ARLIS/NA 43RD ANNUAL CONFERENCE

FORT WORTH

NEW FRONTIERS ON THE OLD FRONTIER

MARCH 19–23, 2015

ARLIS/NA
ART LIBRARIES SOCIETY of NORTH AMERICA

Art Libraries Society of North America
43rd Annual Conference Program

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WELCOME FROM THE PRESIDENT

On behalf of the ARLIS/NA Executive Board, the Fort Worth conference planning team and our hosts the ARLIS/NA Texas-Mexico Chapter, I am delighted to welcome you to the 43rd Annual Conference of the Art Libraries Society of North America in Fort Worth, Texas!

Our conference theme, *New Frontiers on the Old Frontier,* inspired an exciting program that takes us from cowboys to culture, from the Old West to the digital horizon. The conference brings together leading voices from the worldwide art and architectural community to enrich the many sessions presented by ARLIS/NA colleagues. We also continue the ARLIS/NA tradition of presenting outstanding plenary speakers and introduce what I hope will become another valued tradition, the President's Choice session, which provides an opportunity to focus attention on broad-impact policies and trends. This year's session welcomes Peter Jaszi, Professor of Law at Washington University, Anne Collins Goodyear, Co-director of Bowdoin College Museum of Art, and Maxwell L. Anderson, Director of the Dallas Museum of Art, to introduce our affiliate organization College Art Association's recent publication, *A Code of Best Practices in Fair Use for the Visual Arts.*

The Membership Brunch address will for the third year focus on a unique architectural aspect of our conference host city. Ronnie Self, Professor of Architecture at the University of Houston, will speak on the Louis Kahn and Renzo Piano architectural work for the Kimbell Art Museum. Our Convocation speaker is Mari Carmen Ramírez, world-renowned authority on modern and contemporary Latin American art, curator and Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston, who will speak about transformations in research, collecting and exhibition of Latin American art.

While the conference provides an extraordinary wealth of programs, we've also scheduled special events at many museum venues where the cultural treasures of Fort Worth will dazzle and delight! Fort Worth is home to three of the nation's most significant art museums – the Kimbell Art Museum, the Amon Carter Museum of American Art, and The Modern Art Museum of Fort Worth. Together these three museums anchor the Fort Worth Cultural District and provide a tour de force presentation of contemporary museum architecture by Louis I. Kahn, Philip Johnson, Tadao Ando, and Renzo Piano. The Fort Worth Cultural District is also home to the National Cowgirl Museum and Hall of Fame, the Museum of Science and History, and the Botanical Research Institute of Texas (BRIT). Venturing a little further to nearby Dallas Arts District you will find the Dallas Museum of Art, Crow Collection of Asian Art, Nasher Sculpture Center, and Southern Methodist University's Meadows Museum – a major collection of 15th to 20th century Spanish art. I hope you will have time to visit some of these truly outstanding Fort Worth and Dallas museums throughout the conference days.

The enriching programs and festive events offered at our ARLIS/NA conferences would not be possible without the generous support of our sponsors, donors, and exhibitors. Please join me, the ARLIS/NA Board and our conference organizers in thanking each of them as they join us at the conference and as you interact with them throughout the year.

Beverly Carver, Catherine Essinger, Beverly Mitchell and Lynn Wexler have organized this wonderful conference. Together with their Tex-Mex conference team colleagues, they have dedicated countless hours, tremendous creativity and their seemingly boundless good cheer to present this extraordinary program. Special thanks to all of our conference volunteers – the Fort Worth Wranglers – who take time from their busy conference schedules to help all of us enjoy the experience. On their behalf of ARLIS/NA, I wish to thank Robert Kopchinski, our Executive Director and his colleagues at TEI for their good guidance and energetic support of our conference. Without each of these outstanding individuals, this conference would not be possible.

WELCOME FROM THE PRESIDENT (CONTINUED)

ARLIS/NA conference is a time to enjoy the gathering of friends old and new, to learn from each other, to make new discoveries and to establish enduring professional networks across our wonderfully welcoming community. I look forward to seeing all of you over these conference days, and hope y'all carry warm memories of the Old Frontier with you into our New Frontiers.

Carole Ann Fabian, President, ARLIS/NA

ARLIS/NA
ART LIBRARIES SOCIETY of NORTH AMERICA

WELCOME FROM THE CONFERENCE CO-CHAIRS

Welcome to Fort Worth, Texas where you're lucky if you see a cowboy and guaranteed to experience the architectural beauty of buildings designed by Louis Kahn, Renzo Piano, and Tadao Ando. The ARLIS/NA 43rd Annual Conference committee offers you a program dedicated to its theme: New Frontiers on the Old Frontier in a city where art collections are huge and a Caravaggio reigns, where mouthwatering food ranges from barbeque to vegan, and where folks are mighty proud to show you around town.

Our focus is the future of art librarianship. This year's conference program includes 24 sessions with 83 speakers; a new offering, the President's Choice; five workshops; one ARLISpalooza, a first time joint event between the silent auction and our popular poster and technology forums; 11 tours in the Dallas-Fort Worth metropolitan area; two key speakers at the convocation and membership brunch; and receptions at the spectacular Modern Art Museum of Fort Worth, Kimbell Art Museum's Renzo Piano Pavilion, and Fort Worth Water Gardens. With Fort Worth as a backdrop, you will have numerous opportunities for discussions with your colleagues following sessions and workshops and during tours and special events. These conversations will lead to beginning new relationships and strengthening old ones, while allowing you to share ideas that will take you forward in our fast-paced profession.

We gratefully acknowledge the commitment and hard work of the local planning committee, which consists of members from the ARLIS/NA Texas-Mexico chapter. We also thank the ARLIS/NA Executive Board for their support and leadership. Above all, we thank our sponsors and volunteers, whose generosity is integral to the success of our conference.

Y'all put on your boots, grab your hat, and have a memorable ARLIS/NA conference time in Texas!

Beverly Carver and Beverly Mitchell
Conference Co-Chairs, Local Arrangements

Catherine Essinger and Lynn Wexler
Conference Co-Chairs, Program

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Poster Session Coordinator/Program Committee
Craig Bunch, McNay Art Museum

Workshop Coordinator/Program Editor/ Program Committee
Sunyoung Park, Museum of Fine Arts, Houston

Program Committee
Bonnie Reed, Texas Tech University

Conference Proceedings Editors
Sunyoung Park
Lynn Wexler

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Beverly Mitchell, Southern Methodist University

Tours and Transportation Coordinator
Jolene de Verges, Southern Methodist University

Tours and Transportation Committee
Rebecca Barham, University of North Texas
Steve Gassett, Kimbell Art Museum
Jenny Stone, Dallas Museum of Art

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Sarah Long, Museum of Fine Arts, Houston
Joel Pelanne, Museum of Fine Arts, Houston
Hillary Veeder, Texas Tech University

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Sarah Long, Museum of Fine Arts, Houston
Eric Wolf, Menil Collection

Conference Website/Publicity Committee
Joel Pelanne, Museum of Fine Arts, Houston

Local Guide Editor
Laura Steinbach, Texas Christian University

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Alison Larson, University of North Texas, MLS candidate

Silent Auction Coordinator
Edward Lukasek, Museum of Fine Arts, Houston

Development Committee Conference Fundraiser
Milan Hughston, The Museum of Modern Art

Local Development Coordinator
Samuel Duncan, Amon Carter Museum of American Art

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Laura Schwartz, University of Texas, Austin

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Hillary Veeder, Texas Tech University

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ACKNOWLEDGMENTS

We thank the following individuals for contributing to the planning and realization of the 2015 conference. We couldn't have done it without each of you!

In addition, many individuals volunteered to help on-site during the conference, and we thank them for their time and enthusiasm.

LOCAL ARRANGEMENTS

Lorraine Bond, Amon Carter Museum of American Art

Mary Burke, Sid Richardson Museum

Stephanie Butler, Fort Worth Convention Center

Robert McAn, Kimbell Art Museum

Will McClatchey, Botanical Research Institute of Texas

Roxanne McLarry, Modern Art Museum of Fort Worth

Michael Moore, Modern Art Museum of Fort Worth

Shanda Pettibone, Trinity F&B

Suzi Woo, Modern Art Museum of Fort Worth

TOURS & WORKSHOPS

Samuel Duncan, Amon Carter Museum of American Art

Craig Elam, Botanical Research Institute of Texas

Mark Lamster, Dallas Morning News

John Roberts, Halbach•Dietz Architects

Chia-Chun Shih, Kimbell Art Museum

Paula Waak, Modern Art Museum of Fort Worth

THANK YOU, ARLIS/NA Mentors!

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

Sarah Carter, 2014

Jennifer Garland, 2014

Sue Maberry, 2014

Marty Miller, 2014

Meghan Petersen, 2014

Ellen Petraits, 2014

Jessica Shaykett, 2014

John Stucky, 2014

Alison Verplaetse, 2014

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Margaret McDermott
Modern Art Museum of Fort Worth
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TEFAF Maastricht

International Guests Reception
Sid Richardson Museum

Convocation Reception
City Club of Fort Worth
Kimbell Art Museum
ProQuest

Convocation Speaker
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Exhibit Hall Opening Reception
Erasmus Boekhandel

Exhibit Hall Afternoon Reception
Oxford University Press

Exhibit Hall Break
Sotheby's Institute of Art

Exhibit Hall Closing Reception
The MediaPreserve

First-Time Attendees Reception
AMALIVRE

Leadership Breakfast
F. A. Bernett Books

Membership Brunch
Amon G. Carter Foundation

Membership Brunch Speaker
Artstor

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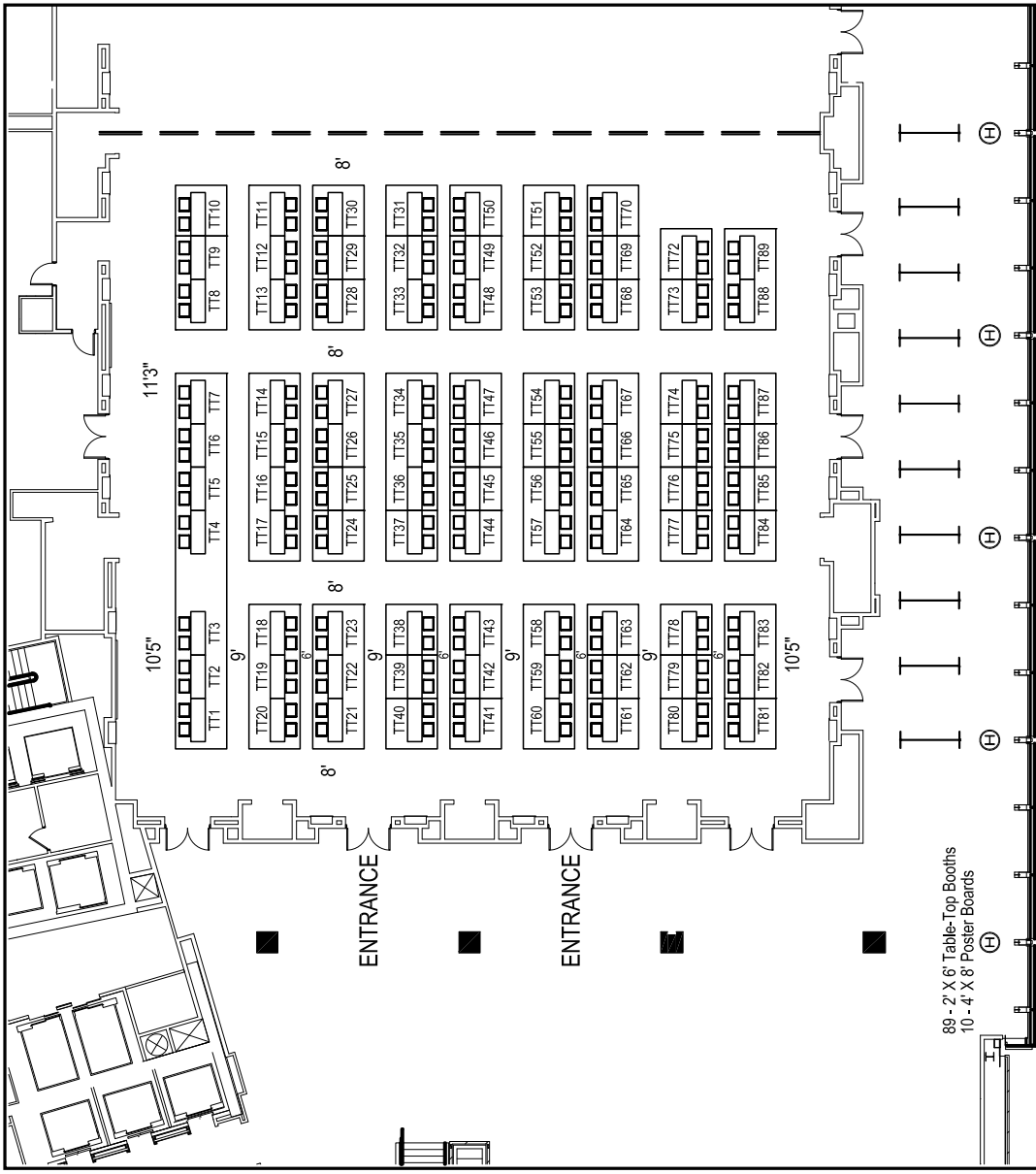
EXHIBITORS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ENTRANCE
ENTRANCE
89 - 2' X 6' Table-Top Booths
10 - 4' X 8' Poster Boards

GENERAL 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 an ARLIS/NA staff member. The Registration and Hospitality Desk is located on the second floor, near the Texas Ballrooms.

Registration and Hospitality Hours
Thursday: 8:00am – 6:00pm
Friday: 7:00am – 6:00pm
Saturday: 7:00am – 6:00pm
Sunday: 8:00am – 5:00pm
Monday: 8:00am – 11:00am

First Time Attendees
Welcome to your first ARLIS/NA conference! We hope you will enjoy your time in Fort Worth. Remember to attend the welcome reception for first time attendees on Friday at 5:00pm to meet the Executive Board, other members of the Society, and your fellow first timers. Throughout the conference, we welcome you to attend sessions, events, and business meetings. Ribbons on badges identify attendees as speakers, moderators, board members and more, making it easy to introduce yourself to new people. Everyone will be pleased to meet you, and you might even find yourself being recruited to serve on a committee, special interest group, division, section, or chapter board!

Open Meeting & Guest Policy
The Executive Board meeting and most ARLIS/NA business meetings are open to all members. Registered guests are welcome to attend; please check conference schedule for times and locations. For information on guest registration, please visit the Registration and Hospitality Desk on the second floor.

Workshops and Tours
Workshops will be heldin the hotel. Check SCHED (arlisna2015.sched.org) for room assignments.

Tour groups will meet in the hotel lobby, 15 minutes before the tour start time listed in the program. A volunteer assigned to each tour will meet you in the lobby and escort you to the correct tour bus. Specific instructions were provided via email to those who registered for tours.

