Out!

El Cholo Cafe

The ArLiSNAP Night Out is an informal networking event at a local bar for students and young professionals. Drop in for a few minutes or stay all night. Meet at 8:30pm in the hotel lobby and we will make our way to El Cholo Cafe in the Paseo Colorado.

Address: 260 East Colorado Boulevard, Pasadena, CA, 91101, in the Paseo Colorado directly across Green Street from the Convention Center.

NEW FROM THE GETTY



Overdrive

L.A. Constructs the Future,
1940–1990

*Edited by Wim de Wit and
Christopher James Alexander*

This fascinating study of architectural innovation in Los Angeles demonstrates how the city became an internationally recognized destination.

\$59.95 Hardcover



Sicily

Art and Invention
between Greece and Rome

*Edited by Claire L. Lyons, Michael Bennett,
and Clemente Marconi*

This richly illustrated volume celebrates Sicily's essential role in the ancient Mediterranean world.

\$60.00 Hardcover



Chatting with Henri Matisse

The Lost 1941 Interview

Henri Matisse

Interview by Pierre Courthion

Translated by Chris Miller

Edited by Serge Guilbaut

Matisse talks about his art, his life, and his legendary career in this engaging and informative interview published here for the first time.

\$45.00 Hardcover

Available July 2013

Conserving Contemporary Art

Issues, Methods, Materials,
and Research

Oscar Chiantore and Antonio Rava

A thorough investigation of the material and philosophical aspects of conserving modern and contemporary art is presented here.

\$49.95 Paperback



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SUNDAY, APRIL 28

7:00AM - 8:00AM

Yoga

Ask at Registration Desk for location

Wake up with your ARLIS/NA colleagues and enjoy an energizing yoga practice led by Deborah Ultan Boudewyns. A great way to start off a busy day of conferencing!

7:00AM - 6:30PM

Registration/Hospitality Desk Open Conference Center Lobby

7:30AM - 8:45AM

TOUR

Old Pasadena Walking Tour

Leaving from the Sheraton Hotel, Pasadena Heritage Tours will lead the group through Old Pasadena Historic District, now on the National Register of Historic Places. The tour explores the architectural detail of the historic district as well as the struggles and triumphs of preservation and restoration efforts of buildings of landmark highlights such as Memorial Park, (originally called Library Park), Raymond Theater (originally a Beaux Arts style vaudeville theater), and the late 1920s St. Andrews Catholic Church. The tour will cover architecture along the city's main north-south thoroughfares, Fair Oaks and Raymond Avenues, and the city's most important east-west street, Colorado Boulevard. Exploring the service streets and alleys of the area will provide the best evidences of its Victorian past. Today Old Pasadena, comprised of mostly commercial businesses and some residences, serves as an important model for downtown revitalization.

Accessibility: Moderate level of walking.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

8:00AM - 9:00AM

Women and Art SIG Meeting

Conference Center 207

Coordinator: Melanie Emerson

SPECIAL
EVENT

8:00AM - 9:00AM

Leadership Breakfast

Ballroom A

Sponsored by F.A. Bennett Books

By invitation only.

8:00AM - 6:30PM

Self-Schedule Rooms Available

Conference Center Rooms 209, 210, 215

To reserve Conference Center Room 209, 210, or 215 for all or part of this time slot, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

9:00AM - 9:15AM

Break

9:00AM - 12:15PM

Exhibits Open

Conference Center Lower Level 101-105

9:00AM - 3:00PM

Posters on View

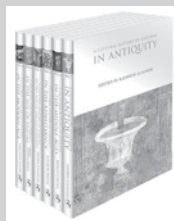
Ballroom AB Foyer

Unattended posters. For full Poster descriptions see page 86.

B L O O M S B U R Y

Following the acquisitions of Fairchild Books, AVA Publishing, and Berg Publishers, Bloomsbury is now the largest publisher of academic materials for visual arts in the world. We are committed to providing resources tailored to meet the needs of students, academics, and libraries.

Please stop by the Bloomsbury tables to browse our books, meet our representatives, and receive a special conference discount.



A Cultural History of Gardens

Edited by Michael Leslie, John Dixon Hunt
June 2013 | 9781847882653 | Hardcover | Six Volumes | \$550.00

An authoritative survey covering over 2500 years of gardens as physical, social and artistic spaces.

Dictionary of Interior Design, 3rd Edition

Mark Hinchman | Fairchild Books
September 2013 | 9781609015343 | Hardcover | \$75.00

With over 700 images and concise definitions, this edition consolidates the historical and modern terminology all interior designers should know.



Invention of Craft

Glenn Adamson
April 2013 | 9780857850669 | Paperback | \$29.95

"Takes historical ideas about craft that have been canonized in craft scholarship and turns them on their head." *Sandra Alfoldy, Nova Scotia College of Art & Design*

Interior Design and Architecture: Critical and Primary Sources

Edited by Mark Taylor
April 2013 | 9781847889294 | Paperback | Four Volumes | \$990.00

Offers a comprehensive collection of reference essential to anyone wishing to gain a critical understanding of interior design.



Images: Critical and Primary Sources

Edited by Sunil Manghani
March 2013 | 9780857850843 | Paperback | Four volumes | \$800.00

A major multi-volume work of reference that brings together seminal writings on the image.

Art in Translation

Edited by Iain Boyd Whyte and Zoë Strother
Online ISSN: 1756-1310 | Quarterly Journal

"This online journal represents an ambitious project and offers an innovative resource for the Humanities sector." *ALPSP, 2009 Best New Journal Award*

Sponsored by the Getty Foundation, this is the first journal publishing original English-language translations of seminal works presently only available in their source language.



www.bloomsbury.com

SUNDAY, APRIL 28

9:15AM - 10:45AM

Doing Data Together: Engaging End-Users in Building Richer Resources, More Efficiently Conference Center 106

BWR: Collaborating to Document the World's Built Environment—Carole Ann Fabian, Director, Avery Architectural & Fine Arts Library, Columbia University

Your Paintings: The UK's Entire Public Oil Paintings Collection Goes Online For The World To See—Andrew Ellis, Director, The Public Catalogue Foundation

The Getty Scholars' Workspace: Building a Collaborative Online Environment for Research and Publication—Murtha Baca, Head, Digital Art History Access, Getty Research Institute

The Creator as Cataloger: Shared Shelf and Faculty Collections—Vickie O'Riordan, University of California San Diego Library

Moderator: Caroline Caviness, Implementation Manager, ARTstor

Art librarians, visual resources curators, and researchers now operate in a networked, user-centric environment. As a result, end-user collaboration is essential. It provides us with a much broader base of knowledge, ensures that the collections we build are relevant and useful, and helps us, more generally, to keep pace with the larger needs of our communities in libraries, museums, and other research institutions. The question, then—and the challenge—is how to harness the knowledge that lies in these user communities. To do so on a large scale requires collaboration between institutions, and on a smaller scale it also means that we must find a way to leverage the technologies and tools available to us. In this session, Carole Ann Fabian will outline the large-scale multi-institutional collaboration of the Built Works Registry Project (BWR), which brings together the Avery Architectural and Fine Arts Library, ARTstor, and the Getty Research Institute in the effort to

build open sharable data resources for cultural heritage objects. As a networked, distributed environment, BWR will allow contributors from throughout the global community to participate in the development and maintenance of this community-generated resource. Andrew Ellis, Director of Britain's Public Catalogue Foundation, will speak about Your Paintings, a partnership with the BBC to document and photograph all the oil paintings in public ownership in the United Kingdom—over 200,000 works—and involve the public in tagging them. Murtha Baca will discuss the development of Getty Scholars' Workspace, an online digital art history tool for researchers to work collaboratively for research and publication purposes. And Vickie O'Riordan will describe University of California, San Diego Library's efforts to engage users in contributing data to their own archival collections through cataloging and annotation in a web-based environment using Shared Shelf.

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9:15AM - 10:45AM

Gift Horses: Contending with Donated Labor and Library Materials
Conference Center 211

Donated Materials Policies in Theory and Practice—Karyn Hinkle, Reader Services Librarian, Bard Graduate Center

Rejects and Discards: The Underside of Collection Development—Christina Peter, Head, Acquisitions, Frick Art Reference Library

I Don't Do Copying: Structuring a Meaningful Library Internship—Jacqueline Protka, Digital Assets Librarian & Media Coordinator, Corcoran Gallery and College of Art + Design

Is It Worth It? Issues of Volunteer Time and Personnel Management in the Museum Library—Traci Timmons, Librarian, Seattle Art Museum

Moderator: Karyn Hinkle, Reader Services Librarian, Bard Graduate Center

The session comprises four papers on accepting book donations, coping with donated materials, managing volunteers, and working with library interns. The presenters will discuss the benefits of such "free" gifts as well as the stress they can create if not handled properly, and will offer advice on how to manage intern, volunteer, and donation programs to a library's best advantage. We will consider the ethics involved: Is it appropriate to ask library science interns to perform everyday library tasks, or should they be assigned special projects? What is your institution's policy on selling unwanted book donations? What strategies have you used to let go of volunteers who were not working out? These interrelated topics should appeal to art librarians in both museum and academic library settings, and they pertain to those working in library administration and in collection development. "Gifts" of labor, materials, and collections will always be a part of our libraries. Don't look a gift horse in the mouth? We will look the gift horses of volunteers, donations, and interns not only in the mouth but all around on all angles and will provide tools for making the most of them in our libraries.