Internet
ARLIS/NA is providing free Wi-Fi in the hotel guest rooms and the meeting rooms. A Wi-Fi password will be provided to all attendees.

Online Conference Program
Visit **arlisna2015.sched.org** for the most up-to-date version of the conference program, including self-scheduled meetings. The online conference program allows attendees to personalize their conference schedule. Smart phone users (iPhone, Android, Blackberry) can download the online program by bookmarking **arlisna2015.sched.org/mobile**. In the mobile view on your phone, click on "Schedule" to view the complete program. You should periodically refresh all data under the account menu to ensure that you are viewing the latest schedule.

Conference Website and Blog
The conference website **www.arlisna.org/fortworth2015** 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 area attractions. General and historical information about the annual conferences is available on the ARLIS/NA website.

The conference blog **arlisna2015.wordpress.com** has information about the conference and posts to help you make the most of your time in Fort Worth.

Omni Fort Worth

All on-site conference programs will take place on the second and third floor of the Omni Fort Worth. The conference Registration and Hospitality Desk is located on the second floor. The Exhibit Hall, ARLISpalooza (featuring Poster 2.0 and the Silent Auction) are all on the second floor, as well. Breakout rooms for sessions, workshops, and meetings will take place in rooms Texas F-J on the second floor and Sundance 1-6 on the third floor.

Signs will help you find your way, or you may refer to the floor plans in the back of this program.

The conference planners selected the Omni Fort Worth because of its location and amenities. It is across the street from Philip Johnson's Water Gardens and visitors can move through exciting downtown Fort Worth on foot or by Molly the Trolley, a free service offered by the city.

Fort Worth

From its humble beginnings in 1849 as an army outpost overlooking the Trinity River, Fort Worth has grown into the 16th largest city in the US. It is a modern city but proud of its Western heritage. Fort Worth was the last major stop for rest and supplies for drovers herding their cattle up the Chisholm Trail to the railheads. As a result, it soon became affectionately known as "Cowtown." When the railroad arrived in 1876, Fort Worth became a major shipping point for livestock, as well as meat processing. The Stockyards National Historic District preserves this rich history. Fort Worth is also home to both the Texas Cowboy Hall of Fame and the National Cowgirl Museum.

While here, you can attend a live rodeo, stop by the Cowtown Winery for a tasting, have a beer at the White Elephant Saloon, and two-step at Billy Bob's Texas—the world's largest honky-tonk. Recently named America's #1 downtown by Livability.com, Fort Worth's vibrant downtown offers something for everyone — visit museums, gardens, or one of the many restaurants, bars, and entertainment options. Fort Worth is home to one of the largest cultural districts in the nation. Pick a museum a day. The art and architecture are equally noteworthy. See the architecture of Tadao Ando at the Modern Art Museum of Fort Worth, Louis Kahn and Renzo Piano at the Kimbell Art Museum, and Philip Johnson at the Amon Carter Museum of American Art. Step away into the calm of the nearby Botanic Gardens where you can visit the Japanese Gardens. A little way down the road is one of the finest zoos in the country.

Molly the Trolley will take you around downtown for free and there's a bike share program for those who want to venture beyond downtown or take a ride along the Trinity River. Other transportation options include taxis and buses. Visit the-t.com to purchase a bus pass online. You can also visit nextbus.com to help you get around expeditiously.

Parking at the Hotel

Valet parking is available to hotel guests for $25 per night. Hotel guests and other visitors may also use the self-parking option at the Convention Center parking garage on the corner of Houston and 11th Street for $15 per day.

Statement of Appropriate Conduct
The Art Libraries Society of North America holds professional conferences to provide the opportunity for participants to receive continuing education, build professional networks, and discover new products and services for professional use. ARLIS/NA is dedicated to the principles of equality, diversity, and the free expression of ideas with a fundamental respect for the rights, dignity, and value of all persons. ARLIS/NA seeks to provide a harassment-free conference environment for everyone, regardless of gender, sexual orientation, gender identity, gender expression, disability, physical appearance, ethnicity, nationality, religion, or other group identity.

Please contact the ARLIS/NA conference manager through the ARLIS/NA conference registration desk, if you believe you have been harassed or that a harassment problem exists. All such reports will be directed immediately to the ARLIS/NA President, who will determine and carry out the appropriate course of action, and who may consult with and engage other ARLIS/NA leaders and legal counsel as appropriate. Event security and/or local law enforcement may be involved, as appropriate based on the specific circumstances.

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 the conference website.

Facebook
www.facebook.com/ArlisNa

Follow ARLIS/NA on Facebook.
You do not need an 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
www.twitter.com/ARLIS_NA
hashtag #arlis2015

Follow ARLIS/NA on Twitter.
You do not need an 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 #arlis2015. We 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 you are enjoying a particular talk or event. Remember to use our conference hashtag #arlis2015!

Pinterest
www.pinterest.com/ArlisNa

Follow ARLIS/NA on Pinterest.

Sign up for an account to view our pins and boards. Pins related to the conference and area attractions will be added to enhance your experience in Fort Worth.

Instagram
www.instagram.com/arlis_na
hashtag #arlis2015

With an Instagram account, you can share your photos of the conference, fellow attendees, and the cities of Fort Worth and Dallas. Through Instagram, you can also share your photos with Facebook and Twitter. Remember to tag them with #arlis2015!

ARTSTOR

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Join us in celebrating 10 years of enhancing teaching and learning in the arts, and find out how Shared Shelf allows you to manage, catalog, and share digital collections

Visit Artstor's exhibitor table at ARLIS and discover what's new from the Artstor Digital Library, including new collections, new teaching resources, and the updated Offline Image Viewer.

You'll also learn how Shared Shelf, Artstor's cloud-based media management solution, empowers faculty to build an audiovisual archive, preserve personal research, share departmental teaching resources, create online exhibitions, and much more. Shared Shelf is user-friendly, with customizable cataloging screens, user-based permissions that allow faculty or student catalogers, and the ability to share content locally or to the open Web.

Meet Artstor's president and staff and join us for a User Group lunch

We invite you to join our User Group lunch at 12:30 PM on Saturday, March 21st. Discuss Artstor with other users and experts over a complimentary lunch. Then stop by our poster sessions during "Poster 2.0," starting at 3:30 PM. Artstor President James Shulman will share tips on expert tagging, and Artstor Account Management and User Services team members will tackle the question of how to measure the usage of non-text digital resources.

We look forward to seeing you!

artstor.org

MEETINGS AT A GLANCE

Academic Libraries Division	5:00 PM	6:00 PM	Saturday, March 21	Texas J
Archaeology and Classics SIG	2:15 PM	3:15 PM	Sunday, March 22	Sundance 3
Architecture Section	5:00 PM	6:15 PM	Saturday, March 21	Sundance 1
ArLiSNAP	1:30 PM	2:30 PM	Saturday, March 21	Texas H
ArLiSNAP Facilitated Discussion	5:00 PM	6:00 PM	Saturday, March 21	Sundance 3
Art & Design School Section	9:45 AM	10:45 AM	Saturday, March 21	Texas H
Art Discovery Group Catalogue Q&A	8:45 AM	9:45 AM	Friday, March 20	Texas F
Artists Files SIG	10:00 AM	11:00 AM	Friday, March 20	Texas F
Auction Catalogs SIG	2:00 PM	3:00 PM	Sunday, March 22	Texas F
Awards Committee	3:30 PM	4:30 PM	Sunday, March 22	Sundance 5
Book Arts SIG	2:45 PM	3:45 PM	Saturday, March 21	Texas F
Canadian Chapter	3:30 PM	4:30 PM	Saturday, March 21	Sundance 3
Cataloging Advisory Committee	9:30 AM	10:30 AM	Sunday, March 22	Sundance 5
Cataloging Problems Discussion Group	11:00 AM	12:00 PM	Saturday, March 21	Texas J
Cataloging Section	11:00 AM	12:00 PM	Friday, March 20	Sundance 1
Central Plains Chapter	1:00 PM	2:00 PM	Sunday, March 22	Sundance 3
Chapter Chairs Roundtable	4:00 PM	5:00 PM	Friday, March 20	Texas F
Collection Development SIG	5:00 PM	6:00 PM	Saturday, March 21	Texas F
Communications and Publications	4:00 PM	5:00 PM	Friday, March 20	Sundance 5
Decorative Arts SIG	2:00 PM	3:00 PM	Friday, March 20	Sundance 3
Development Committee	11:00 AM	12:00 PM	Saturday, March 21	Texas H
Digital Ciognara Project	3:00 PM	4:45 PM	Saturday, March 21	Sundance 2
Distinguished Service Award Committee	11:00 AM	12:00 PM	Saturday, March 21	Sundance 3
Diversity Committee	9:45 AM	10:45 AM	Saturday, March 21	Texas I
Executive Board Post-Conference (invitation only)	9:00 AM	9:30 AM	Monday, March 23	Sundance 3
Executive Board Post-Conference (open to all)	9:30 AM	12:30 PM	Monday, March 23	Sundance 3
Executive Board Pre-Conference	9:00 AM	4:00 PM	Thursday, March 19	Sundance 3
Fashion, Textile & Costume SIG	3:30 PM	4:30 PM	Sunday, March 22	Sundance 6
Finance Committee	9:45 AM	10:45 AM	Saturday, March 21	Sundance 2
Getty Research Portal Advisory Group	9:30 AM	10:30 AM	Sunday, March 22	Sundance 2
Graphic Novels SIG	11:00 AM	12:00 PM	Saturday, March 21	Sundance 5
Interlibrary Loan (ILL) SIG	2:15 PM	3:15 PM	Sunday, March 22	Sundance 5
International Relations Committee	3:00 PM	4:00 PM	Friday, March 20	Sundance 3
Leadership Institute (Invitation only)	1:30 PM	5:00 PM	Monday, March 23	Stockyards 1

MEETINGS AT A GLANCE

LGBT SIG	9:00 AM	10:00 AM	Monday, March 23	Sundance 4
Materials SIG	1:30 PM	2:30 PM	Saturday, March 21	Sundance 5
Membership Committee	5:00 PM	6:00 PM	Friday, March 20	Sundance 6
Mid-Atlantic Chapter	6:00 PM	7:00 PM	Saturday, March 21	Whiskey & Rye Bar
Midstates Chapter	5:00 PM	6:00 PM	Saturday, March 21	Texas H
Mountain West Chapter	1:30 PM	2:30 PM	Saturday, March 21	Texas J
Museum Libraries Division	3:30 PM	4:30 PM	Sunday, March 22	Texas H
New England Chapter	9:30 AM	10:30 AM	Sunday, March 22	Sundance 3
Northwest Chapter	5:00 PM	6:00 PM	Saturday, March 21	Sundance 2
OCLC Update	10:00 AM	11:00 AM	Friday, March 20	Sundance 1
Ohio Valley Chapter	5:00 PM	6:00 PM	Saturday, March 21	Sundance 5
Professional Development Committee & Subcommittees	3:30 PM	4:30 PM	Sunday, March 22	Sundance 3
Public Librarians SIG	11:00 AM	12:00 PM	Saturday, March 21	Sundance 2
Public Policy Committee	1:30 PM	2:30 PM	Saturday, March 21	Texas I
Reference & Information Services Section	1:00 PM	2:00 PM	Sunday, March 22	Texas H
Social Media Facilitated Discussion	5:00 PM	6:00 PM	Saturday, March 21	Sundance 6
Southeast Chapter	2:15 PM	3:15 PM	Sunday, March 22	Sundance 2
Southern California Chapter	5:00 PM	6:00 PM	Saturday, March 21	Sundance 4
Space Planning SIG	9:45 AM	10:45 AM	Saturday, March 21	Sundance 5
Strategic Planning Committee	2:00 PM	3:00 PM	Friday, March 20	Sundance 5
Systems Meet-up	3:30 PM	4:30 PM	Sunday, March 22	Sundance 2
Teaching Librarians SIG	4:00 PM	5:00 PM	Friday, March 20	Sundance 3
Texas-Mexico Chapter	8:45 AM	9:45 AM	Friday, March 20	Sundance 3
Travel Awards Committee	1:30 PM	2:30 PM	Saturday, March 21	Sundance 2
Urban and Regional Planning SIG	1:30 PM	2:30 PM	Saturday, March 21	Sundance 3
Visual Resources Association	9:45 AM	10:45 AM	Saturday, March 21	Sundance 3
Web Archiving Birds of a Feather Meetup	2:15 PM	3:15 PM	Sunday, March 22	Texas H
Women and Art SIG	1:00 PM	2:00 PM	Sunday, March 22	Sundance 5

CONFERENCE AT A GLANCE

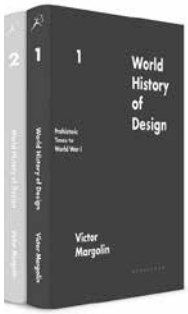
THURSDAY, MARCH 19

8:00 AM	6:00 PM	Registration and Hospitality Desk Open	Hospitality	Second floor lobby
9:00 AM	4:00 PM	ARLIS/NA Executive Board Pre-conference Meeting	Meeting	Sundance 3
1:30 PM	4:00 PM	Art Y'all! Dallas Cowboys Contemporary Art Collection	Tour	First floor lobby
3:00 PM	5:00 PM	Fort Worth Architecture Walking Tour: The Old Frontier in the New Frontier	Tour	First floor lobby
5:00 PM	6:30 PM	Performance on a Grand Scale: Bass Hall	Tour	First floor lobby
6:00 PM	8:00 PM	Society Circle Event	Special Event	Modern Art Museum of Fort Worth

FRIDAY, MARCH 20

7:00 AM	6:00 PM	Registration and Hospitality Desk Open	Hospitality	Second floor lobby
8:00 AM	12:00 PM	Lassoing Attention, Corralling the Class: Mindfulness-Based Pedagogy for the One-Shot	Workshop	Sundance 6
8:00 AM	12:00 PM	ARLIS/NA Career Mentoring Workshop	Workshop	Texas I
8:45 AM	9:45 AM	What Can I Do With This Image?	Session	Sundance 1
8:45 AM	6:00 PM	Self-Schedule Room		Sundance 2
8:45 AM	9:45 AM	Texas-Mexico Chapter	Meeting	Sundance 3
8:45 AM	9:45 AM	Art Discovery Group Catalogue Q&A	Meeting	Texas F
8:45 AM	6:00 PM	Self-Schedule Room		Texas H
8:45 AM	6:00 PM	Self-Schedule Room		Texas J
9:30 AM	11:30 AM	BRIT: Sustainable Architecture in Texas	Tour	Houston Street Entrance
9:30 AM	1:00 PM	Texas Tranquility: Fort Worth Botanic Garden	Tour	Houston Street Entrance
9:30 AM	3:00 PM	DAM! Dallas Art Museum	Tour	Houston Street Entrance
10:00 AM	11:00 AM	OCLC Update	Meeting	Sundance 1
10:00 AM	11:00 AM	Artists' Files SIG	Meeting	Texas F
10:00 AM	12:00 PM	Think Big: Considering Large-Scale Digitization	Workshop	Sundance 4
11:00 AM	12:00 PM	Cataloging Section	Meeting	Sundance 1
12:00 PM	1:00 PM	OCLC Research Library Partnership Roundtable Luncheon	User Group	Texas F
1:00 PM	2:00 PM	Sharing the Reins: New Angles on Instruction	Session	Sundance 1

NEW FROM BLOOMSBURY PUBLISHING



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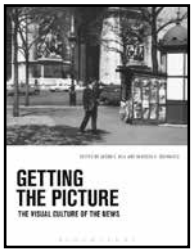

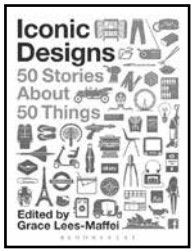

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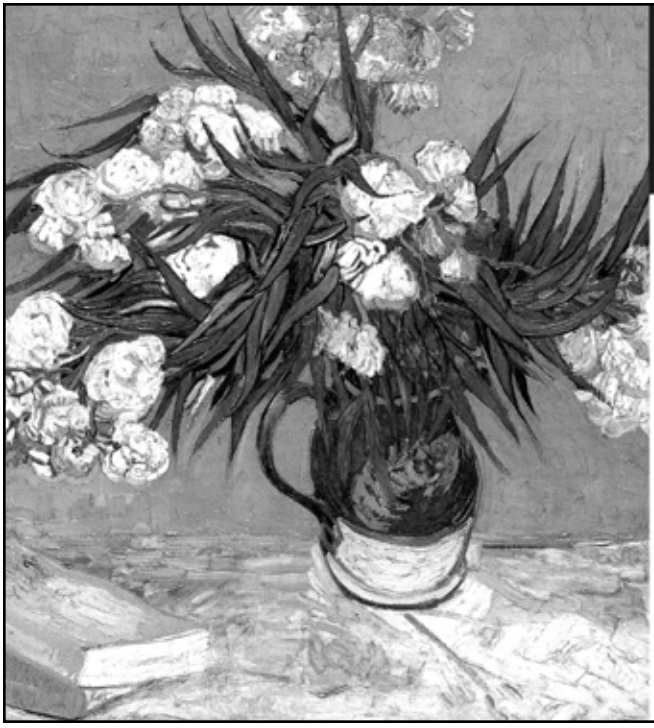

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CONFERENCE AT A GLANCE

1:00 PM	6:00 PM	Self-Schedule Room		Sundance 4
1:00 PM	2:30 PM	Visualizing the New Frontier: Recent Advances in Image Recognition Technology	Session	Sundance 6
1:00 PM	5:00 PM	The Art of DH: An Introduction to Digital Humanities Tools for Art Librarians	Workshop	Texas I
1:00 PM	5:30 PM	Artists' Studios Tour	Tour	Houston Street Entrance
2:00 PM	3:00 PM	Decorative Arts SIG	Meeting	Sundance 3
2:00 PM	3:00 PM	Strategic Planning Committee	Meeting	Sundance 5
2:00 PM	4:00 PM	Local Libraries Open House	Special Event	Amon Carter, BRIT, Kimbell, and the Modern
2:45 PM	3:45 PM	Customizing Services to Meet Patron Needs	Session	Sundance 1
3:00 PM	4:00 PM	International Relations Committee	Meeting	Sundance 3
3:00 PM	4:00 PM	Self-Schedule Room		Sundance 5
3:00 PM	4:30 PM	Hitch Your Wagon: Mentoring Everywhere	Session	Sundance 6
4:00 PM	5:00 PM	Library Services for Working Artists: Beyond Research to the New Frontier of Practice	Session	Sundance 1
4:00 PM	5:00 PM	Teaching Librarians SIG	Meeting	Sundance 3
4:00 PM	5:00 PM	Communications and Publications Committee	Meeting	Sundance 5
4:00 PM	5:00 PM	Chapter Chairs Roundtable	Meeting	Texas F
5:00 PM	6:00 PM	Membership Committee	Meeting	Sundance 6
5:00 PM	6:00 PM	First Attendees Reception	Special Event	Texas H
6:00 PM	8:00 PM	Welcome Reception	Special Event	Fort Worth Water Gardens Plaza
8:30 PM	10:30 PM	ArLiSNAP Night Out	Social Event	First floor lobby

SATURDAY, MARCH 21

7:00 AM	6:00 PM	Registration and Hospitality Desk Open	Hospitality	Second floor lobby
8:00 AM	9:00 AM	Yoga		Texas J
8:00 AM	9:30 AM	Leadership Breakfast	Special Event	Texas F
9:00 AM	9:45 AM	Exhibits Opening Reception	Exhibits	Texas A-E
9:00 AM	1:30 PM	Exhibits Open	Exhibits	Texas A-E
9:00 AM	11:00 AM	Fort Worth Architecture Walking Tour: The Old Frontier in the New Frontier	Tour	First floor lobby
9:45 AM	10:45 AM	Future of Art Bibliography: Sustaining Collaboration in an Evolving Landscape	Session	Sundance 1
9:45 AM	10:45 AM	Finance Committee	Meeting	Sundance 2

CONFERENCE AT A GLANCE

9:45 AM	10:45 AM	Visual Resources Association	Meeting	Sundance 3
9:45 AM	10:45 AM	1+1=3 (The sum IS more the parts): Connections Within and Between Texas Digital Collections	Session	Sundance 4
9:45 AM	10:45 AM	Space Planning SIG	Meeting	Sundance 5
9:45 AM	10:45 AM	This Town is Big Enough for All of Us: Managing Assets Across an Organization	Session	Sundance 6
9:45 AM	4:30 PM	Silent Auction (ARLISpalooza)	Special Event	Texas G
9:45 AM	10:45 AM	Art & Design School Section	Meeting	Texas H
9:45 AM	10:45 AM	Diversity Committee	Meeting	Texas I
10:30 AM	12:00 PM	Performance on a Grand Scale: Bass Hall	Tour	First floor lobby
11:00 AM	12:30 PM	Creating New Worlds: The Digital Humanities and the Future of Art Research Methodologies	Session	Sundance 1
11:00 AM	12:00 PM	Public Librarians SIG	Meeting	Sundance 2
11:00 AM	12:00 PM	Distinguished Service Award Committee	Meeting	Sundance 3
11:00 AM	12:30 PM	Moving the Needle: Advancing the Profession Through Publishing	Meeting	Sundance 4
11:00 AM	12:00 PM	Graphic Novels SIG	Meeting	Sundance 5
11:00 AM	12:30 PM	How the Web Was Won: Collaborative Approaches to Web Archiving	Session	Sundance 6
11:00 AM	12:00 PM	Development Committee	Meeting	Texas H
11:00 AM	12:30 PM	Self-Schedule Room	Session	Texas I
11:00 AM	12:00 PM	Cataloging Problems Discussion Group	Meeting	Texas J
12:30 PM	1:30 PM	Artstor User Group Lunch	User Group	Texas F
1:30 PM	2:30 PM	Exhibits Closed (lunch break)	Exhibits	Texas A-E
1:30 PM	3:00 PM	Collaborations Abroad: Success Stories from International Art Libraries	Session	Sundance 1
1:30 PM	2:30 PM	Travel Awards Committee	Meeting	Sundance 2
1:30 PM	2:30 PM	Urban and Regional Planning SIG	Meeting	Sundance 3
1:30 PM	2:30 PM	Telling Stories: Regional Artists and their Art	Session	Sundance 4
1:30 PM	2:30 PM	Materials SIG	Meeting	Sundance 5
1:30 PM	2:30 PM	Doing Digital Art History: Redefining Art Librarianship	Session	Sundance 6
1:30 PM	2:30 PM	ArLiSNAP	Meeting	Texas H
1:30 PM	2:30 PM	Public Policy Committee	Meeting	Texas I
1:30 PM	2:30 PM	Mountain West Chapter	Meeting	Texas J

CONFERENCE AT A GLANCE

2:30 PM	5:00 PM	Exhibits open	Exhibits	Texas A-E
2:45 PM	3:45 PM	Book Arts SIG	Meeting	Texas F
3:00 PM	4:45 PM	Digital Cicognara Project	Meeting	Sundance 2
3:00 PM	4:30 PM	Poster 2.0 (ARLISpalooza)	Special Event	Second floor lobby
3:30 PM	4:30 PM	Canadian Chapter Meeting	Meeting	Sundance 3
4:30 PM	5:00 PM	Exhibit Hall Closing Reception	Exhibits	Texas A-E
5:00 PM	6:15 PM	Architecture Section	Meeting	Sundance 1
5:00 PM	6:00 PM	Northwest Chapter	Meeting	Sundance 2
5:00 PM	6:00 PM	ArLiSNAP Roundtable Facilitated Discussion	Facilitated Discussion	Sundance 3
5:00 PM	6:00 PM	Southern California Chapter	Meeting	Sundance 4
5:00 PM	6:00 PM	Ohio Valley Chapter	Meeting	Sundance 5
5:00 PM	6:00 PM	Social Media Facilitated Discussion	Facilitated Discussion	Sundance 6
5:00 PM	6:00 PM	Collection Development SIG	Meeting	Texas F
5:00 PM	6:00 PM	Midstates Chapter	Meeting	Texas H
5:00 PM	6:00 PM	Self-Schedule Room		Texas I
5:00 PM	6:00 PM	Academic Libraries Division	Meeting	Texas J
6:00 PM	7:00 PM	SEI Meet-up/Reunion	Social Event	Whiskey & Rye Bar
6:00 PM	7:00 PM	Mid-Atlantic Chapter	Meeting	Whiskey & Rye Bar
6:30 PM	8:00 PM	International Guests Reception	Social Event	Sid Richardson Museum

SUNDAY, MARCH 22

8:00 AM	5:00 PM	Registration and Hospitality Desk Open	Hospitality	Second floor lobby
8:00 AM	9:00 AM	Yoga	Special Event	Texas J
9:00 AM	9:30 AM	Exhibits Opening Reception	Exhibits	Texas A-E
9:00 AM	10:30 AM	Exhibits Open	Exhibits	Texas A-E
9:30 AM	10:30 AM	Known Unknowns and Unknown Knowns: Privacy, Secrets, and the Limitations of Archives	Session	Sundance 1
9:30 AM	10:30 AM	Getty Research Portal Advisory Group	Meeting	Sundance 2
9:30 AM	10:30 AM	New England Chapter	Meeting	Sundance 3
9:30 AM	10:30 AM	Blazing New Trails in Library Architecture	Session	Sundance 4
9:30 AM	10:30 AM	Cataloging Advisory Committee	Meeting	Sundance 5

CONFERENCE AT A GLANCE

9:30 AM	10:30 AM	New Voices in the Profession	Session	Sundance 6
9:30 AM	1:00 PM	Self-Scheduled Room		Texas H
9:30 AM	4:30 PM	Self-Scheduled Room		Texas G
9:30 AM	4:30 PM	Self-Scheduled Room		Texas I
10:30 AM	11:30 AM	Membership Brunch with Special Speaker, Ronnie Self	Special Event	Texas F
10:30 AM	4:30 PM	Self-Scheduled Room		Texas J
11:30 AM	12:45 PM	Membership Meeting	Meeting	Texas F
12:45 PM	5:15 PM	Exhibits Open	Exhibits	Texas A-E
1:00 PM	2:00 PM	Place-Based Discovery: Broadening Access with Geolocation	Session	Sundance 1
1:00 PM	2:00 PM	Self-Schedule Room		Sundance 2
1:00 PM	2:00 PM	Central Plains Chapter	Meeting	Sundance 3
1:00 PM	2:00 PM	Focus on the Learner: Strategies for Improving PowerPoint Presentations	Session	Sundance 4
1:00 PM	2:00 PM	Reference and Information Services Section	Meeting	Texas H
1:00 PM	2:00 PM	Women and Art SIG	Meeting	Sundance 5
1:00 PM	2:00 PM	Beyond the Page: Wrangling Alternative Formats	Session	Sundance 6
2:00 PM	3:00 PM	Auction Catalogs SIG	Meeting	Texas F
2:15 PM	3:15 PM	Multi-National Perspectives on the Future of Collection Development	Session	Sundance 1
2:15 PM	3:00 PM	Data & Geospatial Research Support for Architecture	Session	Sundance 4
2:15 PM	3:15 PM	Southeast Chapter	Meeting	Sundance 2
2:15 PM	3:15 PM	Archaeology & Classics SIG	Meeting	Sundance 3
2:15 PM	3:15 PM	Web Archiving Birds of a Feather Meetup	Meeting	Texas H
2:15 PM	3:15 PM	Interlibrary Loan SIG	Meeting	Sundance 5
2:15 PM	3:15 PM	Linked Open Data: Interconnectivity Amplified	Session	Sundance 6
2:15 PM	3:15 PM	Auction Catalogs SIG	Meeting	Texas F
3:15 PM	4:30 PM	Postcards from the Edge VIII: I Didn't Know Urban Planning Was About...	Session	Sundance 4
3:15 PM	4:30 PM	President's Choice: A Code of Best Practices in Fair Use for the Visual Arts	Session	Texas F
3:30 PM	4:30 PM	Found in Translation: Controlled Vocabularies in Other Languages	Session	Sundance 1
3:30 PM	4:30 PM	Systems Meet-up	Meeting	Sundance 2

CONFERENCE AT A GLANCE

3:30 PM	4:30 PM	Professional Development Committee and Sub-Committees	Meeting	Sundance 3
3:30 PM	4:30 PM	Museum Libraries	Meeting	Texas H
3:30 PM	4:30 PM	Awards Committee	Meeting	Sundance 5
3:30 PM	4:30 PM	Fashion, Textile & Costume SIG	Meeting	Sundance 6
4:30 PM	5:15 PM	Exhibits Closing Reception	Exhibits	Texas A-E
6:00 PM	7:00 PM	Convocation with Keynote Speaker, Mari Carmen Ramírez	Special Event	Texas F
7:15 PM	10:00 PM	Convocation Reception	Special Event	Kimbell Art Museum

MONDAY, MARCH 23

8:00 AM	11:00 AM	Registration and Hospitality Desk Open	Hospitality	Second Floor Lobby
9:00 AM	9:30 AM	ARLIS/NA Executive Board and Conference Planners (invitation only)	Meeting	Sundance 3
9:00 AM	10:30 AM	Photographers' Self-Publishing: Contexts for Collecting Contemporary Photobooks	Session	Sundance 1
9:00 AM	1:00 PM	Self-Scheduled Room		Sundance 2
9:00 AM	10:00 AM	LGBT SIG	Meeting	Sundance 4
9:00 AM	1:00 PM	Self-Scheduled Room		Sundance 5
9:00 AM	1:00 PM	Self-Scheduled Room		Sundance 6
9:00 AM	2:00 PM	Get to Know Dallas: Through the Eyes of Calatrava, Pei, and Foster	Tour	Houston Street Entrance
9:30 AM	12:30 PM	ARLIS/NA Executive Board (open to all)	Meeting	Sundance 3
11:00 AM	1:00 PM	Artists' Books [Everywhere]: Creating an Innovative Reference Tool for Your Region	Workshop	Sundance 1
1:30 PM	5:00 PM	Leadership Institute (invitation only)	Meeting	Stockyards 1

THURSDAY, MARCH 19

8:00AM-6:00PM

Registration & Hospitality Desk Open

Venue - Second Floor Lobby

9:00AM-4:00PM

ARLIS/NA Executive Board Pre-conference Meeting

Meeting

Venue - Room: Sundance 3

1:30PM-4:00PM

TOUR

Art Y'all! Dallas Cowboys Contemporary Art Collection

Tour

Kick off your contemporary art experience by joining our tour of the AT&T Stadium, home to the Dallas Cowboys and a world-class collection of contemporary art. This unique docent-led tour of the Dallas Cowboys Art Collection brings you face-to-face with works by famous artists: Mel Bochner, Matthew Ritchie, Olafur Eliasson, Annette Lawrence, Lawrence Weiner, Anish Kapoor, Jenny Holzer, and many others who celebrate and challenge the culture of celebrity sports in our present-day society.