9:15AM - 10:45AM

Installation Art and Library Collections: Origin, Outreach, and Collaboration
Conference Center 212/214

"Light is, Itself, the Revelation": The Installations and Rare Books of James Turrell—Megan Oliver, Assistant Librarian, The John and Mable Ringling Museum of Art; and Arwen Spinosa, Cataloging Librarian, The John and Mable Ringling Museum of Art

James Turrell's Skyspace "The Way of Color": Bridging Community, University, and Regional Libraries to a New Museum of American Art—Catherine Petersen, Library Director, Crystal Bridges Museum of American Art

An Academic Library's Collection of Distinction Bolsters University and Community Public Art Programs—Deborah Ultan Boudewyns, Arts, Architecture & Landscape Architecture Librarian, The University of Minnesota

Off the Shelf and into the Gallery: Engaging the User through Installation Art—Emilie Mathews, Interim Director, The Fine Arts Library, Indiana University; and Sylvia Page, MLS candidate in Art Librarianship at Indiana University

Moderator: Nicole Beatty, Arts & Humanities Librarian, Weber State University

This session will focus on the development of library collections on installation and public art in response to and in collaboration with museums, universities, and active local communities. Each speaker will highlight an installation piece or program that demonstrates how their collection strategies and library services function to bridge their art and programs with corresponding institutions and the surrounding community. Installation artworks contribute greatly to museum and university campuses by continually updating the [sometimes unspoken] discourse experienced by patrons, students, curators, faculty, and staff. Librarians respond to this discourse by crafting collections that will support

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the installations with well-informed, substantial scholarly resources. This session will further the discussion on the challenges associated with developing resourceful collections in order to serve resident installation art and public art programs on campuses. How can our collections be responsive to museum-goers, university students, and our communities that may or may not recognize installation art as art? If the art is seamlessly integrated into the fabric of the campus, how might these collections function to support, inform, and encourage deeper inquiry? How do we provide outstanding services and collection navigation with reduced staff, reduced hours, and/or reduced resources? In what ways does the art enhance conversations at and use of the library? How can we use our art and library collaborative projects to pursue more opportunities for community partnerships and engagement?

9:15AM - 10:45AM

The Visual Language of Data: Reshaping Humanities Research Conference Center 107

Sponsored by California Digital Library, Office of the President, University of California

An Emerging Aesthetic: An Introduction to Information Visualization—Lily Pregill, Project Coordinator & Systems Manager, New York Art Resources Consortium

From Interface to Analysis: Visualizing Digital Collections—Jefferson Bailey, Strategic Initiative Manager, Metropolitan New York Library Council

Patterns of Collecting: InfoVis for Art History—Christian Huemer, Managing Editor, *The Getty Provenance Index*[®], Getty Research Institute

Moderator: Jennifer Tobias, Reader Services Librarian, The Museum of Modern Art

Data visualization, as part of the broader field of digital humanities, has allowed museum curators, collection managers, and scholars to algorithmically analyze art information in novel, dynamic ways. Shifting palettes, spatial density, and other material aspects of works can now be examined digitally and can provide new insights into creativity, form, genre, and evolution. Cultural heritage professionals are also beginning to use visualizations and computational tools to expand the availability and explorability of their collections. This session will provide an overview of the field of information visualization and will examine how data visualization and its related technologies are increasingly mediating formal humanities research and the study of collections. Additionally, the session will discuss how new tools and methods of visualizing data are empowering patron use of digital and digitized art and artist collections.

10:45AM - 11:00AM

Break

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11:00AM - 12:00PM

**Character through Costume:
Production Research and Costume
Design for Film and Television**
Conference Center 211

**Sponsored by the Margaret Herrick Library,
Academy of Motion Picture Arts and Sciences**

**Researching Film Costume Design at the
Margaret Herrick Library**—Anne Coco, Graphic
Arts Librarian, Academy of Motion Picture Arts
and Sciences

**Serving the Story at the Western Costume
Research Library**—Bobi Garland, Director,
Western Costume Research Library and Archive

Moderator: Lindsay M. King, Public Services
Librarian and Liaison to the School of Drama,
Yale University

This session will explore production research for film, with a focus on costume design and related library collections in the Los Angeles area, but will also address applications for reference and collection development related to costume in more general library collections. How do costume designers find the wide range of images and materials that serve as inspiration and technical background for productions? What combination of high-tech and low-tech tools do designers use in doing production research, sharing visual ideas, documenting productions, etc.? How are costume designers unique library users, and what can librarians do to better serve this group of patrons?

11:00AM - 12:00PM

**Copyright and Images: An Evolving
Landscape and New Opportunities**
Conference Center 106

**Sponsored by the University of California
Berkeley Law Library**

Moderator: Sonja Staum, Director, Herron Art
Library, Indiana University-Purdue University
Indianapolis and Member of the ARLIS/NA
Public Policy Committee.

On behalf of the ARLIS/NA Public Policy
committee, Sonja will give a brief update on the
committee's major activities for the year, including
the Society's recent institutional membership
with the Center for Intellectual Property.

Speaker: Maureen Whalen is the Associate
General Counsel for the J. Paul Getty Trust

Maureen Whalen specializes in acquisitions and
intellectual property matters. In 2008 and 2009,
Whalen co-chaired of the Legal Issues in Museum
Administration course of study sponsored by
ALI-ABA, the Smithsonian Institution, and the
American Association of Museums. She was
a member of the Section 108 Study Group
convened by the Library of Congress in 2005. She
taught Art & Museum Law at Southwestern Law
School and Intellectual Property Law for Librarians
and Archivists at the University of California, Los
Angeles. She writes about the importance of
capturing Rights Metadata, including her most
recent publication of a rights metadata dictionary.
In 2009, she received the Gerd Muehsam Award
for her paper *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*. Prior to joining the Trust in 2000,
Whalen spent more than 20 years in the cable
television industry, including more than 12 years
at The Walt Disney Company. She received her
undergraduate and law degrees from the State
University of New York at Buffalo, and a Masters
of Library and Information Science from the
University of California, Los Angeles.

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Session Description: The ever-changing landscape of technological developments, access strategies, digitization initiatives, and intersection with copyright law/policy has often presented image managers with challenging copyright issues and perplexing solutions. Much of the historical conversation about copyright in the image management arena has centered on the role of the federal copyright statute and how image managers can make policy choices within this framework. This fundamental statutory approach in addressing copyright through policy development is helpful. However, beyond the statutory considerations are the application of community practices, risk management strategies, and an understanding of pertinent judicial decisions.

This presentation will review recent developments and current information, such as the *Visual Resources Association: Statement on the Fair Use of Images for Teaching, Research and Study*, and pertinent judicial decisions pertaining to the use of images, with planned audience interaction with Q&A.

11:00AM - 12:00PM

Librarian/Faculty Collaboration in Teaching and Assessing Information Literacy Across the Curriculum: Successes and Challenges

Conference Center 107

Speakers:

Sue Maberry, Director of Library and Instructional Technology, Otis College of Art and Design

Debra Ballard, English faculty and Chair of Liberal Arts and Sciences, Otis College of Art and Design

Parma Giuntini, Art Historian and Director of Art History, Otis College of Art and Design

Moderator: Jennifer Friedman, Instruction and Research Services Librarian, Verman Kimbrough Memorial Library, Ringling College of Art + Design

At Otis College of Art and Design, Information Literacy became an important learning objective more than 15 years ago. Initially librarians made one-shot research presentations and, for a time, taught a one-unit course. Over the years, the leadership of the Library and the Liberal Arts and Sciences department developed a strong collaborative relationship, one that allowed us to refine our teaching practices and embed instruction in courses. The Library and core faculty worked together to identify specific outcomes and develop curriculum modules (including assignments and online tutorials) that addressed research needed in courses. Over the past five years we have observed significant shifts in how students are defining, finding, and using information. This, along with Information Literacy's identification as one of the five core accreditation competencies, renewed our efforts to assess and improve the program. Through continual discussions and evaluation, we concluded that more work was needed. In fall of 2011 we initiated two new embedded Information Literacy modules, "Guided Research" and an I-Search Paper in core courses. What we

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have discovered is that along with the wealth of research help available on the Library website, it was also effective to allot sufficient library time for supervised hands-on research. None of this would be possible without the collaborative working relationship between the library and faculty. Each of us will share needs, obstacles, successes, and continuing challenges from our own disciplinary perspective about how interdisciplinary collaboration has benefited our programs.

11:00AM - 12:00PM

Social Media 'Sewing Circle'

Conference Center 212/214

Moderator: Nedda Ahmed, Arts Librarian, Georgia State University Library

Let's talk social media! Have you started a Pinterest board for your library? Are you experimenting with Twitter? Or are you completely befuddled on how to use social media in your professional life? We'll cover some of the recent literature on social media in libraries (and beyond), then discuss trends and ideas, sprinkled with attendee "show and tell." This session will be loosely structured and discussion-based, so come prepared to participate!

12:00PM - 12:15PM

Break

12:15PM - 2:15PM

Exhibits Closed during Membership Lunch and Meeting

Conference Center Lower Level 101-105

SPECIAL
EVENT

12:15PM - 1:15PM

Membership Lunch with Special Speaker Alan Hess

Ballroom DE

Sponsored by EBSCO

NOTE: Ticket required. You must have selected this event when you registered for the conference.