Dallas Cowboys owner Jerry Jones and his family hired an art advisor to form an advisory council of curators and cultural leaders from the Dallas-Fort Worth area. Together, they selected paintings, sculptures, photographs, and digital media, including sixteen commissioned works of art, to make up this collection. See the two largest pieces in the stadium, each covering nearly 4,000 square feet of wall space: an untitled relief by Jim Isermann and *From a Legend to a Choir* by Trenton Doyle Hancock. The Art Ambassador for the Dallas Cowboys, Phil Whitfield, who worked closely on site with the artists during their installations, will lead this tour. Before the tour, download the free AT&T Stadium Art app.

Maximum Participants: 25

Fee: $35

Accessibility: Walking, standing, getting on and off bus, climbing and descending stairs.

Transportation: Chartered bus. Meet your tour wrangler at 1:15 p.m. at the Omni Fort Worth.

Venue - AT&T Stadium

3:00PM-5:00PM

TOUR

Fort Worth Architecture Walking Tour: The Old Frontier in the New Frontier

Tour

Mosey through Fort Worth, a model of downtown redevelopment. Livability.com recently voted Fort Worth as the #1 downtown in the country. Join architect John Roberts as he leads you on a sightseeing tour of the city's architecture, which includes many historical buildings, and take a serious look at varied architectural styles from the late 1800s all the way to the present. View examples of Victorian, Neo-classical, Neo-Gothic, Beaux Arts, Art Deco, Modern, Post-Modern, and Eclectic styles, and see works by notable local and world-renowned architects. Now when you hear a local say, "Cowtown Moderne," you will know they mean Art Deco.

Maximum Participants: 15

Fee: $15

Accessibility: Walking, standing, maneuvering city streets.

Transportation: Walking from the Omni Fort Worth. Meet your tour wrangler at 2:45 p.m. at the Omni Fort Worth.

Venue - Various locations in Fort Worth

THURSDAY, MARCH 19

5:00PM-6:30PM

TOUR

Performance on a Grand Scale: Bass Hall

Tour

A preeminent cultural icon of the Dallas-Fort Worth community, the Nancy Lee and Perry R. Bass Performance Hall is the permanent home to major performing arts organizations of Fort Worth: the Fort Worth Symphony Orchestra, Texas Ballet Theater, Fort Worth Opera, and the Van Cliburn International Piano Competition and Cliburn Concerts. Occupying a full city block in downtown Fort Worth, the Bass Performance Hall was built in 1998 entirely with private funds. Go backstage on a tour that spotlights the ornate limestone architecture of the 2,056-seat multipurpose Hall, which is typical of the classic European opera house form. The Hall takes center stage for its superb acoustics, exceptional sight lines, and ambience, on level with the great halls of the world. Designed by David M. Schwarz/ Architectural Services, Inc., the building includes an 80-foot diameter Great Dome, artfully painted by Scott and Stuart Gentling, which tops the Founders Concert Theater. Two 48-foot tall angels, sculpted out of Texas limestone by Marton Varo, embellish the Grand Façade. As you behold the beauty of this grand hall, imagine the performances held here in Fort Worth, Texas.

Maximum Participants: 20

Fee: $10

Accessibility: Walking, standing, maneuvering city streets, climbing and descending stairs.

Transportation: Walking from the Omni Fort Worth. Meet your tour wrangler at 10:15 a.m. at the Omni Fort Worth.

Venue - Nancy Lee and Perry R. Bass Performance Hall

6:00PM-8:00PM

SPECIAL EVENT

Society Circle Event

Special Event

Sponsored by Margaret McDermott, the Modern Art Museum of Fort Worth, and TEFAF Maastricht

The Society Circle Reception will be held at the Café Modern in the Modern Art Museum of Fort Worth. Tadao Ando's striking, minimalist building has been named by Travel + Leisure Magazine as one of the "World's Most Beautiful Museums." Cocktails and hors d'oeurves will be served from this restaurant, which offers a sustainable menu from local artisans. Gallery tours of the collection, led by museum staff, will also be available during the evening.

Attendance at the Society Circle Reception is by invitation only. If you would like to attend, you may donate to this year's Society Circle.

Donations to the Society Circle can be targeted toward four existing funds: the Conference Speakers Fund, the Internship Fund, the Alternative Voices Speakers Fund, the Travel Grant Fund, or can be unrestricted and used wherever the need is greatest.

Transportation: In the heart of the cultural district, the Modern Art Museum of Fort Worth is approximately three miles from the Omni Hotel downtown. Consider taking a cab or sharing a ride with other members.

Venue - Modern Art Museum of Fort Worth

FRIDAY, MARCH 20

7:00AM-6:00PM

Registration & Hospitality Desk Open

Registration & Hospitality

Venue - Second Floor Lobby

8:00AM-12:00PM

ARLIS/NA Career Mentoring Workshop

Workshop

Sponsored by Texas Women's University, School of Library and Information Studies

Instructors:
Jessica Shaykett, Librarian, American Craft Council

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

This workshop is a kick off to the year-long Career Mentoring Program, which is celebrating its 10th year! The purpose of the workshop is to provide training for mentors and mentees to create and maintain a successful mentoring relationship throughout the upcoming year. The presentation includes an introduction to mentoring; characteristics of mentors, mentees, and the mentoring relationship; realistic goal-setting; appropriate behavior and expectations; methods of communication; and benefits and potential pitfalls of mentoring.

Those interested in the career mentoring program must complete a separate registration with the Mentoring Subcommittee before registering for this workshop.

Maximum Participants: 24

Fee: Free

Venue - Room: Texas I

Lassoing Attention, Corralling the Class: Mindfulness-Based Pedagogy for the One-Shot

Workshop

Instructors:
Deborah Ultan Boudewyns, Art & Architecture Librarian, University of Minnesota, Twin Cities

Lindsay Keating, Arts & Architecture Librarian Project Assistant, University of Minnesota, Twin Cities

Jill E. Luedke, Art & Architecture Librarian, Temple University

Pioneering pedagogies that use mindfulness and reflective techniques in the classroom can help students settle their minds and roundup their attention to be more receptive learners. A growing number of programs and centers point to alternative teaching approaches that incorporate mindfulness, contemplation, and engaged learning environments. Notable educators are undertaking poignant research and writing on the topic of mindfulness in education. Research demonstrates that "contemplative pedagogy" and the integration of mindful practices into higher education facilitates the achievement of traditional educational goals such as improved cognitive and academic performance.

Incorporating mindfulness practices into library instruction can create engaging learning environments in which both teacher and student are focused and attentive to each other. Teaching librarians often arrive to classrooms where students, distracted by competing priorities and electronic devices, are not tuned into the guest lecturer. How can librarians compete with these distractions? By personalizing the classroom and creating a collective body with mindfulness practices, instructors have the opportunity to cultivate student awareness and focus. Mindfulness pedagogy removes the assumption that the mind is both radically distinct from and of greater

value than the body, and erases the foundational dichotomization of mind and body.

In this workshop, the spirit of the ancient East meets the grit of the Wild West to create an engaged learning environment. Using research on the benefits of contemplative and mindfulness-based pedagogies, mindfulness techniques will be discussed then applied. Facilitated mindfulness group exercises will offer various methods attendees can apply in their classrooms, and from which they can guide students in gaining lifelong research skills with greater awareness, patience, and focus.

Participants should dress comfortably for light exercise. Participants will receive an ARLIS/NA yoga mat to take home!

Maximum Participants: 25

Fee: $70 (includes materials fee)

Venue - Room: Sundance 6

8:45AM-9:45AM

Art Discovery Group Catalogue Q&A

Meeting

Co-moderators: Kathleen Salomon, Rachel Longaker

Venue - Room: Texas F

Texas-Mexico Chapter

Meeting

Venue - Room: Sundance 3

What Can I Do With This Image?

Session

Speakers:
Rethinking Reproduction Fees — Anne Young, Manager of Rights and Reproductions, Indianapolis Museum of Art

Image Rights and the Digital Scholarly Monograph — Patricia Fidler, Publisher, Art and Architecture, Yale University Press

The Role of Copyright in Museum Strategies — Elizabeth Townsend Gard,

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Jill H. and Avram A. Glazer Professor in Social Entrepreneurship, Associate Professor in Law, Tulane University Law School, Co-Founder and Co-Director, Tulane Center for IP Law and Culture Co-Inventor and Director, Durationator Copyright Experiment

Moderator:
Ian McDermott, Collection Development Manager, Artstor

The easy availability of art and cultural heritage images has paradoxically resulted in confusion when it comes to use and reproduction. Students, scholars, and curators often have very unrealistic expectations of Fair Use, and many turn to their librarians to interpret copyright law and facilitate licensing. However, image permissions for scholarly publishing pose a continuous challenge to even the most knowledgeable librarians. Open content resources are an attractive solution, but the wide variety of permitted uses can perpetuate confusion. The demand for high quality images for scholarly publishing remains high even still, and librarians, scholars, and publishers all play critical roles in the advocacy and use of image collections. This panel will explore how images for scholarly publications are made available and present tools that librarians can use to navigate the murky waters of image ownership.

The Indianapolis Museum of Art's image licensing model actively supports students, researchers, and scholars, by not charging reproduction fees for study, presentation, or scholarly publication. **Anne Young** will review this model and the external image resources with which the IMA has partnered to promote access to its collection images.

Image rights and reproductions for both print and digital art books remain a primary concern for scholars and publishers alike. Yale University Press recently led a Mellon-funded grant to investigate models for digital scholarly monographs. **Patricia Fidler** will summarize Yale University Press's past work and discuss future steps.

Elizabeth Townsend Gard will talk about The Durationator, a software tool that determines the copyright status of any work anywhere in the world. Her presentation will feature a demonstration of the Durationator and a discussion of how this tool can impact a museum's ability to share images of their collections online.

Venue - Room: Sundance 1

9:30AM-11:30AM

TOUR

BRIT: Sustainable Architecture in Texas

Tour

The BRIT (Botanical Research Institute of Texas), a research center with a herbarium of over 450,000 specimens and a botanical library, is a prime example of a sustainable LEED platinum building and campus. See up close what qualifies as a LEED platinum building under the guidance of a certified LEED architect.

The building was designed to accomplish several key goals: reduce energy and water consumption, enhance indoor environmental quality, and use recyclable and renewable materials. This was achieved through daylighting, photovoltaic panels (solar energy), low-flow and low-energy fixtures, low-VOC (volatile organic compounds) materials, wool and linen furnishings, certified wood products, and recycled-content steel and rubber, to name a few. In addition, the BRIT landscape — with its native plants, vegetated walls, bioswalls, living roof, and retention pond — was designed to eliminate use of potable water, reduce overall maintenance costs, curb energy consumption, extend the life of building materials, mitigate urban heat island effects, and manage onsite stormwater. Become sustainable savvy.

Maximum Participants: 10

Fee: $30

Accessibility: Walking, standing, getting on and off bus.

FRIDAY, MARCH 20

Transportation: Bus. Meet your tour wrangler at 9:15 a.m. at the Omni Fort Worth.

Venue - Botanical Research Institute of Texas

9:30AM-1:00PM

TOUR

Texas Tranquility: Fort Worth Botanic Garden

Tour

Return to nature as you stroll through one of Fort Worth's premier outdoor spaces, the Fort Worth Botanic Garden. Explore the lush 110-acre park filled with over 2,500 species of native and exotic plants that flourish in 23 specialty gardens. The one-hour docent-led tour of the Japanese Garden begins at 10:00 a.m. and highlights the natural elements: stone, earth, water, and leaf. This half-day visit allows additional time for lunch and exploration on your own. The Gardens Restaurant's hours are 11:00 a.m. to 3:00 p.m., and admission to the optional butterfly exhibit may be purchased at the door. Treat yourself to the tranquility that comes with beautiful gardens.

Maximum Participants: 15

Fee: $30, lunch is not included.

Accessibility: Walking on uneven surfaces, standing, getting on and off bus, climbing and descending stairs.

Transportation: Bus. Meet your tour wrangler at 9:15 a.m. at the Omni Fort Worth.

Venue - Fort Worth Botanic Garden

9:30AM-3:00PM

TOUR

DAM! Dallas Art Museums

Tour

What an opportunity! Visit three fabulous Dallas art museums: Dallas Museum of Art, Nasher Sculpture Center, and Crow Collection of Asian Art, all located within a short walking distance from each other and from your drop off point in the Dallas Arts District. Your ticket price includes admissions to all three museums and any special exhibitions. Explore these

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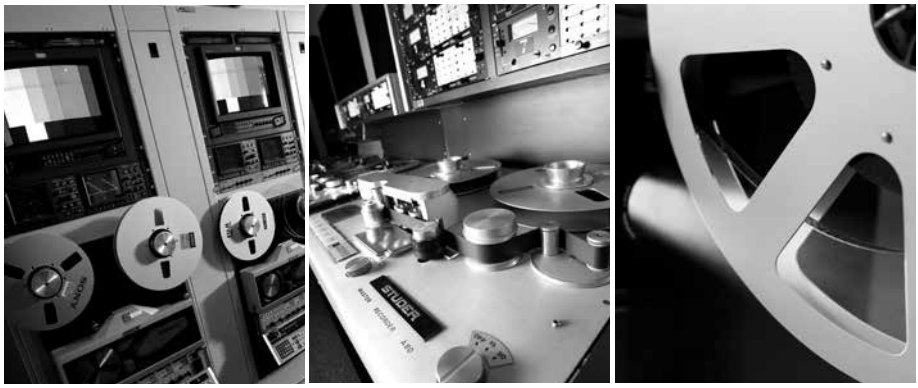

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collections at your own pace and grab lunch at one of the many restaurants, museum cafés, or food trucks in the nearby Klyde Warren Park.