"The New History of Old Modernism"

Hess' talk will cover recent scholarship, including the Getty's architecture exhibition *Overdrive: L.A. Constructs the Future, 1940-1990*, that is broadening the way we see 20th century Modern architecture.

Hess is an architect, author, critic, lecturer and advocate for 20th-century architectural preservation. He researches and documents the emerging suburban metropolises of the West.

He is the author numerous books that document and interpret mid-century, popular, suburban, and Modern architecture on roadside architecture, 1950s coffee shop architecture, Las Vegas, Ranch Houses, and organic architecture in addition to monographs on Frank Lloyd Wright, Oscar Niemeyer, John Lautner, and Julius Shulman.

As an architecture critic, he has written a column for the *San Jose Mercury News* since 1986.

His writing has also appeared in the *Journal of the Society of Architectural Historians*, *Architecture*, *Architectural Digest*, *Architectural Record* and other journals.

Hess has been active in the preservation of roadside and post war architecture, working to ensure that the nation's oldest McDonald's drive-in (Downey, CA), Bullock's department store (Pasadena) and Edward Durrell Stone's Stuart Pharmaceutical Factory (Pasadena, 1958) qualified for the National Register of Historic Places.

He received numerous honors, awards, and grants: a National Trust for Historic Preservation

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Honor Award for his efforts to preserve the McDonald's; a California Preservation Foundation President's Award, and a Graham Foundation for Advanced Studies in the Fine Arts grant to research the work of Brazilian landscape architect Roberto Burle Marx.

Hess was a National Arts Journalism Program Fellow at Columbia University's School of Journalism in New York and has taught at the Southern California Institute of Architecture (SciArc) and The University of California, Los Angeles (UCLA). He has lectured at the Getty Research Institute, The Cooper Hewitt Museum, the Walker Art Museum, and UCLA, among others.

He has also appeared on the *CBS Sunday Morning News*, *CNN*, *Good Morning America*, *BBC-TV's Late Show*, *NPR's Morning Edition*, *California Public Radio's California Reports*, and other programs.

1:15PM - 2:15PM

Membership Meeting

Ballroom BC

Please join your colleagues at the annual membership meeting and show your support as the new officers of the Executive Board take office. The meeting will feature updates on society activities, a financial report, a preview of the 2014 conference in Washington, D.C., a forum for discussion, and much more.

2:15PM - 2:30PM

Break

2:15PM - 5:30PM

Exhibits Open

Conference Center Lower Level 101-105

2:30PM - 4:00PM

Bring Your Own Conference (BYOC)

Ballroom A

Moderators:

Sarah Carter, Instruction and Research Services Librarian, Ringling College of Art + Design
Jill Luedke, Art Librarian, Temple University

Sometimes the most intriguing exchanges at conferences happen outside formal, planned sessions. Now there's a gathering space for these discussions! The Bring Your Own Conference (BYOC) session is an opportunity for attendees to share their thoughts and learn from others in an "unconference" format. Participants will decide the content and structure using Open Space Technology. You should arrive at this session ready to participate alongside other attendees—do an impromptu "show and tell" about projects at your institution, continue conversations started at earlier conference venues, or just talk about the challenges libraries will face in the future. Come to this session prepared to discuss topics you are passionate about, ideas which have been incubating inside your head, and problems on which you need to get perspective. Check out conversation starters on the session wiki and follow the Twitter hashtag #arlisbyoc13

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2:30PM - 4:00PM

Fashion Blogs from Creation to Preservation

Conference Center 212/214

Off the Cuff: How Fashion Bloggers Find and Use Information—Kimberly Detterbeck, Art Librarian, Purchase College, SUNY; Marie Sciangula, Assistant Director, Teaching, Learning, and Technology Center, Purchase College, SUNY; Nicole LaMoreaux, Evening Librarian, LIM College and Reference Assistant, Fashion Institute of Technology, SUNY

Advanced Style—Ari Seth Cohen, Creator, Advanced Style Blog

Project Archive: The Preservation of Fashion Blogs with Archive-It—Lisa Ryan, Reference and Instruction Librarian, LIM College

Moderator: Suz Massen, Chief of Public Services, Frick Art Reference Library

This session will provide an inside look into fashion blogs, from research and creation to preservation. Kimberly Detterbeck, Marie Sciangula, and Nicole LaMoreaux have recently completed research regarding the information-seeking behaviors and research methods of fashion bloggers. This segment of the presentation will offer an enlightening exploration of how bloggers function as researchers and knowledge creators, a population not yet explored in librarianship. Ari Seth Cohen is the creator of *Advanced Style*, a blog devoted "to capturing the sartorial savvy of the senior set." Seth Cohen will discuss the sources of his inspiration, which led to the documentation and creation of a blog, a book, and a film about fashionable older women. Finally, Lisa Ryan will discuss LIM College's use of Archive-It to preserve both the college's website and a collection of fashion blogs. She will examine the challenges and opportunities presented by preserving a medium (the web) and subject matter (fashion) that are both inherently ephemeral.

2:30PM - 4:00PM

Non Nobis Solum: Building Cultural Heritage Collections Together

Conference Center 107

Sponsored by California Digital Library, Office of the President, University of California

Turning Patrons into Teammates: Collaborating with Faculty and Students to Describe Images in Shared Shelf—Jennifer Martinez Wormser, Library Director, Laguna College of Art + Design

Beyond Borders: Sharing Resources in a Consortial Setting—Susan Thalmann, Curator of Visual Resources, Pomona College; John Trendler, Curator of Visual Resources, Scripps College

CA State Library's Local History Digital Resources Project: Cultural Collections Using CONTENTdm to Create a Consistent Product for the Online Archive of California—Trudy Levy, Consultant, Califa (retired) and Image Consulting Cooperative

AccessCeramics: A Global, Collaborative Approach to Building a High-Quality Collection of Ceramic Arts Images—Stephanie Beene, Visual Resources Coordinator, Lewis and Clark College

Moderator: Maureen Burns, IMAGinED Consulting

Not for ourselves alone, an ancient dictum that resonates in the digital world. Technology developments have led to a number of exciting collaborative models and innovative electronic tools to build, share, and discover cultural heritage materials online. Although aggregating digital collections and providing standardized descriptive information have been the core work of information professionals for several decades, now web- and cloud-based applications, open access, digital curation, remote storage, and preservation initiatives provide unprecedented opportunities to involve our patrons in these efforts. This panel will discuss a range of electronic tools enabling systems and workflows

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to be scaled into productive partnerships and collaborative networks involving a number of players. Artists and archivists, public librarians and visual resources curators, educators and students can all be enlisted to curate, contribute, and describe images and text-based materials of interest to the educational community. Such intra- and inter-institutional alliances provide notable models for expanding the ways we collect, publish, preserve, and access educational content and cultural heritage collections. They are not without their challenges, which the presenters will also discuss. Yet, engaging a broader public in this work increases awareness of what we do and why we do it. It also extends the reach of archives, libraries, museums, and visual resources collections into the community and demonstrates the value of this work to academic enterprise.

2:30PM - 4:00PM

To the Front! Bringing Collections and Librarian Expertise into User Communities and the Classroom Conference Center 211

Lightning Round

Moderator: Stephanie Grimm, Reference & Instruction Librarian, University of South Carolina Beaufort

Making it Relevant to Them: An Architecture-Specific Approach to Teaching an Information Literacy Course—Barret Havens, Outreach Librarian, Woodbury University; Cathryn Ziefle, Architecture Librarian, Woodbury University

Crafting Hybrid Library/Studio Courses to Enhance the Arts Curriculum—Yuki Hibben, Assistant Head of Special Collections and Archives, Virginia Commonwealth University Libraries

Building New Bridges through Book Arts—Sha Towers, Fine Arts Librarian, Baylor University

Ways of Seeing: Teaching and Learning with Photography—Amanda Brown, Special Collections Instruction Librarian, University of Colorado at Boulder

What's Authority Without an Author? Zines As an Entry to Information Literacy—Kelly McElroy, Undergraduate Services Librarian, University of Iowa

Incorporating Graphic Narratives into Online Instruction—Caitlin Plovnick, Reference Assistant, UC Irvine; Librarian, Touro University Worldwide; Jeffra Bussmann, STEM/Web Librarian, California State University, East Bay

Connecting Collections: Using Comics for Programming and Outreach in Museum Libraries—Leah High, Public Services Librarian, Nolan Library, The Metropolitan Museum of Art

Comics in the Curriculum: Development, Outreach, and Support—Karen Green, Ancient & Medieval History and Religion Librarian, Graphic Novels Librarian, Columbia University

Touching on ideas of outreach and specialized literacy instruction, this dynamic lightning session will feature eight speakers utilizing primary documents; artists books, zines, and other objets d'art; and new and social media in the service of their user communities. Beyond the studio, these materials offer the potential to reach new audiences. Comics about science, medicine, or civil rights movements, along with comics and zines framed in historical context or acting as primary sources, allow librarians to integrate a visual medium with traditionally non-visually-oriented subjects, and to provide examples of non-canonical viewpoints. Book arts and bookmaking provide a bridge between the library and studio, while expertise in studio subjects allow a librarian to better integrate and embed in the classroom and provide highly specialized and relevant instruction to their students.

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4:00PM - 5:30PM

Exhibits Closing Reception

Conference Center Lower Level 101-105

Sponsored by RAM Publications + Distribution

Join us in the Exhibits Area for refreshments and an exciting Silent Auction!

4:00PM - 5:30PM

Silent Auction in Exhibits

Conference Center Lower Level 101-105

Come bid on chapter baskets, a variety of handmade arts, and other donated items at the Silent Auction! This year, the money raised will help fund ARLIS/NA student travel awards. Grab a snack and a drink during the exhibits closing reception while you ponder your winning bid!

SPECIAL
EVENT

4:30PM - 5:30PM

Systems Meet-up

Conference Center 207

This is an open forum to discuss ILSs, emerging library service platforms, discovery layers, other systems (Drupal, Omeka, ContentDM, etc.), integration, challenges, and successes, etc. Results from an ARLIS/NA systems survey will be presented.

Organizer: Lily Pregill, NYARC Project
Coordinator & Systems Manager, Frick Art
Reference Library

5:30PM - 6:30PM

ARLIS/D.C.-Maryland-Virginia Chapter

Conference Center 211

Graphic Novels SIG

Conference Center 208

Coordinator: Tara Smith

MARCnow User Group

Conference Center 212/214

SCIPIO User Group

Conference Center 207

5:30PM - 7:00PM

Break

SUNDAY, APRIL 28

7:00PM - 8:30PM

Convocation with Keynote Speaker

Piotr Adamczyk

Pasadena Civic Auditorium

Gather with fellow attendees in the beautiful and historic Pasadena Civic Auditorium for keynote speaker, Piotr Adamczyk, Program Manager, Google Cultural Institute, and celebrate the accomplishments of our members and the progress of our organization. President Deborah Kempe will preside and travel awards, book awards, and the Distinguished Service Award will be presented.

Google's Cultural Institute – What's Google up to?

Google has a mission to organize and provide access to the world's information. Efforts with the cultural sector like the Art Project and Cultural Institute Platform use a combination of Google technologies and expert information provided by our partners to create unique online experiences. Building these projects requires a deep understanding of library, archival, and museum practices and standards as well as providing tools that can be used by a wide array of partners at different stages of cataloging and digitization. So, how are we doing? We'll discuss reactions to the work so far, present some of our latest attempts to do more with cultural heritage online, and talk about how Google would like to engage with cultural partners.

Piotr Adamczyk has been exploring the possibilities for exchange between practices in the sciences and evaluation techniques from the arts. With a background in Mathematics and Computer Science, Piotr holds graduate degrees in Human Factors and Library and Information Science from the University of Illinois at Urbana-Champaign. Starting with an analyst position with The Metropolitan Museum of Art, as the Data Lead for the Google Art Project, and now on the Content Team of the Google Cultural Institute, Piotr's work is focused on the use of open/linked data in cultural heritage institutions.

A reception will follow: Enjoy drinks and refreshments on the outdoor terrace on what promises to be a balmy Southern California evening.

SPECIAL
EVENT

8:30PM - 10:00PM

Convocation Reception

Pasadena Civic Auditorium

Co-sponsored by Sotheby's Institute of Art and ProQuest

Mingle with friends new and old in the gracious and historic Pasadena Civic Auditorium and on its outdoor terrace. Refreshments will be served.

MONDAY, APRIL 29

7:00AM - 12:30PM

Registration/Hospitality Desk Open
Conference Center Lobby

8:00AM - 1:30PM

TOUR

Historic Downtown Los Angeles Walking Tour with the L.A. Conservancy

We will travel by Metro Gold Line from Pasadena to downtown Los Angeles. At 9:00am we will meet a Los Angeles Conservancy docent at Angels Flight to begin this walking tour. "The Historic Downtown tour provides an overview of the historical and cultural landmarks of downtown Los Angeles. Covering a wide range of architectural styles, and including anecdotes about the people behind the buildings, this tour is a great way to become acquainted (or re-acquainted) with the unique character of downtown Los Angeles. Historic Downtown, as the area around Pershing Square is known, is the heart of downtown. Some of the most beloved Los Angeles landmarks are in this area, such as the Central Library, Angels Flight, and the Bradbury Building. The history of the area goes back to the founding of the city in 1781, and its architecture tells the story of the growth of the city from the 1890s to the present, including the current trend of conversions of vintage office buildings into loft-style apartments and condos." The walking tour will end in time to take the Metro back to the Sheraton Hotel to arrive at 1:30pm.

Note: This same tour will also be given on Friday, April 26, from 8:00am-1:00pm.

Accessibility: Challenging level of walking. All participants will be on their feet (walking / standing) for the duration of the tour. Although there are occasional benches, there is no time that the tour sits down as a whole. No strenuous steps or hills. A distance of 1-¾ miles will be covered over the course of the walking tour. Tour is wheelchair accessible.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

8:30AM - 4:00PM

TOUR

The Gamble House (Tour #1)

By bus from the Sheraton Hotel we will travel a short distance to begin our day at 9:00am with a 2-½ hour docent-led "Behind the Velvet Ropes" tour of Greene & Greene's Gamble House. "On this tour you are invited behind the scenes to visit parts of the House (otherwise unavailable to the public). You walk inside the rooms and, with flashlight in hand, examine at close quarters exquisite craftsman details. You have time to appreciate the ambience of this National Historic Landmark." The experienced and passionate docent will share excitement and knowledge as we explore details of the architecture not normally seen from a distance. We will enjoy box lunches on the patio, followed by a 1-¼ hour guided walk with a Gamble House docent through the historic Arroyo Terrace neighborhood. This National Register historic district has nine Greene & Greene houses as well as the works of other noted architects such as Myron Hunt, Edwin Bergstrom, Elmer Grey, and D. M. Renton. Among these are the personal residences of Myron Hunt and of Charles Greene. The tour will also stop to admire the elegant gates of Westmoreland Place. The walking tour will proceed rain or shine. The bus will pick up the group at 3:00pm at the Gamble House, make a stop to pick up the Jet Propulsion Laboratory Tour, and return to the Sheraton Hotel at 4:00pm.

Accessibility: Challenging level of activity. The house is three stories with stairs with handrail access only. Walkers with tips and canes are welcome.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

MONDAY, APRIL 29

8:30AM - 5:30PM

TOUR

The Getty Villa

Sponsored by The Getty Research Institute

Depart from the Sheraton Hotel by bus to the Getty Villa in Malibu, the original location of the J. Paul Getty Museum. The Villa re-opened in early 2006 with a new mission as an educational center and museum dedicated to the arts and cultures of ancient Greece, Rome, and Etruria. The day will include a private tour of the Getty Villa, including a curator-led tour of the special exhibition, Sicily: Art and Invention between Greece and Rome. The second part of the day will include a behind-the-scenes tour with an Education Specialist who will talk about the highlights and history of the Villa, including the architecture, the garden, and the renovated Ranch House, which was the original residence of J. Paul Getty. You will have several hours of free time to have lunch on your own in the café, wander the site, and see the views before meeting at 3:30pm to take the bus back to the Sheraton.

Accessibility: Easy level of walking. Tour will include a lot of standing. Ramps and elevators are available throughout.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.



8:30AM - 5:30PM

NACO and RDA: Building Authority Records with the New Cataloging Rules

Art Center College of Design North Campus
1700 Lida St., Pasadena, CA, 91103

Instructor: Sherman Clarke, Freelance and Itinerant Art Cataloger

Name authority work is an essential part of cataloging and NACO (name authority cooperative) is a means to share your authority work with the world. NACO is one of the constituent programs of the Program for Cooperative Cataloging (PCC), coordinated from the Library of Congress. The Art NACO cooperative has been in existence since 1993 and includes about a dozen libraries, some of whom are inactive. Continued participation will require upgrading skills to comply with RDA rules and changing PCC/NACO procedures. Existing NACO libraries will take online tutorials developed by PCC and LC before March 2013 and go through a review process. Several art catalogers have indicated an interest in joining Art NACO. This workshop will be aimed at the new participants as well as giving current participants a chance to refresh their skills for RDA. Workshop materials will be aimed at those with experience building MARC bibliographic records and using authorized headings from the LC Name Authority File.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the start time listed in the program. Specific instructions were provided via e-mail to those who registered for this workshop.

MONDAY, APRIL 29

9:00AM - 10:00AM

CPAC Debrief Meeting
Soleil Room, Sheraton Hotel

WORKSHOP

9:00AM - 1:00PM

Hands-on Letterpress Broadside
Printing Workshop at Archetype Press
Art Center College of Design South Campus
950 S. Raymond Ave., Pasadena, CA, 91105

Instructor: Gloria Kondrup, Professor and Director, Archetype Press, Art Center College of Design

Plan to get hands-on in this participatory workshop where you will print a broadside and be exposed to the cultural history and heritage of typography and print culture.

Archetype Press, a unique resource for the college and the community, is Art Center's letterpress printing facility. Archetype Press was created in 1989 by former director Vance Studley and offers students an opportunity to learn and practice what has become a rarity: setting type and printing by hand.

Archetype's collection of rare American and European metal foundry type, wood type, and ornaments—originally belonging to Vern Simpson's legendary typesetting shop in Hollywood—is the largest in California, and one of the largest of any design school in the country. The extensive metal and wood type collection resides in 2,500 antique wooden drawers. Students learn to set and print type on an impressive set of printing presses: nine Vandercook proof presses, a Chandler & Price platen press, and a Heidelberg Windmill press.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes *before* the start time listed in the program. Specific instructions were provided via e-mail to those who registered for this workshop.