The Dallas Museum of Art (DMA) reigns as one of the largest art museums in the country. Walk through and view an encyclopedic collection spanning 5,000 years of art history and one of the highlights, the Wendy and Emery Reves Collection of Impressionist paintings and European decorative arts. The DMA showcases the Reves Collection in a 16,500-square-foot wing designed to replicate five rooms of the couple's French home, the Villa La Pausa, which was originally built by Coco Chanel. See the U.S. premiere of *Michaël Borremans: As Sweet as It Gets* and *Between Action and the Unknown: The Art of Kazuo Shiraga and Sadamasa Motonaga.* Stop in the ARLIS/NA open house hosted by the Mildred and Frederick R. Mayer Library.

Walk across the street to the Nasher Sculpture Center, home to the Raymond and Patsy Nasher Collection of modern and contemporary sculpture. View works by Alexander Calder, Mark di Suvero, Alberto Giacometti, Barbara Hepworth and Auguste Rodin, to name a few, in a building and garden designed by Renzo Piano in collaboration with landscape architect Peter Walker. In addition to the permanent collection, take in *Melvin Edwards: Five Decades*, a retrospective of the renowned American sculptor.

The Crow Collection of Asian Art, located across the street from the Nasher, features paintings, scrolls, screens, sculptures, and architectural pieces from Japan, China, India, Korea, and Southeastern Asia. View the permanent exhibition on the art and culture of the Japanese samurai that highlights a recent acquisition of a complete set of samurai armor. Take in the exhibition *Seeing and Believing: Krishna in the Art of B. G. Sharma* to round out your day tour of Dallas art museums.

Maximum Participants: 55

Fee: $35, includes admission to museums and special exhibitions. Lunch is not included.

Accessibility: Walking, standing, maneuvering city streets, getting on and off bus.

Transportation: Chartered bus. Meet your tour wrangler at 9:15 a.m. at the Omni Fort Worth. The bus will depart for the Dallas Arts District at 9:30 a.m.

Venue - Various locations in Dallas, TX

10:00AM-11:00AM

Artists' Files SIG

Co-Coordinator:
Samantha Deutch

Venue - Room: Texas F

OCLC Update

Meeting

Venue - Room: Sundance 1

10:00AM-12:00PM

Think Big: Considering Large-Scale Digitization

WORKSHOP

Workshop

Instructors:
Drew Krewer, Digitization Operations Librarian, University of Houston

Teresa Soleau, Digital Library Specialist, Getty Research Institute

Luciano Johnson, Digital Preservation Librarian, Frick Collection

Neil Sreenan, Manager, Digital Asset Systems, Dallas Museum of Art

As institutions ramp up digitization efforts, cultural heritage professionals are faced with a wide range of challenges and opportunities.

This unconference-style workshop is intended for those interested in or currently involved with large-scale digitization models. The workshop will consist of lightning presentations by members of the library and

museum communities who are engaged with both large-scale and small-scale digitization and metadata efforts.

The core of this workshop, however, will be participant-defined and tailored to address specific institutional challenges in hopes of providing a practical forum for solving problems related to large-scale digitization. Potential discussion topics might include: "big data," project management, audio/video, automation, discovery of digital collections, digital imaging technology, and more. All participants should plan on actively contributing to the discussion and should be prepared to share questions (and practices) with the group.

Maximum Participants: 30

Fee: $50

Venue - Room: Sundance 4

11:00AM-12:00PM

Cataloging Section

Meeting

Moderator: Tamara Fultz

Venue - Room: Sundance 1

12:00PM-1:00PM

OCLC Research Library Partnership Roundtable Luncheon

User Group

Venue - Room: Texas F

1:00PM-2:00PM

Sharing the Reins: New Angles on Instruction

Session

Speakers:
Can Only Librarians Do Library Instruction? Collaborating with Art History Graduate Students to Teach Information Literacy — Katie Morrison, Arts Education and Regional Services Director, Tippecanoe Arts Federation

Alexander Watkins, Art & Architecture Librarian, University Libraries, University of Colorado Boulder

Embedded Faculty: Flipping the Concept of Embedded Librarianship to Create New Collaborations — Skye Lacerte, Modern Graphic History Library Curator, Special Collections, Washington University

Co-moderators:
Yuki Hibben, Assistant Head of Special Collections and Archives, James Branch Cabell Library, Virginia Commonwealth University

Heather Koopmans, Head of Reference, Jen Library, Savannah College of Art and Design

Librarians have long been at the forefront of initiating new ways to generate interest in collections and services. However, our communities are growing, scholarly practices are diversifying, and expectations of the library are expanding. In this time of rapid change, even the most dynamic librarians cannot 'do it all' on their own.

This session will illustrate two examples of how librarians have invited and engaged faculty and students to take leading roles in providing library services. More than collaboration, librarians can identify, develop, and empower key partners outside of the library to teach information literacy sessions, plan outreach events, build collections, and serve as spokespersons. By developing such partnerships, community awareness and engagement are strengthened, student and faculty partners enrich their personal research practice, and libraries gain fresh insights about their constituents — with relatively minimal expense of librarian time.

Katie Morrison and **Alexander Watkins** will examine a "train the trainers" model of information literacy education in a World Art Studies course at the University of Colorado, where graduate instructors ran their own information literacy classes following sessions

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with an art subject librarian. Katie and Alexander will also report on mutual benefits for librarians, graduate instructors, and undergraduate students recorded in the final analysis.

The Modern Graphic History Library reversed the traditional idea of an embedded librarian by appointing a faculty member with special interest and subject expertise to an embedded "Faculty Director" position. **Skye Lacerte** will discuss this new approach to embedded librarianship at Washington University and how it proved to be a powerful tactic. With the Faculty Director working closely with library staff and advocating for the library's collections and programs, this novel approach benefitted both the faculty of WU and the library.

Venue - Room: Sundance 1

1:00PM-2:30PM

Visualizing the New Frontier: Recent Advances in Image Recognition Technology

Session

Speakers:

Beyond TinEye: A New Toolkit for Digital Image Archives — Louisa Wood Ruby, Head, Photoarchive Research, The Frick Art Reference Library, The Frick Collection

FACES: Faces, Art, and Computerized Evaluation Systems — Conrad Rudolph, Professor, Department of the History of Art, University of California, Riverside

How Computers are Reading the Picture — Andrew Ellis, Director, The Public Catalogue Foundation, London, UK

Moderator:

Deborah Kempe, Chief, Collections Management & Access, The Frick Art Reference Library, The Frick Collection

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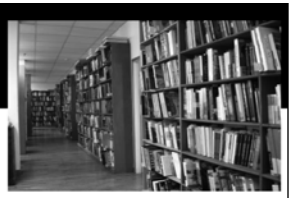

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Visual image analysis is a relatively new tool on the digital frontier. While most programs that analyze data to date have been text-based, this session's presenters will highlight significant developments in image-based analysis that will be invaluable to future art researchers as well as catalogers.

The Frick's Photoarchive partnered with JQuery pioneer John Resig to apply his groundbreaking computer vision analysis software to their digitized image collection. **Louisa Wood Ruby** will discuss how this collaboratively developed toolkit for image analysis has already revolutionized the Frick's cataloging practices and how it will be invaluable for the success of the newly formed International Digital Photoarchive.

Conrad Rudolph will talk about three University of California, Riverside scholars who launched a research project to test — for the first time — the use of facial recognition software to help identify unknown subjects of portrait art. This project may ultimately enrich the understanding of European political, social, and religious history.

Andrew Ellis will describe how the UK's Your Paintings project is working with Oxford University's Visual Geometry Group (Department of Engineering Science) on various projects including one that uses advanced image recognition software to tag the UK's oil painting collection.

Venue - Room: Sundance 6

1:00PM-5:00PM

The Art of DH: An Introduction to Digital Humanities Tools for Art Librarians

Workshop

Instructors:

Sarah Osborne Bender, Visual Resources Curator, American University

Sarah Falls, Head of the Fine Arts Library, Ohio State University

Jenna Rinalducci, Art and Art History Librarian, George Mason University

We've all heard about digital humanities. The research data is often visual in nature, but how does it fit into the work that art libraries do?

During this four-hour workshop, participants will be introduced to a variety of free and open-source software tools that can be used to support research using digital humanities methodologies. Tools for activities such as visualization, timelines, and mapping and image recognition will be covered to help art librarians re-envision art resources and better support researchers as they move toward new modes of inquiry. Participants are encouraged to identify small data sets, images, or other information that they would like to organize in new ways and bring to the course. The first three hours will provide a survey and light training of these tool, while the last hour will allow for more engaged work using a specific tool and data set, hopefully yielding innovative results!

Approximately one month before the workshop, a set of links was sent out for download of software. Each participant has been expected to blog on a Wordpress site about their expectations for the workshop, as well as results. Participants may have the opportunity to share innovative projects created through this workshop as part of the conference's Poster 2.0/Emerging Technology Forum joint event. **All participants must bring their own laptops.**

Level: Introductory to topic, but must possess intermediate technology skills.

Maximum Participants: 25

Fee: $50

Venue - Room: Texas I

FRIDAY, MARCH 20

1:00PM-5:30PM

TOUR

Artists' Studios Tour

Tour

Fort Worth has a vibrant community of artists and gallery owners. Visit galleries and studios of local artists, who work in a variety of mediums, including glass, wood, metal, ceramic, batik, sculpture, mixed media, and oil and acrylic painting. The tour will include stops at the SiNaCa Studios School of Glass and Gallery, a renovated 2,600-square-foot historical space dedicated to the medium of glass; the WoCA Projects, a space committed to works by women artists of color; Artspace 111, a contemporary art gallery. Experience Fort Worth's local art scene close up and studios on Race Street.

Maximum Participants: 23

Fee: $25

Accessibility: Walking, standing, getting on and off bus, climbing and descending stairs.

Transportation: Bus. Meet your tour wrangler at 12:45 p.m. at the Omni Fort Worth.

Venue - Various locations in Fort Worth

2:00PM-3:00PM

Decorative Arts SIG

Meeting

Coordinator: Jessica Shaykett

Venue - Room: Sundance 3

Strategic Planning Committee

Meeting

Coordinator: Carole Ann Fabian

Venue - Room: Sundance 5

2:00PM-4:00PM

SPECIAL EVENT

Local Libraries Open House

Special Event

Several local libraries will open their doors and welcome conference attendees to view their spaces and collections. Take advantage of this unique opportunity and visit each library at your own pace. All participating libraries are within 3 miles of the conference hotel, the Omni Fort Worth. Details on public transportation options can be found here: https://www.arlisna.org/fortworth2015/about.php

Participating Libraries:
The Kimbell Art Museum
The Library is located on the lower level of the Piano Pavillion.
3333 Camp Bowie Boulevard
Fort Worth, TX 76107

Amon Carter Museum of American Art
3501 Camp Bowie Boulevard
Fort Worth, TX 76107

The Modern Art Museum of Fort Worth
3200 Darnell Street
Fort Worth, TX 76107

Botanical Research Institute of Texas (BRIT)
1700 University Drive
Fort Worth, TX 76107

Fee: Free

Venue - Various locations in Fort Worth

2:00PM-6:30PM

Exhibits Set-up

Exhibits

Venue - Room: Texas A-E

2:45PM-3:45PM

Customizing Services to Meet Patron Needs

Session

Speakers:
The "Other" Accessibility: Making Art

Libraries, Archives, and Visual Collections More Accessible to People with Disabilities — Michelle Strizever, Photo Archivist, U.S. House of Representatives

Christopher Corrigan, Digital Reference Librarian, National Library Service for the Blind and Physically Handicapped, Library of Congress

Approaches to Better Serving International Users — Andrea Malone, Foreign Languages & Ethnic Studies Librarian, University of Houston

Librarians and Gender-Based Topics — Lou Weaver, Chief Executive Officer, Lou Weaver Consulting

Moderator:
Carla-Mae Crookendale, Visual Arts Research Librarian, Virginia Commonwealth University

Accessibility bolsters the research experience, increasing use and access for everyone. **Michelle Strizever** and **Christopher Corrigan** will explore methods to make art library collections, websites, and spaces accessible to patrons with disabilities. In addition, they will teach you how to provide better access to all art library patrons and to comply with the Americans with Disabilities Act.

As libraries become increasingly diverse because of their growing international user populations, enhancing services and programs is more essential than ever. **Andrea Malone** will share her experiences and present strategies for ensuring international users have successful interactions when using the library.

Transgender leader and advocate **Lou Weaver** will discuss how libraries can better address the needs of transgender and gender non-conforming patrons. Learn how librarians can develop library facilities, services, and collections that are more inclusive and comfortable for patron groups whose unique needs may not be apparent.

Venue - Room: Sundance 1

3:00PM-4:00PM

International Relations Committee

Meeting

Chair: Christina Peter

Venue - Room: Sundance 3

3:00PM-4:30PM

Hitch Your Wagon: Mentoring Everywhere

Session

Speakers:
Hitch Your Wagon: Mentoring Everywhere — Maggie Portis, Art & Architecture Librarian, Pratt Institute

Heather Slania, Director of the Library Research Center, National Museum of Women in the Arts

Eric M. Wolf, Head Librarian, The Menil Collection

V. Heidi Hass, Director of Research Services, The Morgan Library & Museum

Kim Collins, Art History/Classics Librarian and Humanities Team Leader, Robert W. Woodruff Library, Emory University

Kai Alexis Smith, Librarian-in-Residence, Kresge Law Library, University of Notre Dame

Moderator:
Maggie Portis, Art & Architecture Librarian, Pratt Institute

Maggie Portis will lead an interactive session that conceptually expands mentoring by identifying and discussing unexpected arenas for future mentoring. Geared towards mid- and late- career librarians whose mentoring needs and relationships continue to shift, this session will kick off with **Heather Slania,** the mentoring committee chair, who will discuss the first ten and the next ten years of ARLIS/NA mentoring. A lightning round of speakers will then highlight areas for facilitated discussions. Discussion topics will include: identifying mentors, being a mentor and a mentee at

once, arranging mentoring opportunities, keeping expectations real, solving problem-based mentoring, and navigating sticky situations. Maggie will close with a discussion on the Imposter Syndrome and how it can impede mentoring. This will lead to the final activity where participants share one thing at which they excel with someone new.

Venue - Room: Sundance 6

4:00PM-5:00PM

Chapter Chairs Roundtable

Meeting

ARLIS/NA Executive Board, Chapters Liaison: Sarah Sherman

Venue - Room: Texas F

Communications and Publications Committee

Meeting

Chair: Hannah Bennett

Venue - Room: Sundance 5

Teaching Librarians SIG

Meeting

Co-moderator: Jamie Vander Broek

Venue - Room: Sundance 3

Library Services for Working Artists: Beyond Research to the New Frontier of Practice

Session

Speakers:
The Picture Collection: A Century of Inspiration — Billy Parrott, Managing Librarian, Art and Picture Collections, Mid-Manhattan Library, New York Public Library

Artist in the Library: A Case Study — Claire Kennedy, Archivist/Librarian, Studio of John Baldessari

Public Libraries: The Working Artist's Toolbox — Dayna Holz, Librarian, Art & Music Department, Berkeley Public Library

Moderator:
Dayna Holz, Librarian, Art & Music Department, Berkeley Public Library

Students, historians, faculty, and curators go to art libraries to research the work of artists. But how do artists themselves use art libraries? What more we can do as librarians to support their work? This session will explore ways art librarians can work with practicing artists and how we can reach out to this population of content creators to meaningfully engage with library resources and services.

Since 1915, the Picture Collection of the New York Public Library has been inspiring creativity in its users. **Billy Parrott** will discuss how it remains relevant even in this digital age of Google Images as an unparalleled visual resource for creative people.

Claire Kennedy will explore relationships between artists and academic, public, and personal libraries. Using a case study, she will specifically discuss her role as librarian and archivist to the artist John Baldessari and examine the types of resources artists find useful for artistic inspiration and production.

Public librarians support working artists by developing targeted collections, curating exhibitions in public space, and providing a bridge between art school and becoming a rock-star artist. **Dayna Holz** will explore some of the techniques librarians employ to effectively serve this patron base.

Venue - Room: Sundance 1

5:00PM-6:00PM

Membership Committee Meeting

Meeting

Chair: Kimberly Detterbeck

Venue - Room: Sundance 6

FRIDAY, MARCH 20

5:00PM-6:00PM

SPECIAL EVENT

First Time Attendees Reception

Special Event

Sponsored by AMALIVRE

Welcome to your first ARLIS/NA conference! Carole Ann Fabian, ARLIS/NA President, will host this popular welcome reception for first time attendees. Come mix and mingle with members of the ARLIS/NA Executive Board, other members of the Society, and your fellow first timers. Throughout the conference, we welcome you to attend sessions, workshops, tours, events, and business meetings. Ribbons on badges identify attendees as speakers, moderators, board members, and more, making it easy for you to introduce yourself to new people. Everyone will be pleased to meet you, and you might even find yourself being recruited to serve on a committee, special interest group (SIG), division, section, or chapter board. Enjoy your time in Fort Worth!

This event is open to all first-time conference attendees. *We look forward to meeting you!*

Venue - Room: Texas H

6:00PM-8:00PM

SPECIAL EVENT

Welcome Reception at the Fort Worth Water Gardens Events Plaza

Special Event

Sponsored by the Meta Alice Keith Bratten Foundation, TEFAF Maastricht, ARLIS/NA Central Plains Chapter, ARLIS/NA Mid-Atlantic Chapter, ARLIS/NA Midstates Chapter, ARLIS/NA Mountain West Chapter, ARLIS/NA New England Chapter, ARLIS/NA New York Chapter, ARLIS/NA Northern California Chapter, ARLIS/NA Northwest Chapter, ARLIS/NA Ohio Valley Chapter, ARLIS/NA Southeast Chapter, ARLIS/NA Southern California Chapter, ARLIS/NA Texas-Mexico Chapter, ARLIS/NA Upstate New York Chapter

Mingle with colleagues and friends, old and new, at the Fort Worth Water Gardens Events Plaza. Designed by architect Phillip Johnson, the rushing waters in the Water Gardens have long been a beautiful feature in the city. The reception will take place outside in the plaza of the Fort Worth Convention Center. Enjoy cocktails, hors d'oeuvres, and even if the temperature is chilly, a warm Texas welcome!

In case of inclement weather, the reception will move to the atrium of the Convention Center.

Transportation: This reception is directly across the street from the Omni Hotel.

Venue - Fort Worth Water Gardens Events Plaza

8:30PM-10:30PM

ArLiSNAP Night Out

Social Event

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!

See event on SCHED (arlisna2015.sched.org) for update on venue.

Venue - TBA

SATURDAY, MARCH 21

7:00AM-8:45AM

Exhibits Set-up

Exhibits

Venue - Room: Texas A-E

7:00AM-6:00PM

Registration & Hospitality Desk Open

Registration & Hospitality

Venue - Second Floor Lobby

8:00AM-9:00AM

Yoga

Social Event

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

Venue - Room: Texas J

8:00AM-9:30AM

Leadership Breakfast

Special Event

Sponsored by F.A. Bernett Books

This event is by invitation only.

Venue - Room: Texas F

9:00AM-9:45AM

Exhibits Opening Reception

Exhibits, Special Event

Sponsored by Erasmus Boekhandel

Venue - Room: Texas A-E

9:00AM-11:00AM

TOUR

Fort Worth Architecture Walking Tour: The Old Frontier in the New Frontier

Tour

Mosey through Fort Worth, a model of downtown redevelopment. Livability.com recently voted Fort Worth as the #1 downtown in the country. Join architect John Roberts as he leads you on a sightseeing tour of the city's architecture, which includes many historical buildings, and take a serious look at the varied architectural styles, from the late 1800s all the way to the present. View examples of Victorian, Neo-classical, Neo-Gothic, Beaux Arts, Art Deco, Modern, Post-Modern, and Eclectic styles, and see works by notable local and world-renowned architects. Now when you hear a local say, "Cowtown Moderne," you will know they mean Art Deco.

Maximum Participants: 15

Fee: $15

Accessibility: Walking, standing, maneuvering city streets.

Transportation: Walking from the Omni Fort Worth. Meet your tour wrangler at 8:45 a.m. at the Omni Fort Worth.

Venue - Various locations in Fort Worth

9:00AM-1:30PM

Exhibits Open

Exhibits

Venue - Room: Texas A-E

9:45AM-10:45AM

Art & Design School Section

Meeting

Moderator: Christine Mannix

Venue - Room: Texas H

SATURDAY, MARCH 21

Diversity Committee

Meeting

Diversity Committee Chair: Kai Alexis Smith

Venue - Room: Texas I

Finance Committee

Meeting

Chair: Deborah Barlow Smedstad

Venue - Room: Sundance 2

Space Planning SIG

Meeting

Coordinator: Kristina Keogh

Venue - Room: Sundance 5

Visual Resources Association

Meeting

Chair: Margaret N. Webster

Venue - Room: Sundance 3

1 + 1 = 3 (The sum IS more than the parts.) : Connections Within and Between Texas Digital Collections

Session

Speakers:
Stronger Together: Making Connections Through the Portal to Texas History — Tara Carlisle, Digital Scholarship Specialist, University of Oklahoma Libraries, *formerly Project Development Librarian, External Relations, Portal to Texas History, University of North Texas*

Exhibitions in Context: Dallas Museum of Art and the Portal to Texas History — Hillary Bober, Archivist, Dallas Museum of Art

Made Together in Texas: Building the Hill Texas Archive Through Partnerships and Collaborations — Michelle Johnson, Project Manager, William J. Hill Texas Artisans and Artists Archive, Bayou Bend Collections and Gardens, Museum of Fine Arts, Houston

Moderator:
Margaret Culbertson, Kitty King Powell Librarian, Powell Library and Study Center, Bayou Bend Collections and Gardens, Museum of Fine Arts, Houston

By initiating and encouraging partnerships and collaborations, the William J. Hill Texas Artisans and Artists Archive and the Portal to Texas History successfully created substantial digital collections that collect and curate disparate digital collections and data. These virtual collections and their metadata enable a wide range of users to satisfy both traditional and unexpected research needs. The speakers will review a sampling of these partnerships, including the Dallas Museum of Art's cataloging and presentation of archival exhibition materials through the Portal. The session will explore the collaborative process, digital and metadata results, and current usage of collections, while also considering how these factors might influence future digital collection building and collaboration.

The Portal to Texas History consists of more than half a million digitized materials from over 250 partner institutions within Texas. **Tara Carlisle** will discuss how researchers can discover interesting connections between formerly disparate collections through this shared online repository. By successfully pooling collections to create a rich resource for scholars, educators, and students, the Portal serves as a model for collaboration.

Hillary Bober will outline the tangible and intangible benefits of the Dallas Museum of Art Archives partnership with the Portal, as both a vendor and an access and discovery tool. The cataloging and presentation of past exhibition materials in the context of both the Portal and the Dallas Museum of Art website will be a highlight.

The William J. Hill Texas Artisans and Artists Archive is a hybrid digital database containing

collections from the Museum of Fine Arts, Houston and partner institutions, as well as primary sources. **Michelle Johnson** will discuss this digital home for a variety of file formats and metadata schema. She will also expand on the importance of successful collaboration and good communication among partner institutions as they strive for data uniformity.

Venue - Room: Sundance 4

Future of Art Bibliography: Sustaining Collaboration in an Evolving Landscape

Session

Speakers:
Art Discovery Group Catalogue — Wendy Fish, Director, British Architecture Library

The Cicognara Project — Alexandra Büttner, Project Coordinator, Heidelberg University Library

Web Archiving: An International Perspective — Kristen Regina, Director, Head of Archives & Special Collections, Hillwood Estate, Museum & Gardens

Co-moderators:
Carole Ann Fabian, Director, Avery Architectural & Fine Arts Library, Columbia University

Kathleen Salomon, Assistant Director, The Getty Research Institute

Five years since its inception, the Future of Art Bibliography (FAB) initiative has accomplished a great deal in provoking institutions to imagine the 'collective collection' and to develop collaborative methods of work to achieve that goal. FAB has helped to launch three platforms that aggregate content and define a new bibliographic arena for collecting institutions. In each instance, ARLIS/NA member institutions have formed collaboratives and engaged service-providing organizations to develop platforms that collocate new forms of bibliographic records and digital content.

While FAB has maintained its focus on creating an aggregate discovery space for bibliographic records, digitized content, and archived websites, the landscape around the projects continues to shift and evolve. With three trajectories in production mode, FAB faces the question of how these three complementary projects overlap with other national and international projects that also seek to harmonize emerging content with bibliographic discovery. The 2015 FAB session will report on the progress of each of these projects and set them within the context of other national and international collaborative efforts. In addition, the session will discuss long-term strategic goals, business models, and operational sustainability across the FAB initiative projects.

Venue - Room: Sundance 1

This Town is Big Enough for All of Us: Managing Assets Across an Organization

Session

Speakers:
Keep them doggies rollin': Digital Asset Flow in the Large Museum — Evan B. Towle, Librarian for Digital Collections and Services, Philadelphia Museum of Art

On the LAM: Integrating Library, Archives, and Museum Collections in an Open Source Information Management System — Tessa Brawley-Barker, Assistant Librarian, Glenstone

Julia Weist, Senior Archival Consultant, Whirl-i-Gig

Wrangling Digital Assets and Breeding Collaboration in Digital Repository Work — Nicole G. Finzer, Visual Resources Librarian, Digital Collections, Northwestern University

Moderator:
Evan B. Towle, Librarian for Digital Collections and Services, Philadelphia Museum of Art

Real-life models defy the prescribed script for digital asset management and call on information professionals to build new workflows into already built organizations. This panel presents three scenarios addressing disparate digital materials, constituents, and needs. In one, a large museum concentrates workflow and organizational health around digital assets. In another, a small museum utilizes a single tool and workflow for bibliographic, collection, and archival assets. In the third, a large university adopts the needs of widely disparate collections in both the humanities and sciences.

While books in a library travel a well-worn path, digital assets in a museum do not. More than a technical obstacle, this is an organizational one. **Evan Towle** will address the journey of digital assets and metadata through the Philadelphia Museum of Art and their organizational readiness for comprehensive digital asset management.

As a solo museum librarian at Glenstone, **Tessa Brawley-Barker** will discuss her collaboration with external developers and other internal departments to create an interoperable information management system and discovery platform for the library, archives, and art collections. With **Julia Weist** from Whirl-i-Gig, she will give a system demonstration and discuss project goals, successes, and challenges.

Nicole Finzer will discuss the role of the library supporting digital repository work by providing an overview of how Northwestern University Library manages the life cycle of digital assets. Her focus will be the use of scrum methodology, which defines the library's technical needs by involving an array of stakeholders to articulate the policy, criteria, and strategies for ingesting digital assets, to successfully collaborate across multiple units across campus.

Venue - Room: Sundance 6

10:30AM-12:00PM

TOUR

Performance on a Grand Scale: Bass Hall

Tour

A preeminent cultural icon of the Dallas-Fort Worth community, the Nancy Lee and Perry R. Bass Performance Hall is the permanent home to major performing arts organizations of Fort Worth: the Fort Worth Symphony Orchestra, Texas Ballet Theater, Fort Worth Opera, and the Van Cliburn International Piano Competition and Cliburn Concerts. Occupying a full city block in downtown Fort Worth, the Bass Performance Hall was built in 1998 entirely with private funds. Go backstage on a tour that spotlights the ornate limestone architecture of the 2,056-seat multipurpose Hall, which is typical of the classic European opera house form. The Hall takes center stage for its superb acoustics, exceptional sight lines, and ambience, on level with the great halls of the world. Designed by David M. Schwarz/ Architectural Services, Inc., the building includes an 80-foot diameter Great Dome, artfully painted by Scott and Stuart Gentling, which tops the Founders Concert Theater. Two 48-foot tall angels, sculpted out of Texas limestone by Marton Varo, embellish the Grand Façade. As you behold the beauty of this grand hall, imagine the performances held here in Fort Worth, Texas.

Maximum Participants: 20

Fee: $10

Accessibility: Walking, standing, maneuvering city streets, climbing and descending stairs.

Transportation: Walking from the Omni Fort Worth. Meet your tour wrangler at 10:15 a.m. at the Omni Fort Worth.

Venue - Nancy Lee and Perry R. Bass Performance Hall

SATURDAY, MARCH 21

11:00AM-12:00PM

Cataloging Problems Discussion Group

Meeting

Moderator: Sherman Clarke

Venue - Room: Texas J

Development Committee

Meeting

Development Committee Chair: Ann Roll

Venue - Room: Texas H

Distinguished Service Award Committee

Meeting

Current Chair: Susan Craig

Venue - Room: Sundance 3

Graphic Novels SIG

Meeting

Coordinator: Tara Spies Smith

Venue - Room: Sundance 5

Public Librarians SIG

Meeting

Moderator: Dayna Holz

Venue - Room: Sundance 2

11:00AM-12:30PM

Creating New Worlds: The Digital Humanities and the Future of Art Research Methodologies

Session

Sponsored by Gale Cengage Learning

Speakers:
Reading Requires Seeing: Teaching Computers to See Texts — Neal Audenaert, Assistant Research Engineer, Texas Center for Applied Technology, Texas A&M University

Applying the Lens to the Visual: Finding One's Way into Large Data Sets— Peg Knight, Senior Product Manager, The Arts, ProQuest

#arthistory: Mining Social Media to Historicize the Contemporary — Spencer Keralis, Research Associate Professor, University of North Texas

Supporting the Big and the Boutique: Visualizing Digital Humanities and Digitizing Visual Culture — Liz Grumbach, Project Manager, ARC and 18th Connect, Initiative for Digital Humanities, Media, and Culture, Texas A&M University

Moderator:
Sarah Falls, Head of the Fine Arts Library, Ohio State University

Digital Humanities is a collective term that describes a new means of conducting research and presenting scholarly output throughout all fields in the Humanities. Currently in its infancy, DH initiatives on campuses and art research centers take many different forms, often anchored by local champions or collections and flavored by institutional cultures and the research needs of those whom the initiatives support. Beliefs persist that the arts languish somewhere behind the curve of mainstream academia in embracing new means of discovery that are conversely reliant on visual media. This panel will prove that for arts research methodologies, careful movement forward and consideration are needed to further disciplines.