9:00AM - 5:30PM

TOUR

ONE Archives, Outfest Legacy Project,
and UCLA's Clark Library, Chicano
Studies Research Center and Special
Collections

By bus from the Sheraton Hotel, we begin our day at ONE National Gay & Lesbian Archives, the oldest active Lesbian, Gay, Bisexual, Transgender, Queer, and Questioning (LGBTQ) organization in the United States and the largest repository of LGBTQ materials in the world, part of the University of Southern California (USC) libraries.

Back on the bus for another 10 minutes, we arrive at the William Andrews Clark Memorial Library, a University of California, Los Angeles (UCLA) rare books and manuscripts library that is 13 miles east of the main campus. The collection's particular strengths are in English literature and history (1641-1800), fine printing, and the world's most comprehensive collection materials by and relating to Oscar Wilde and his circle.

We continue on the bus to the main campus of UCLA, to learn about the Outfest Legacy Project. A collaboration between Outfest and the UCLA Film & Television Archive began in 2005. "The only program of its kind in the world, the Outfest Legacy Project is aimed at the growing crisis in lesbian, gay, bisexual, and transgender moving image archiving. Many of the landmark LGBT films produced over the last 30 years are already in danger of fading away, their original exhibition prints in tatters, their negatives in woeful storage conditions...or even lost."

Then we'll visit the Chicano Studies Research Center, the first library in the United States to focus on the Mexican-descent population. Today, it is considered to hold among the most important national and international research collections in existence on the Chicana and Chicano experience with holdings of monographs, periodicals, subject files, dissertations and theses, as well as original prints by Chicana/o artists, films, videotapes, audio recordings, slides, and

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over 120 archival and manuscript collections. The Center's director Chon Noriega, Professor of Film, Television, and Digital Media, will be the Saturday Plenary Session speaker during the conference.

The tour continues with a look at a LGBTQ-related selection of archival collections in UCLA's Special Collections including the Mazer Lesbian Archive, the largest archive on the West Coast dedicated to preserving and promoting lesbian and feminist history and culture; the papers of Evelyn Hooker, a UCLA psychology professor whose research comparing the mental health of homosexual and heterosexual males is thought to be the major reason the American Psychological Association (APA) began advocating for acceptance of homosexuality; and the collection of Paul Monette, a novelist and poet who is well-known for his poignant writings about his experience with AIDS.

Box lunches will be provided.

Accessibility: Challenging level of walking. Two sites have stair access only to the second floor.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

9:30AM - 5:00PM

TOUR

Huntington Library

From the Sheraton Hotel, we will take a short bus ride to the expansive grounds of the Huntington. The day will include two behind-the-scenes tours before the site opens to the public, starting with a tour of the Huntington Library which will include the reading rooms, the Conservation and Imaging labs, and the Technical Services area, where some highlights from the rare book collections will be on view. Following the library tour, Catherine Hess, Chief Curator of European Art, will lead the group through the Huntington mansion, where the European art collections are on permanent display. After the tours, you will have several hours of free time on your own to view the current exhibition, *When They Were Wild: Recapturing California's Wildflower Heritage*, walk through 120 acres of the lush gardens which includes Japanese, Chinese, Rose, and Cactus Gardens, or have lunch on your own. Lunch options are available at the café or the Rose Garden Tea Room. After the free time, we will meet as a group at 4:00pm to take the bus back to the Sheraton.

Note: If you plan to eat at the Rose Garden Tea Room, reservations were required two weeks in advance. Call 626-683-8131 or visit their website. Tours will end at 12:30pm. Please schedule your reservations with this in mind.

Accessibility: Challenging level of walking.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

10:00AM - 1:30PM

ARLIS/NA Executive Board Meeting Soleil Room, Sheraton Hotel

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10:00AM - 4:00PM

TOUR

The Gamble House (Tour #2)

By bus from the Sheraton Hotel we will travel a short distance to begin our day at 10:30am at the Gamble House with a 1-¼ hours guided walk with a Gamble House docent through the historic Arroyo Terrace neighborhood. This National Register historic district has nine Greene & Greene houses as well as the works of other noted architects such as Myron Hunt, Edwin Bergstrom, Elmer Grey, and D. M. Renton. Among these are the personal residences of Myron Hunt and of Charles Greene. The tour will also stop to admire the elegant gates of Westmoreland Place. The walking tour will proceed rain or shine. We will enjoy box lunches on the patio from 11:45am-12:30pm, followed by a 2-½ hour docent-led "Behind the Velvet Ropes" tour of Greene & Greene's Gamble House. "On this tour you are invited behind the scenes to visit parts of the House (otherwise unavailable to the public). You walk inside the rooms and, with flashlight in hand, examine at close quarters exquisite craftsman details. You have time to appreciate the ambience of this National Historic Landmark." The experienced and passionate docent will share excitement and knowledge as we explore details of the architecture not normally seen from a distance. The bus will pick up the group at 3:00pm at the Gamble House, make a stop to pick up the Jet Propulsion Laboratory Tour, and return to the Sheraton Hotel at 4:00pm.

Accessibility: Challenging level of activity. The house is three stories with stairs with handrail access only. Walkers with tips and canes are welcome.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

12:30PM - 4:00PM

TOUR

NASA's Jet Propulsion Laboratory at Cal Tech

This unique tour experience provides the opportunity to explore the world where art and science collide. From the Sheraton Hotel we will travel by bus to the Jet Propulsion Laboratory (JPL) where we will begin with viewing a multimedia presentation "Journey to the Planets and Beyond," which provides an overview of JPL's activities and accomplishments. Then we will receive a general tour of JPL, before meeting our host Dan Goods, an artist who works with space engineers. For nearly a decade, he has been the only visual artist working as a regular employee at any NASA center, and he is considered JPL's only "visual strategist." We will visit Goods' studio, where he explores themes of science and challenging materials. He has created exhibitions at JPL, the Pasadena California Museum of Art, and the Technorama Museum in Switzerland.

Accessibility: Challenging level of walking. The tour will consist of approximately 0.8 miles worth of walking. It is spread out over the course of 2-½ hours with many stops. There is a significant amount of stairs, however elevators are available. Wheelchairs, walkers, and motorized scooters are accommodated but not provided. There is some standing on the tour, but most of the locations have seating.

Transportation Note: Participants will meet in the Sheraton Hotel Lobby 10 minutes **before** the tour start time listed in the program. Specific instructions were provided via e-mail to those who registered for this tour.

POSTER SESSION DESCRIPTIONS

1. Artists Books in the Digital Age: Uniting Student, Faculty, Community, and Consortial Collaborators through Grant Money

*Rachel Beckwith, Arts Librarian,
Hampshire College*

This poster will review how librarians, faculty, and community members came together to apply for a digital humanities grant on the topic of Artists Books in the Digital Age (“Nonvisible and Intangible: Artists Books Respond to E-Books”). The grant funded a two-day symposium and an exhibit in the Hampshire College Gallery: “Pulp to Pixels: Artists Books in the Digital Age.” Events included a hands-on workshop for students, a keynote talk, and a presentation on digital and web-based artists books. The collaborative nature of the project enabled us to forge new connections and partnerships across our consortium and among the Massachusetts Pioneer Valley book artists community. We timed our event to coincide with the Hampshire College Board of Trustees fall meeting, which allowed us to ask the Board to co-sponsor a reception as well as to bring trustees to the Gallery exhibit. We added a “documentation” portion to our event web site, allowing us to add photos and videos and to capture the event, and we enlisted students to help with certain aspects of the project. This project serves as a model for what can be accomplished with just a small distribution of grant funds, and provides us with a starting place from which to continue the conversation about artists books in the digital age.

2. The Library as a Stage: Devised Scripts and the Library’s Successful Collaboration & Outreach with the Theatre Department

*Stephanie Beene, Visual Resources Coordinator,
Lewis & Clark College*

This poster will define and contextualize “devised theatre,” my role as Liaison Librarian to Theatre Director, cast and crew, and the particular outreach activities achieved within the Library at Lewis and Clark College. These activities took place over the course of two weeks and involved the campus community in interactive displays, video loops, a panel talk with faculty and theatre crew, and culminated in a brief theatrical production in the Library, which coincided with the opening of the Box Office.

3. Writing on the Walls: Entice Your Users To Share Their Thoughts

*Sarah Carter and Jennifer Friedman, Instruction
and Research Services Librarians, Ringling
College of Art + Design*

In order to engage their small community of artists and designers, librarians at Ringling College enticed users with a variety of questions and captured their answers in different locations around the library, using low-tech dry-erase technologies. Librarians gathered information about an array of user expectations, from the materials they most wanted in the library to what types of quiet study spaces they imagined for the library. The initiative also offered space for students to share drawings and informally give information about their needs to the library. In some cases the library shared user responses with a larger community via social media, generating further dialogue and strengthening student relationships with the library. This poster session will showcase ways to use dry-erase technologies for various types of community engagement, and will discuss examples of successful engagements and other lessons learned.



Digitized, searchable primary sources for film, broadcasting, popular music, and the theater, 1880-2000

See more at
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4. Outreach to Students through Library Displays and Exhibits

Tina Chan, Reference and Instruction Librarian, State University of New York at Oswego

Penfield Library at the State University of New York at Oswego has three display cases for student organizations to highlight their events or activities, as well as a gallery exhibit space to showcase student-centered research. This poster will review the library's outreach to student organizations through library displays and exhibits. The library is the perfect place to display student organizations' events or activities as it is a central location for research and study, and is a comfortable, safe place. The library's gallery exhibit space, located near the front entrance, has been used to showcase faculty-student research posters and class projects such as paintings. E-mailing student organizations proved an effective method of contacting groups to make them aware of the library's display and exhibit spaces. In turn, highlighting their organizations' work and accomplishments is a form of outreach and marketing for the student organizations. Working with student organizations to display their work is a great way to develop partnerships with students. In turn, these students view the library as more than just a place to study, get research assistance, or work with classmates on assignments.

5. The Artists as Writers Database Project

Farah Chung, Reference Intern, Ontario College of Art and Design (OCAD) University

This poster will describe The Artists as Writers database, a project developed during a 10-week internship at OCAD University. Conceived to promote visual artists as writers, this database provides interested parties with a way to find out about an artist's written works and a platform for managing, displaying, and facilitating access to artists' bibliographies. As part of the project a template for a collaborative online tool was created to enable contributors to input information about artists' writings. The poster will explain the project's methodology with visual examples taken from the Artists as Writers database.

6. The Views of Rome DH Project: An Art Librarian's Perspective

Kim Collins, Art History Librarian, Emory University

Emory University's Digital Scholarship Commons (DiSC) recently received a substantial Mellon grant to develop innovative multidisciplinary projects, and the Views of Rome project (<http://disc.library.emory.edu/viewsofrome/>) was selected with two librarians on the team. Views of Rome uses Emory's later copy of Pirro Ligorio's 1561 map of ancient Rome to create an interactive digital tool that both highlights Emory's special collection holdings and aims to further teaching and research. This poster will put the Views of Rome project in a DH (digital humanities) and art historical context, as well as discuss the role an art librarian can contribute to such a project. Digital art history research, teaching, and scholarship is in our future, and the role of the librarian in digital scholarship is still being crafted. We can help with sustainability planning, project management, copyright questions, marketing, data organization, and translating art-history-speak to programmers.

7. Artwork & Resources, Onsite & Online: AAU Library's Physical and Virtual Exhibition Program for Students

Abby Dansiger, Visual Resources Librarian, Academy of Art University Library

The Academy of Art University (AAU) Library launched the Art @ AAU Library project in 2011 as a dual physical and virtual art exhibition program for current students. The project offers students a popular space on campus to showcase their artwork and increases engagement among the distance learning community. The Art @ AAU Library blog provides access to images of the art on display and serves as a permanent record. AAU librarians work directly with each student artist to select recommended resources and conduct artist interviews, which are also posted to the blog. Patrons visiting the library are directed to the blog by a Quick Response (QR) Code that appears with

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each display. This project has provided the library with a new outlet for highlighting resources and services, and furthered support of the university's mission by helping students improve their critical thinking and communication skills while promoting their artwork in a professional and supportive environment. It has increased the visibility of the library to the rest of the university, and fostered personal connections between the students and librarians.

8. Full Speed Ahead: The Challenges of Cataloging a Historic Editorial Cartoon Collection

Mary Anne Dyer, Metadata Catalog Librarian, Virginia Commonwealth University

When VCU Libraries decided to digitize its collection of 1940s-era original cartoons by editorial cartoonist Charles Henry Sykes (1882-1942), it posed a number of interesting cataloging challenges. While many of the cartoons in the collection were estimated to have been published in a Philadelphia newspaper in the late 1930s to early 1940s, almost all of the cartoons lacked specific date information. Questions arose about the meaning of the cartoons, which dealt with a variety of topics, including local and national politics, World War II, sports, weather, and other subjects relating to Philadelphia and Pennsylvania. A number of individuals in the cartoons were identified, yet the cartoons often depicted very specific events or developments that were difficult to decipher without additional information. Issues of concern included how best to provide subject access to these materials with Library of Congress subject headings and how to present information about who or what was depicted in the cartoon versus what the cartoon was really about. This poster will look at how some of these challenges were addressed, including how the library used microfilm copies of the newspaper to narrow down the dates of each cartoon and to help identify the subject, persons or events in the cartoons. Captures of the associated front pages of the newspaper provided further details about the events and additional

context. A number of metadata fields were used to provide access to the unique characteristics of the editorial cartoons, such as individuals depicted and text contained in the cartoon itself. The detailed metadata from the collection in CONTENTdm was later mapped to MARC records, and incorporated when the digitized cartoon collection was uploaded to the VCU Libraries Flickr site.

9. The "Weir" Connection: Liaison Work, Student Mentorship, Digitization, Collection Development, and the Art in the Library Exhibition

Christiane Erbolato-Ramsey, Fine Arts Librarian, Brigham Young University (BYU)

The exhibition *The Weir Family, 1820-1920: Expanding the Traditions of American Art*, hosted during 2011-2012 at the BYU Museum of Art, was the springboard for a series of related projects at the BYU Lee Library. These included initial research assistance by the art librarian; support for a library grant proposal and mentorship of a graduate student in art history; a digitization project of pertinent content in the L. Tom Perry Special Collections; a collection assessment project; and a subsequent "Art in the Library" exhibition of photographs at Weir Farm by a visiting artist. The series of events that unfolded in association with the initial museum exhibition presented a functional model that could be used in planning future activities in the library. This poster will illustrate the sequence of events in the process.

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10. "Chanting as We Speak," or, Cataloging Special Collections in the Thomas J. Watson Library

Tamara Fultz, Associate Museum Librarian, Thomas J. Watson Library, Metropolitan Museum of Art

Cataloging rare items has always offered challenges such as dealing with "hidden collections" (uncataloged and therefore unknown collections), but in the 21st century it offers many more. Often museum libraries are caught in the quandary of deciding how best to deal with their incoming special collections when staff are already engaged in many other tasks and budgets are tight. Multitasking has become the new norm and frequently I feel like Edina on "Absolutely Fabulous" telling her assistant over the phone, "I'm chanting as we speak," (multitasking!) Utilizing images of intriguing rare items that I have cataloged while at the Thomas J. Watson Library (Metropolitan Museum of Art), I will show in poster form how one library has decided to face these challenges. The library only receives around 100 special collection items a month, but as a staff member with multifarious duties (reference, cataloging, book selecting and ordering), I can only spend a few hours each week cataloging our special collections. This has affected the decisions we have made in cataloging the items: for example, following AACR2 instead of DCRM (B). But such time-saving measures do not mean that quality has to be lost: by using vocabularies such as AAT or the RBMS thesauri, access can be enhanced; by interacting with conservation and the digitization team, the items can be both protected and made available to a larger audience. The most important thing is to keep your patrons in mind... and the chanting to a minimum.

11. Inside/Outside: Outreach at SCAD-Savannah

Patricia Gimenez and Carla-Mae Crookendale, Reference Librarians, Savannah College of Art and Design (SCAD)

Our poster will present Jen Library's recent outreach efforts at SCAD-Savannah. As a visual arts and design college, it can be difficult to convince students and faculty that the library has useful, relevant resources. We also face the additional challenge of being located in an urban environment without a traditional, centralized campus. Students must make an effort to come to the library, as it is located several blocks, sometimes miles, away from most classroom buildings. We are confronting these issues with two separate outreach campaigns: our bi-quarterly Open House events, and our quarterly Pop-Up Libraries. The bi-quarterly Open House focuses on one of SCAD's schools (Fine Arts, Building Arts, Fashion, etc). We invite faculty, staff and students of the chosen school to come through the library and view our displays. They have a chance to play trivia, win prizes, and make collection suggestions. This event promotes SCAD library collections and services, while highlighting materials such as books, periodicals, DVDs, and special collections materials targeted to the interests and curriculum of that selected school. The Pop-Up Libraries are an opportunity for a few library staff to leave the library and visit classroom buildings. We set up a table featuring selected books and periodicals near the entrance or other heavily trafficked area. However, the promotion of library materials and services is not our only goal. We see the Pop-Up Libraries as a way to open up conversation with faculty and students who may not make it into the library. This is a chance for us to build new relationships and learn about the research needs of these populations in order to serve them in the future. The poster will also address our methods of promotion, budgeting to keep expenses low, our successes and lessons learned, and goals for future events.

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12. One Simple Change: Inter-Library Lending for a Distance-Based Program

Laura Graveline, Visual Arts Librarian, Dartmouth College & The Institute for Doctoral Studies in the Visual Arts

The Institute for Doctoral Studies in the Visual Arts, or IDSV, is an innovative, distance-based PhD program. Founded in 2004, it is not affiliated with a larger institution or campus, and it needed to develop entirely digital library and services. Because IDSV does not have a physical library and students are located in a wide variety of locations, providing interlibrary loan (ILL) access to print materials proved to be difficult. A poll revealed that even programs associated with large research libraries are not able to provide ILL access to print materials to their distance-based students. An innovative solution was found when the Maine State Library offered to partner with IDSV. IDSV offices are located in Maine, and as such, IDSV is considered a Maine educational institution. The Maine State Library has a mission to serve all residents and students enrolled in Maine institutions, and they were willing to consider a new way to deliver print materials requested via ILL. Instead of sending the materials to the requesting library, they process and send materials directly to the IDSV students' residence. The students are then responsible for postage and returning materials on time. This one simple change is truly a breakthrough for IDSV's distance-based PhD students. The poster will describe this innovative service that could be implemented at other institutions.