At the crux of arts-based research methodologies is the study of the image. At the basis of art historical research is the comparison of images and tracing of progression of styles. Large textual data sets provide researchers valuable archival and research information, but digital image sets and the apparatus to study them visually are also needed to help the discipline progress forward to new research paradigms.

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As librarians, how do we help with that progression? How does the work take place to help our users define sets of images for study and relate them to textual data? Are there tools for image analysis and for managing large research sets? How can existing image metadata be used in the context of the Digital Humanities and in supporting our researchers?

Work continues at Texas A&M University to design tools that help scholars explore, analyze, and understand visually constructed meaning in document images in large scale collections. **Neal Audenaert** will present an overview of this current work with an emphasis on the University's collaboration with the HathiTrust Research Center's Workset Creation for Scholarly Analysis.

As interest in Digital Humanities swells, and researchers innovate around examining large corpora of data, new opportunities for revealing huge repositories also emerge. **Peg Knight** will consider some of our earliest collaborations with researchers and highlight some groundbreaking data mining work on visual data sets.

The ubiquity of image- and video- based social media platforms like Instagram, Tumblr, and Vine give art history students an opportunity to engage dynamically with contemporary imagery in a live setting. **Spencer Keralis** will describe how engaging critically with images in social media can provide valuable insights into audience response to contemporary and historical art. This interaction offers students exposure to concepts of metadata, text mining, information literacy, data visualization, and copyright and fair use.

Liz Grumbach will discuss the challenges and rewards of supporting visual culture projects from the perspective of a Digital Humanities initiative, in particular the Initiative for Digital Humanities, Media, and Culture (IDHMC) at Texas A&M University. The IDHMC supports and guides faculty projects, participates in large grant-funded projects, and has recently opened the new Humanities Visualization Space. By considering these endeavors, Liz will present project details, potentials tools, and methods for cultivating and managing visual culture projects.

Venue - Room: Sundance 1

How the Web Was Won: Collaborative Approaches to Web Archiving

Session

Sponsored by Statewide California Electronic Library Consortium

Speakers:
Establishing and Growing a Multi-Institutional Web Archiving Collaboration for the Collaborative Architecture, Urbanism and Sustainability Web Archive (CAUSEWAY) — Anna Perricci, Web Archiving Project Librarian, Columbia University Libraries, Columbia University

Collaboration Beyond Crawling — Jefferson Bailey, Program Manager & Partner Specialist, Internet Archive

Strong Links: Web Archive Management at NYARC — Karl-Rainer Blumenthal, NYARC National Digital Stewardship Resident, The Frick Collection

Going Paperless, Getting Lost: The Future of Artist Ephemera — Anne Simmons, Reference Librarian for Vertical Files and Microforms, National Gallery of Art Library

Moderator:
Sumitra Duncan, NYARC Web Archiving Program Coordinator, Frick Art Reference Library, The Frick Collection

Gain insight as speakers examine collaborative approaches to archiving web-based art and architecture resources and learn how each initiative is helping shape the new frontier of art librarianship. As materials are increasingly available as web-exclusive content, creative solutions are required to capture potentially ephemeral resources. Presenters will share actionable insights, representing collaborative

web archiving initiatives at Columbia University Libraries, the New York Art Resources Consortium (NYARC), the Internet Archive, and from within the ARLIS/NA Artists Files Special Interest Group (SIG).

Anna Perricci will detail the challenges faced and progress made in the formation of the Collaborative Architecture, Urbanism, and Sustainability Web Archive (CAUSEWAY). Funded by a multi-year grant fostering collaborative web archiving, CAUSEWAY is a pilot project curated by art and architecture librarians in the Ivies Plus Art and Architecture Group.

The Internet Archive's **Jefferson Bailey** will focus on strategies for collaboration outside the area of collection development by examining ways that institutions can support and enhance web archiving through joint, coordinated efforts in areas such as research and development, assessment, policy, technical infrastructure, and user services.

As the first National Digital Stewardship Resident embedded in a multi-institutional library collaboration, **Karl-Rainer Blumenthal** will relay quality assurance and long-term preservation strategies for the web archive collections shared among the partners of the New York Art Resources Consortium (NYARC).

Anne Simmons will discuss how information, once conveyed solely through paper media, has moved online. This shift has created a crisis for those preserving the documentation of an artist's career. The Artists Files SIG attempts to address these concerns with recent efforts, including an initiative using Archive-It to capture, store, and provide access to artists' born-digital ephemera.

Venue - Room: Sundance 6

Moving the Needle: Advancing the Profession Through Publishing

Session

Speakers:
I am not just Head Librarian, I am also a client: Art Librarians as Scholars — Eric Wolf, Head Librarian, The Menil Collection

Crossing the Publishing Frontier: Writing Opportunities in Art Librarianship — Shannon Marie Robinson, Fine Arts Liaison Librarian, University Libraries, Denison University

Hannah Bennett, Librarian, School of Architecture Library, Princeton University

Laurel Bliss, Fine Arts Librarian, Library & Information Access, San Diego State University

Judy Dyki, Library Director, Cranbrook Academy of Art

Patrick Tomlin, Head, Art + Architecture Library, University Libraries, Virginia Tech

Alexander Watkins, Assistant Professor/Art & Architecture Librarian, University Libraries, University of Colorado Boulder

Terrie Wilson, Art Librarian, Michigan State University

Anna-Sophia Zingarelli-Sweet, Consulting Editor, Hack Library School

Moderator:
Shannon Marie Robinson, Fine Arts Liaison Librarian, University Libraries, Denison University

Many art librarians have advanced subject degrees and expertise. **Eric Wolf** will talk about how scholarly publishing not only allows us to grow as specialists, but also as librarians, raising our profile and stature among our colleagues. Such activity is personally fulfilling and helps us understand our constituencies. Scholarly activity without a faculty or curatorial title can present some strange, interesting, and at times funny situations.

Writing and publication provide opportunities for librarians to move their profession forward. Experienced editors and writers of ARLIS/NA Reviews, ARLIS/NA Multimedia & Technology Reviews, the Society's scholarly journal *Art Documentation*, and the book *The Twenty-First Century Art Librarian* will discuss publishing options and practicalities. These presenters will

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offer perspectives on writing reviews, sending queries to editors, understanding the peer-review process, and collaborating with authors. Writers of reviews, articles, book chapters, and blogs will share their experiences and discuss publishing expectations associated with tenure-track positions.

In addition, speakers will also present perspectives on writing for online publications and will address aspects of open access publishing, including author agreements, post-print, and institutional repositories. By providing practical information on writing and publication that includes getting started in publishing, overcoming writer's block, and managing time, attendees will take away useful tools for their professional development.

Venue - Room: Sundance 4

12:30PM-1:30PM

Artstor User Group Lunch

User Group

Venue - Room: Texas F

1:30PM-2:30PM

Exhibits Closed

Exhibits

Venue - Room: Texas A-E

ArLiSNAP

Meeting

Co-Moderator: Ellen Tisdale

Venue - Room: Texas H

Materials SIG

Meeting

Moderator: Mark Pompelia

Venue - Room: Sundance 5

Mountain West Chapter

Meeting

Chapter Chair: Nicole Beatty

Venue - Room: Texas J

Public Policy Committee

Meeting

Chair: Patrick Tomlin

Venue - Room: Texas I

Travel Awards Committee

Meeting

Chair: Tamara Fultz

Venue - Room: Sundance 2

Urban and Regional Planning SIG

Meeting

Coordinator: Marsha Taichman

Venue - Room: Sundance 3

1:30PM-2:30PM

Doing Digital Art History: Redefining Art Librarianship

Session

Sponsored by ARLIS/NA Texas-Mexico Chapter

Speakers:
Reframing the Portfolio at Mid-Career: Digital Humanities and the Liaison Librarian — Susette Newberry, Art Librarian, Assistant Director of Research & Learning Services, Olin & Uris Libraries, Cornell University

Digging into Digital Art History Data — Lindsay King, Public Services Librarian, Robert B. Haas Family Arts Library, Yale University

Art Librarian Recast — Lyndsay Bratton, Digital Scholarship and Visual Resources Librarian, Shain Library, Connecticut College

Moderator:
Heather Gendron, Head, Sloane Art Library / Coordinator of Assessment, The University of North Carolina at Chapel Hill

In response to developments in digital scholarship, many arts and humanities librarians find themselves racing to acquire technical expertise to help scholars take advantage of emerging tools and strategies. The three presenters in this session will examine ways to meet these challenges through the implementation of innovative digital tools and reimagined roles for librarians that supplement and complement existing models of scholarship and professional practice.

Speakers will also consider professional development strategies, such as their participation in two summer institutes funded by the Getty Foundation. These institutes are aimed at helping art librarians learn alongside faculty to meaningfully engage with the tools and critical perspectives of digital humanities. They will also discuss work in progress on collaborative digital humanities projects. These opportunities situate librarians at the frontiers of scholarship as partners in creating and disseminating knowledge.

Experienced librarians have already mastered many digital humanities building blocks. **Susette Newberry** will reflect on the Getty-sponsored "Rebuilding the Portfolio" institute and the importance of reframing expertise. She will also highlight the liaison librarian's role in extending knowledge of digital art history through collaborations that embrace emerging modes of discipline-focused scholarship and pedagogy.

The Getty-sponsored "Beyond the Digitized Slide Library" institute taught scholarly digital tools to art historians already working on various projects, as well as critical perspectives on what "doing digital art history" means. **Lindsay King** will talk about her work at the institute analyzing art-historical data in the Vogue Archive.

Lyndsay Bratton will discuss strategies for navigating new iterations of art librarianship in the Digital Age, as shrinking budgets and changing technological landscapes inspire increasingly multilayered job titles. Her newly created role rooted in an instructional technology department throws into relief the challenges of bridging traditional and emerging professional identities.

Venue - Room: Sundance 6

Telling Stories: Regional Artists and Their Art

Session

Sponsored by Jane Myers McNamara

Speakers:
Interviews with Texas Artists — Craig Bunch, Assistant Librarian, McNay Art Museum and author of *Collage and Assemblage in Texas: The Interviews*

Gathering Raw Materials — Pete Gershon, Program Coordinator, Core Residency Program, Glassell School of Art, Museum of Fine Arts, Houston and author of *Painting the Town Orange: The Stories Behind Houston's Visionary Art Environments*

Stories Potters Tell: Documenting Clay and Community in Minnesota's St. Croix Valley— Jessica Shaykett, Librarian, American Craft Council

Moderator:
Pete Gershon, Program Coordinator, Core Residency Program, Glassell School of Art, Museum of Fine Arts, Houston author of *Painting the Town Orange: The Stories Behind Houston's Visionary Art Environments*

"Life is short, but art endures," wrote Hippocrates. Indeed, art objects are likely to survive across generations, but the life stories of their makers, especially those of obscure regional artists, are far more ephemeral and too often lost to time. Fortunately, there are intrepid art historians, journalists, and researchers who seek to capture this

information and preserve it for posterity. How do they organize their projects? How do they choose their subjects? What facts are gathered, and how is this information recorded, stored, and disseminated? This panel of three researchers will answer these questions as they discuss their experiences in documenting the work of regional artists.

Having interviewed 64 Texas artists from 2010 to 2013 for his forthcoming book from Texas A&M University Press, **Craig Bunch** will discuss his project in terms of how it came to be and how it progressed. The use of found materials is one of the major threads running throughout the book, tentatively titled: *Interviews with Texas Artists*.

Pete Gershon will discuss the process of collecting interviews and finding other primary and secondary source material he used to write the book *Painting the Town Orange: The Stories Behind Houston's Visionary Art Environments*.

In the St. Croix Valley of Minnesota, an anomalous community of potters host an annual cooperative tour attracting thousands of visitors nationally. **Jessica Shaykett** will share how staff at the American Craft Council Library initiated an ambitious year-long project to record and distribute the personal narratives of participating ceramists.

Venue - Room: Sundance 4

1:30PM-3:00PM

Collaborations Abroad: Success Stories from International Art Libraries

Session

Speakers:
Building Bridges of Collaboration: Spotlight on Latin American Art — Isabel Ayres Maringelli, Chief of Library and Museum Archives, Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Ranieli Piccinini Machado Shinohara, Librarian, Casa Daros, Rio de Janeiro, Brazil

Class, Not Mass: A New Database for Art and Museum Libraries, Archives, and Related Institutions — Sybille Hentze, Chief Librarian, Albertina, Vienna, Austria

Andrea Neidhöfer, Chief of Archive, basis wien, Vienna, Austria

The Virtual Monastic Library of Abbey Lorsch: Potential and Challenges of an International Digitization Project — Alexandra Büttner, M.A., Heidelberg University Library, Germany, Heidelberg, Germany

A Local or a Worldwide Libraries Network?— Fernando Corona, Library Coordinator, National Museum of Art, México City, México

Moderator:
Sylvia Roberts, Liaison Librarian for Communication & Contemporary Arts, Simon Fraser University in Vancouver, BC and ARLIS/NA Board Liaison to the International Relations Committee

The arteLA group is an example of how to break the old, but still present, frontier between countries in Latin America. **Isabel Ayres Maringelli** and **Ranieli Piccinini Machado Shinohara** will talk about their goal to disseminate Latin American Art Information Resources by strengthening collaboration among Latin American Art Librarians and to establish collaborative relationships with other continents.

Andrea Neidhöfer and **Sybille Hentze** will discuss a big problem with online directories—in this case, a directory of art institutions—which is keeping them up-to-date while administering data like addresses, opening hours, staff changes, or other developments in regard to user modalities. User experience has demonstrated that the larger the number of institutions a directory contains and the wider its geographic scope, the less precise and reliable the information it offers. One

runs the risk of losing users, who will not use the platform again. This is why librarians have made deliberate selections, in terms of geography (Austria) and discipline (the visual arts), when filling their database. They believe that limitations with regard to personnel and time, both of which are indispensable for administering a database, are necessary in order to improve the quality of a database and, above all, sustain it in the long run.

Through the international digitization project "Bibliotheca Laureshamensis — digital," the dispersed library collection of the UNESCO-World Heritage Site Abbey Lorsch has been reconstructed online. **Alexandra Büttner** will present a paper that focuses on the potential and challenges of virtually reuniting medieval manuscripts from institutions as far apart as Los Angeles and Bucharest.