13. Library Alchemy: A Workshop for Researching Contemporary Art

Luke Leither, Art and Architecture Librarian, University of Utah

This poster session will present the methodology and outcomes of a library workshop scheduled for February 2013 at the University of Utah. The workshop has been specifically designed for faculty and students doing research on contemporary artists and their work. The poster will explain how interactive, real-time research examples are used as teaching strategies. The poster will also highlight the advantages of a strong departmental liaison program and a responsive library environment. The library instruction model of the J. Willard Marriott Library includes specialized workshops to supplement the standard curriculum, taking advantage of librarians' subject specialties, and focusing on students who have difficult research problems. The flexible nature of the workshops and a close relationship with the Utah Museum of Fine Arts has made it possible to include a small component taught by the museum's curator for contemporary art. This collaboration provides a unique opportunity for workshop participants to observe how the quality of research can impact the professional museum world. An assessment of where the workshop was successful and where improvement is needed will be included.

14. Beautiful and Useful: Renovating the Library of Architecture, Design and Construction at Auburn University

Kasia Leouis, Architecture and Art Librarian, Auburn University

The Library of Architecture, Design and Construction at Auburn University recently underwent a complete renovation. Soliciting designs, ideas, and usage priorities from students and faculty during the entire process was essential for the success of this project. I hosted an integrated-design charrette for students to evaluate the library's current services and use of space. Aspects of the library's renovation also

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served as class projects for studios in Architecture, Industrial Design, and Interior Architecture while the student council evaluated plans for the project at regular intervals. This poster will describe the challenges inherent in crafting designs and plans that preserved the library's monumental mid-1970s Brutalist style architecture while also identifying areas for creative and innovative collaborations that meet the needs of the 21st century user. It will review elements of teamwork and how shared ideas between the librarian, faculty, and students influenced and shaped the final project.

15. Results in the Cloud: Using Web Storage for Auction House Pricelists

Dan Lipcan, Assistant Museum Librarian, Systems & Special Projects

Erika Hauser, Librarian, Collection Development, The Metropolitan Museum of Art

This poster describes an effort lead by the Metropolitan Museum of Art's Thomas J. Watson Library, in collaboration with the Frick Art Reference Library and the National Gallery of Art Library, to archive thousands of auction catalog pricelist files. Auction houses have been posting pricelists online for several years, but their ephemeral nature and various file sizes and formats have made them a challenge to archive. Locally developed solutions to save and link this data to auction catalog bibliographic records meant the time-consuming effort was duplicated across several libraries. In 2011, The Metropolitan Museum of Art opened an Amazon Simple Storage (S3) account to store its pricelists. By developing a simple convention for linking pricelist files with bibliographic records based on OCLC number and opening our account to other libraries, we were able to begin sharing the responsibility for archiving pricelists. Amazon S3's inexpensive hosting fees, virtually unlimited storage, and simple interface made it an ideal space to begin a collaborative project—and one that other libraries may be able to adapt for similar projects.

16. Teaching the Arts through Digitized Primary Sources: The University of the Arts and the Library of Congress Teaching with Primary Sources Consortium

Teresa Morales, Independent Arts Educator & Provenance Researcher

The Library of Congress digitized collections offer new ways to reach K-12 students using primary sources. The University of the Arts promotes this endeavor with courses that build on America's past by looking back, in order to see further. Last year, Philadelphia's University of the Arts was the first arts institution to be accepted into the Library of Congress Teaching with Primary Sources Consortium. UArts has created development opportunities for K-8 educators that focus on teaching with primary sources in an arts context to enhance cross-curricular areas in primary and middle schools. This poster will focus on the collaboration between UArts administrators, faculty, and me to develop curricula for four courses in the disciplines of music, photography, poetry, and theater. Examples will demonstrate how primary resources available through the Library of Congress are utilized in each subject area. Personal studio experiences complement these resources, and guide teachers to a variety of contexts that connect students to meaningful artistic experiences as conduits for learning.

17. History and Identity: Experiments in Creative Institutional Blogging

Sarah Osborne Bender, Cataloguing & Technical Services Librarian, The Phillips Collection

This poster will present the motivations, processes, and impacts of an art museum blog that, in this case, happens to be overseen chiefly by a librarian. The blog, Experiment Station, from The Phillips Collection in Washington, D.C., is an inter-departmental labor of love that started somewhat under the radar and over two years has grown to be a driving force for institutional programming, design, and staff morale. The blog is a way to share everyday efforts and discoveries and to project the personality of

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the museum which may not be as evident in traditional platforms. Of particular interest to ARLIS/NA conference attendees will be the way this librarian has found deeper engagement with her institution's history and archives through blogging. A regular "column" called Phillips Flashback features materials from the archives and is a favorite with readers. Stories and images that may rarely see the light of day reach a wider audience than previously possible through the creation of a simple blog post. Additionally, fellow contributors seek out historical context in the library and archives to support their own posts. The blog inspires better recording of institutional activities such as installations of exhibitions or site-specific work, gallery hangings of permanent collection, and public programs. In this way, the blog becomes a kind of archive itself. The poster will illustrate the variety of content presented on the blog, the workflow for publication of posts, and the inter-departmental teamwork that makes it happen.

18. The Art Librarian as Teacher: Information Selection and Evaluation Activities in the Art History and Studio Classroom

Esther Roth-Katz, Graduate Student, Indiana University Bloomington

This poster will present information selection and evaluation activities developed for use in one-shot undergraduate library instruction sessions, taught through the Fine Arts Library at Indiana University. It will address the process of adapting instruction activities (specifically focused on information literacy and evaluation) for the art history and studio classroom and the impact of classroom technology (or the lack thereof) on the structuring of activities and learning outcomes. The presentation will review pedagogical and methodological approaches and student feedback.

19. The Digital Scrolling Paintings Project at the University of Chicago

Amanda Rybin, Associate Director, Visual Resources Center, University of Chicago

The temporal and spatial qualities of East Asian handscroll paintings are often lost in static photographs of small sections that are reproduced in books and projected in the classroom. Although used widely in current art education, such reproductions seriously distort the nature of handscrolls by erasing their sequential and participatory viewing process. With the assistance of the Humanities Computing Research Department and the Visual Resources Center, the Center for the Art of East Asia at the University of Chicago developed a web prototype for digital scrolling technology to simulate the intended viewing experience and to improve understanding of East Asian handscroll paintings. The website, built in Drupal, includes zooming, scrolling, and annotation capabilities, as well as automatic updates with cataloging information from our VRA Core 4.0 Filemaker database. The Scrolling Paintings website has a public access portion that includes works of art by agreements with collaborating institutions. These include the Smart Museum of Art, the Art Institute of Chicago, the Museum of Fine Arts Boston, the Nelson-Atkins Museum, and the University of Chicago Library. During this poster session we will demonstrate the capabilities of the website as well as discuss the history of the project, technological specifications, and the collaborations that made it possible.

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20. To Surf or Boogie Board the Art E-Books Wave?

Kai Alexis Smith, Intern, Avery Architectural and Fine Arts Library, Columbia University; and Kitty Chibnik, Head, Access Services, Avery Architectural and Fine Arts Library, Columbia University

This poster will review the findings of a research investigation undertaken during a fall 2012 internship at the Avery Library at Columbia University. The goal of the project was to understand whether the Library should invest in ordering more e-books. The focus of the investigation was on titles listed on 39 course reserve lists in the areas of Fine Arts, Architecture, and Urban Planning, because the books from these lists are among those most requested by patrons. Approximately 550 books were surveyed. My research included discovering how many of these titles were already listed in the Columbia online catalog as e-books and how many were available for purchase through YBP's online database (GOBI3). In addition, I also tried to determine which e-books contained images and which didn't: I paged through the print editions of titles available as e-books, in search of images. I then compared the printed image pages to the e-book previews offered through GOBI3 to confirm the presence of images. All of the data was tracked in a spreadsheet. This investigation yielded interesting results which should prove informative for art librarians.

21. DIY - Zines, Minicomix, and More at the Art Center College of Design

Gina Solares, Catalog Librarian, Art Center College of Design

Zines, minicomix, and other ephemeral publications have been a persistent topic at recent ARLIS/NA conferences. This poster will give attendees an opportunity learn how one library started collecting this kind of material. Whether made for self-promotion by illustrators or artists or as an outlet for self-expression, these publications do not fit neatly into library categories or practices. But they are a natural fit for art and design libraries that wish to collect and provide access to unique, creative publications. The Alternative Press Collection at Art Center College of Design's James Lemont Fogg Memorial Library was started in 2012. It contains specialty or niche magazines, zines, minicomix, and comic books covering topics as varied as illustration, sex, personal reflection, film, music, art, and pop culture. The library became interested in starting this collection because we have several faculty members and students who make zines. We also have many students who say that they come to the library to browse for inspiration. This collection supports our patrons' interest in the format as well as offering a quick browsing experience that offers a variety of visual interest. The poster will discuss why we started the collection, sources of acquisition, cataloging/processing/circulation concerns, promotion, and community involvement. We'll bring a portion of the collection for people to browse/read during the session.

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22. Building Oregon: Building Collaborations with a Digital Resource

Edward Teague, Head, Architecture & Allied Arts Library, University of Oregon

The poster describes Building Oregon: Architecture of Oregon and the Pacific Northwest (<http://oregondigital.org/digcol/archpnw/>), an electronic resource that exemplifies a successful effort to enrich scholarship through effective collaborations. Produced by the University of Oregon Libraries, Building Oregon premiered in 2008. Today, with over 21,000 images and other documentation, this resource has become a popular reference for a variety of users, as evidenced by statistics, the use of images in blogs and other publications, and user inquiries. Its collection consists in part of digitized gift slides (previously uncataloged) and content from the public domain. Substantial content from the Oregon State Historic Preservation Office also populates the database through an agreement with that agency. In 2011, Oregon State University librarians envisioned a mobile version of Building Oregon and successfully obtained an LSTA grant to pursue that endeavor. In 2013, Building Oregon Mobile will strengthen opportunities for individuals to learn about their built environment and grow communities interested in cultural heritage.

23. Crafting the Message: The Architecture Library's Marketing Plan

Amy Trendler, Architecture Librarian, Ball State University

Marketing is an important tool for any library, whether it is public or academic, a branch or a service area in a larger institution. In this poster I will present the marketing plan that guides my efforts to publicize the collections and services of the Architecture Library, an academic branch library. In addition to outlining the main points of the plan, the poster will display examples of the variety of means used to reach students and faculty members including newsletters, monthly e-mails, posters, handouts, advertisements,

Facebook posts, and information cards. The first priority of the marketing plan is to emphasize what is new in the library in order to demonstrate that it is a constantly changing, dynamic resource that supports student and faculty research interests. Equally important are long-standing services and collections, which are periodically highlighted in order to bring them to the attention of new users or long-time users who need that service or collection for the first time. Appealing to all segments of the primary user population—students, faculty members, different academic departments—is another element of the marketing strategy, as is using a variety of communication vehicles. The elements of the plan are easily adaptable to many different types of libraries and can help inspire the poster session audience to create and implement their own marketing plans.

24. Are Pictures Worth 1000 Words? The Impact of Visual Resources on Scholarly Journals, Seen from the Viewpoint of Undergraduate Students' Educational Interests

Sarah Vornholt, Graduate Student, University of Hawai'i at Manoa

This poster presents the results of an original study about visual resources in scholarly publications, undertaken as part of my graduate thesis paper. A survey of 60 undergraduate underclass university students measures their educational interest in scholarly articles with images. It includes a literature review of various fields' perceptions of visual aids in scholarly work. In all, this poster is an interesting look into the issues and benefits of including visual resources into publications for educational purposes.

POSTER SESSION DESCRIPTIONS

25. Fill in the Blank (Walls): the Academic Library Art Committee

Terrie Wilson, Art Librarian and Head, Fine Arts Library, Michigan State University

Whether one's academic background is in studio art or art history, the art librarian is generally considered the all-around "art expert" in the academic library. This seldom poses a problem when performing routine duties such as collection development, reference, or instruction, but when faced with the unexpected task of selecting and acquiring actual works of art for a library, the librarian may feel as if they have strayed out of his or her comfort zone. This poster focuses on my experience as the chair of a newly created art committee in a large academic library. After years of looking at blank walls, the Michigan State University Libraries administration began to make efforts to acquire art for the main library building. Two factors contributing to the influx of artwork were an annual student art competition and an increase in potential donations of artwork, cultivated by the Libraries' development officer. Needing advice on whether or not to accept donations, where to place recently acquired artwork, and a variety of related issues, the director of the Libraries formed an art committee. Members were appointed, with the art librarian being selected to chair the committee. Art acquired through the annual art competition requires little attention on the part of the committee, aside from choosing the location where the winning pieces will be mounted, but potential donations of art are more complicated. My poster will cover the issues that the committee was asked to consider when evaluating a potential donation of art, including the development of a policy to guide the committee through the process. Additional issues of preservation/conservation of the art, costs associated with the acquisition of new pieces, and the development of web site to showcase the Libraries' collection will be presented, all with an aim to assist other art librarians who might find themselves in a similar situation.

26. Surveying Users and Setting Goals at the LACMA Research Library

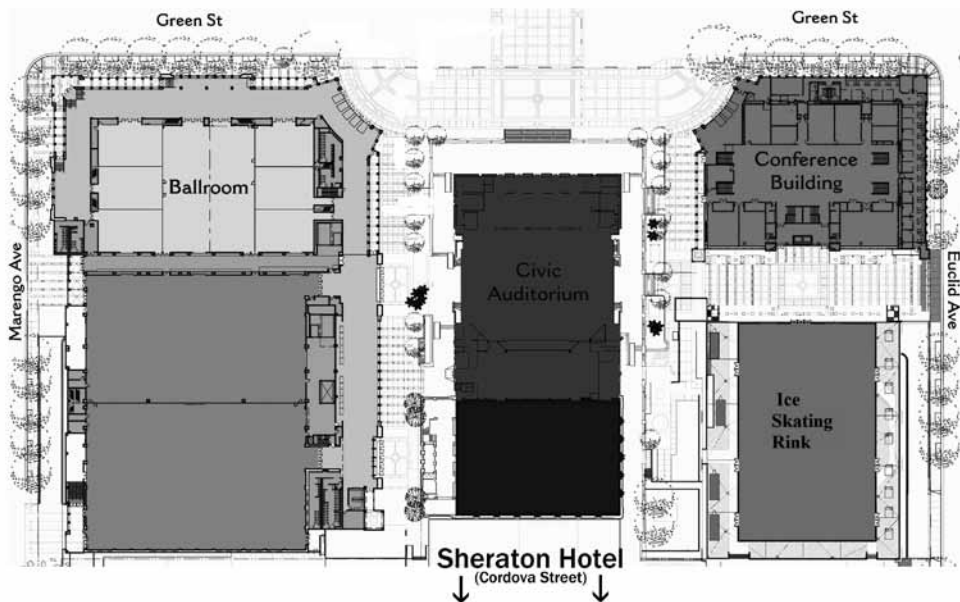
Pauline Wolstencroft, Senior Librarian, Los Angeles County Museum of Art

In 2011, library staff was assigned the task of writing a five-year plan for the LACMA Balch Research Library. In order to better shape our goals for the library, we decided to survey museum staff and docents. This poster will discuss how the survey was created, the results of the survey and how it influenced our five-year plan, and what we would do differently the next time we complete a user survey. Some highlights of our survey findings include: If given a choice between print and online exhibition catalogs, the majority of respondents would prefer access to print catalogs. The inverse is true for journals. Common suggestions made were to increase library hours, including weekend and evening hours; increase book budgets; and offer additional training of online resources. The feedback we received was overwhelmingly positive, but it did serve to highlight areas where we could improve our services. Our findings also served as strong justification for programs we were requesting to implement in our five-year plan.

Notes

Notes

PASADENA CONVENTION CENTER AREA MAP



EXHIBITION CATALOGUES, ART HISTORY, DRAWING AND PAINTING, SCULPTURE, GRAPHIC ARTS, MUSEOLOGY



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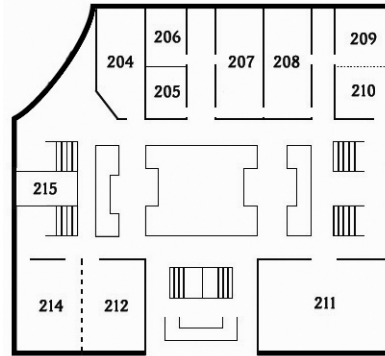
In addition to this collection development work, we are committed to supporting the professional organizations that make such work possible.

ARCHAEOLOGY, PHOTOGRAPHY, DECORATIVE ARTS, ARCHITECTURE AND DESIGN, CATALOGUES RAISONNES, ...

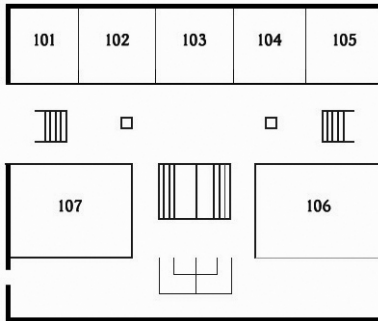
PASADENA CONVENTION CENTER FLOOR PLANS

CONFERENCE CENTER (EAST WING)

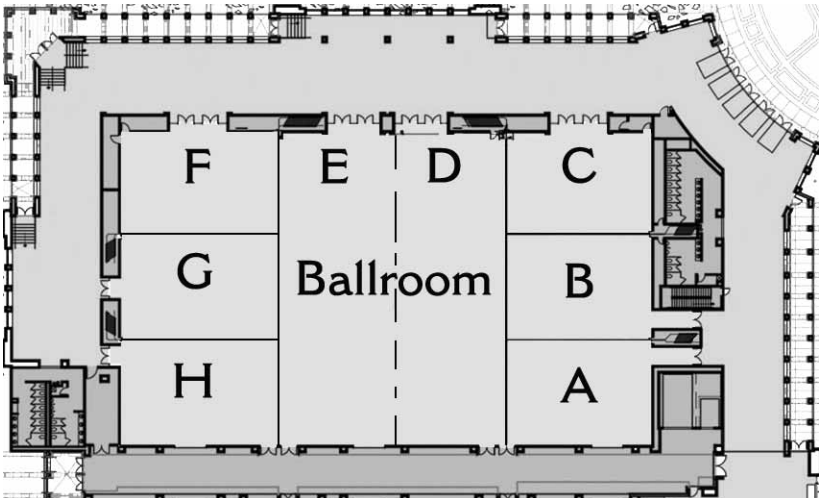
UPPER LEVEL



LOWER LEVEL



BALLROOMS (WEST WING)



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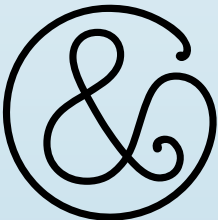
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