One of our problems in a contemporary globalized world is the aim of concentrating resources in large spaces that simulate big warehouses. **Fernando Corona** will talk about a similar thing that is happening in the world of libraries. With the propensity to concentrate everything, we forget that a network is exactly the opportunity of interconnections.

Venue - Room: Sundance 1

2:30PM-5:00PM

Exhibits Open

Exhibits

Venue - Room: Texas A-E

2:45PM-3:45PM

Book Arts SIG

Meeting

Co-Moderator: Michelle Strizever

Venue - Room: Texas F

3:00PM-4:30PM

Poster 2.0 (ARLISpalooza)

Poster Session & Emerging Technology

The Conference Committee, in partnership with the ARLIS/NA Professional Development Committee, is pleased to offer a new session that combines the best of two worlds — the informal and highly visual nature of a traditional poster session with the hands-on component of a technology forum. Poster 2.0 will feature over 30 participants showcasing a wide-range of professional and research projects in a creative and interactive environment. Topics include productivity tools, promotion of special collections and archives, outreach and instructional initiatives, libraries as exhibition spaces, digital humanities, best practices for collecting and cataloging unique materials, and more. Learn from colleagues presenting innovative projects, topics, and tools as you walk through this joint session.

Titles & Presenters:

Collecting the *New Arcadian Journal* at Art Libraries in America — Karyn Hinkle, Senior Reader Services Librarian, Bard Graduate Center

What's Your Story?: The Georgia O'Keeffe Museum Research Center Oral History Project — Eumie Imm Stroukoff, Emily Fisher Landau Director of the Research Center, Georgia O'Keeffe Museum

The N Project: Leveraging Social Media to Promote Collection Material — Dan McClure, Director of Library Services, Pacific Northwest College of Art

The Case Study of an Art Librarian in a Medical School — Amy Andres, Art History Librarian, Virginia Commonwealth Library, Qatar

The Artist and the Librarian Project: How to Think Like an Artist in the Library — Sarah Burris, Reference Librarian/Non-Fiction Selector, Bay County Public Library

Inspired Archives: Introducing Students to the Visual Culture of a University — Katie Greer, Assistant Professor, Oakland University

Ask an Expert: Lessons Learned from Repackaging Reference for Exhibition Spaces — Matthew Gengler, Head of Access Services, Ingalls Library, Cleveland Museum of Art

Are You Close Enough?: Libraries and Embedded Digital Humanities — Sara Outhier, Digital Media Librarian, Southern Methodist University, Michelle Hahn, Music Catalog Librarian, Southern Methodist University

Database-Driven: Exploring the Underlying Symmetry between New Media Theory and Library Science — Emilee Mathews, Research Librarian for Visual Arts, University of California, Irvine; Sylvia Page, Librarian, Memphis College of Art

Art and Design Book Club: An Outreach and Engagement Tool, UT Austin Fine Arts Library — Becca Pad, Graduate Student, School of Information, University of Texas at Austin; Laura Schwartz, Head Librarian, Fine Arts Library, University of Texas at Austin

Incorporating the Scholar's Voice in Discovery: Metadata Integration with Google Forms — Gary Ginther, Fine Arts Librarian, Ohio University Libraries

Teach, Learn, Use, Create: Versatile Design for the Architecture Library — Sara DeWaay, Arts and Architecture Librarian, University of North Carolina, Charlotte

Tumblr Enriches Exposure [to] and Use of Art Special Collections — Lindsay Keating, Special Projects Assistant, Arts and Architecture Library, University of Minnesota; Deborah Ultan Boudewyns, Arts, Architecture & Landscape Architecture Librarian, University of Minnesota

The Role of the Library in the Research-Creation Process of Fine Arts Undergraduate Students at the University of Victoria — Tad Suzuki, Learning & Research Librarian (Fine Arts), University of Victoria (Canada)

Statistics Count: Measuring Usage of Non-Text Digital Resources — Jennifer Hoyer, Library Relations Associate, Artstor; Katie O'Connell, User Services Associate, Artstor; Elizabeth Schneider, User Services Associate, Artstor

Bringing the Outside Inside: Brazilian Graffiti and "String Literature" on the Walls Are Not Your Typical Art in the Library Exhibit — Christiane Erbolato-Ramsey, Fine Arts Librarian, Harold B. Lee Library, Brigham Young University

Expanding Art History for the Digital Age: Digital Humanities in the Visual Resources Center — Lynn Cunningham, Principal Digital Curator, Visual Resources Center, University of California Berkeley

Brand Library & Art Center Renovation Project — Alyssa Resnick, Administrator, Arts and Culture, Glendale Library; Cathy Billings, Senior Library, Arts & Culture Supervisor, Brand Library & Art Center

Fresh Off the (Closed) Shelf: The Banff Centre Library's Transition to an Open Stack Artists' Books Collection — Nicole Lovenjak, Library Practicum, Paul D. Fleck Library & Archives, The Banff Centre

The Better to See You With: The University of North Texas Libraries' Artists' Book Competition — Julie Judkins, Principal Archivist, University of North Texas; Morgan Gieringer, Head of Special Collections, University of North Texas Libraries

The "Aha!" Moment: Library Support for the Cognitive Process of Creativity — Carla-Mae Crookendale, Visual Arts Research Librarian, Virginia Commonwealth University

The Alexander M. Troup Collection: One Collection, Countless Disciplines — Emily Aparicio, Library Specialist I, University of

North Texas Special Collections; Amanda Montgomery, Library Specialist II, University of North Texas Special Collections

The Materials Laboratory as a Teaching Tool — Kasia Leousis, Architecture and Art Librarian, Auburn University

Archive Research Program for Graduate Students — Kim Collins, Art and Classics Librarian, Robert W. Woodruff Library, Emory University

Design Students Unlock Open Access — Sarah Polkinghorne, Subject Librarian for Art & Design, Drama, and Psychology, University of Alberta

Expert Tagging: Community Building as Scholarly Communications — James Shulman, President, Artstor

Omeka and the Getty Art and Architecture Thesaurus: Two-step or Shootout? An Experiment towards Linked Open Data — Alison Larson, MLS Student, University of North Texas

Something Old and Something New: Building a Special Collection of Artists' Books — Anna Korus, Library Manager, MacEwan University, Edmonton, Alberta; Roxy Garstad, Collection Assessment Librarian, MacEwan University, Edmonton, Alberta

Please See Attached: The Challenges of Collecting PDF Exhibition Catalogs at the Thomas J. Watson Library — Andrea Puccio, Assistant Museum Librarian, Thomas J. Watson Library, Metropolitan Museum of Art; Tina Lidogoster, Assistant Museum Librarian, Thomas J. Watson Library, Metropolitan Museum of Art

Web Archiving Comics at the Library of Congress — Megan Halsband, Reference Specialist, Comic Books, Library of Congress

Using the Durationator Technology to Conduct Copyright Searches — Elizabeth Townsend Gard, Glazer Professor of Social Entrepreneurship and Associate Professor of Law, Tulane University

RAW Beauty: Data Visualization with RAW from DensityDesign — Helen Lane, Head of Research and Instructional Services, Fashion Institute of Technology

Testing the Waters: Harnessing the Power of Technology in the Virtual Conference Environment — Luke Leither, Art and Architecture Librarian, University of Utah

The Roman Forum and Beyond: Developing Mobile Applications to Study the Built Environment with Early Architectural Publications — Viveca Pattison Robichaud, Special Collections Librarian, University of Notre Dame

Using Piktochart to Create Presentations and Infographics — Ellen Tisdale, Library Assistant, University of Manitoba Libraries

Using OpenRefine for Exploring Library Collections — Mary Wahl, Digital Services Librarian, California State University, Northridge

Venue - Second Floor Lobby

9:45AM-4:30PM

SPECIAL EVENT

Silent Auction (ARLISpalooza)

Special Event

Come bid on the items you've been anticipating all week! The annual silent auction will take place concurrently with Poster 2.0, for your browsing convenience. Generously given by ARLIS/NA members, chapters, and vendors, fabulous donations of handcrafted items, books, art, and more will be on display all day Saturday.

Bid throughout the day and come back during ARLISpalooza from 3:00 - 4:30 p.m. to enjoy the exciting conclusion and to find out if you've won!

Proceeds from the auction will benefit the Society in funding student travel awards.

Venue - Room: Texas G

SATURDAY, MARCH 21

3:00PM-4:45PM

Digital Cicognara Project

Meeting

Venue - Room: Sundance 2

4:30PM-5:00PM

Exhibits Closing Reception

Exhibits

Sponsored by Oxford University Press

Venue - Room: Texas A-E

5:00PM-6:00PM

Academic Libraries Division

Meeting

Moderator: Emilee Mathews

Venue - Room: Texas J

ArLiSNAP Facilitated Discussion

Meeting

Venue - Room: Sundance 3

Collection Development SIG

Meeting

Co-Coordinators: Paula Gabbard, Chris Sala

Venue - Room: Texas F

Midstates Chapter

Meeting

Chapter Chair: Leigh Gates

Venue - Room: Texas H

Northwest Chapter

Meeting

Chapter Chair: Traci Timmons

Venue - Room: Sundance 2

Ohio Valley Chapter

Meeting

Chair Elect 2015: Mo Dawley

Venue - Room: Sundance 5

Social Media Facilitated Discussion

Meeting

Venue - Room: Sundance 6

Southern California Chapter

Meeting

Chapter Chair: Derek Quezada

Venue - Room: Sundance 4

5:00PM-6:15PM

Architecture Section

Meeting

Moderator: Cathryn Copper

Venue - Room: Sundance 1

6:00PM-7:00PM

Mid-Atlantic Chapter Meeting

Social Event

Chapter Vice-Chair: Jacqueline Protka

Venue - The Whiskey & Rye Bar, Omni Fort Worth

SATURDAY, MARCH 21

6:00PM-7:00PM

SEI Meet-up/Reunion

Social Event

Coordinator: Megan Musolff, SEI Committee Chair

Reunite with your SEI colleagues and raise a toast to this joint project of VRA and ARLIS/NA as it embarks on its 12th year! Previous attendees of the Summer Educational Institute for Visual Resources and Image Management as well as instructors, co-chairs, implementation team members, and sponsors are welcome to attend. If you are thinking about registering for a future SEI or hosting SEI at your institution someday, this event is also for you!

Venue - The Whiskey & Rye Bar, Omni Fort Worth

International Guests Reception

SPECIAL EVENT

Special Event

Sponsored by the Sid Richardson Museum

International guests are invited to attend a cocktail reception at the Sid Richardson Museum in the historical Sundance Square. The Museum's collection focuses on numerous, prominent Western artists, including Frederic Remington and Charles M. Russell. The exhibition, *Take Two: George Catlin Revisits the West*, will display Catlin's cartoon books, which he produced during his encounters with Native Americans in the 1830s.

Attendance at this event is by invitation only; limit 50 guests.

Transportation: This museum is a short walking distance from the Omni Hotel. Wranglers outside the hotel will guide guests. If you need to make other arrangements for transportation, they will be made available to you.

Venue - Sid Richardson Museum

KRESS

www.kressfoundation.org

SUNDAY, MARCH 22

8:00AM-9:00AM

Yoga

Social Event

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

Venue - Room: Texas J

8:00AM-5:00PM

Registration & Hospitality Desk Open

Registration & Hospitality

Venue - Second Floor Lobby

9:00AM-9:30AM

Exhibits Opening Reception

Exhibits

Sponsored by Sotheby's Institute of Art

Venue - Room: Texas A-E

9:00AM-10:30AM

Exhibits Open

Exhibits

Venue - Room: Texas A-E

9:30AM-10:30AM

Cataloging Advisory Committee

Meeting

Chair: Laurie Chipps

Venue - Room: Sundance 5

Getty Research Portal Advisory Group

Meeting

Co-moderators: Kathleen Salomon, Rachel Longaker

Venue - Room: Sundance 2

New England Chapter

Meeting

Current Chapter Chair: Gabrielle Reed

Venue - Room: Sundance 3

Blazing New Trails in Library Architecture

Session

Speakers:
"Move to the Light": Humanism and the Art Museum Libraries of Louis I. Kahn: The Kimbell Art Museum and the Yale Center for British Art — Kraig Binkowski, Chief Librarian, Reference Library and Archives, Yale Center for British Art

Learning from Hunt Library: The Use of High-Tech Spaces — Karen DeWitt, Director, Design Library, North Carolina State University

New Library Architecture: Innovative Buildings = New Ways of Working? — Margaret Smithglass, Registrar and Digital Content Librarian, Avery Architectural & Fine Arts Library, Columbia University

Moderator:
Catherine Petersen, Library Director, Crystal Bridges Museum of American Art

Libraries are continually ascending from the basements of Beaux-Arts mansions, embracing light-filled study rooms, and supporting the needs of creative researchers. This session's speakers offer creative solutions and exciting possibilities for 21st century learning spaces.

The libraries of the Yale Center for British Art and the Kimbell Art Museum along with the museums that house them were designed by the great American architect, Louis I. Kahn. **Kraig Binkowski** will look closely at the unique humanistic experience that Kahn created for these learning spaces.

Design faculty and students at North Carolina State University fully embrace the visualization spaces at the innovative Hunt Library. **Karen DeWitt** will talk about spaces and technologies

in Hunt Library, how design students and faculty use them, and offer suggestions for technologies that could be added to enhance existing libraries to support design faculty and students.

The physical spaces of academic, public, and special libraries have all experienced enormous changes in user needs and behaviors in the last decade. **Margaret Smithglass** will present highlights of recent international design work that not only supports these changes but facilitates new methods of research and communication for all patron types.

Venue - Room: Sundance 4

Known Unknowns and Unknown Knowns: Privacy, Secrets, and the Limitations of Archives

Session

Speakers:
Cultural Expectation of Privacy and Archives in Qatar — Tiffany Schureman, University Archivist, Virginia Commonwealth University in Qatar; co-author, Annabel Armstrong-Clarke, Digital Media Archivist, Virginia Commonwealth University

Spies Like Us?: Scholars, Spies, and Secrets in ICFA's Archives — Shalimar Fojas White, Manager, Image Collections and Fieldwork Archives (ICFA), Dumbarton Oaks Research Library and Collections

Cultural Protocol vs. Academic Privilege: Researching Indigenous Cultures — heather ahtone, James T. Bialac Assistant Curator of Native American and Non-Western Art, Fred Jones Jr. Museum of Art, University of Oklahoma

Moderator:
Shalimar Fojas White, Manager, Image Collections and Fieldwork Archives (ICFA), Dumbarton Oaks Research Library and Collections

Researchers encounter two types of secrets in archives. Sensitive information may be restricted to address issues of privacy or confidentiality. Alternatively, records relevant to a particular query are either not preserved or were never created. Archivists must mediate a balance between providing the public with broad access to archival materials and respecting the concerns of individuals, whether creators, donors, or subjects. The papers in this session will explore the lacunae and limits of archives, whose holdings may not adequately reflect the voices of marginalized communities or whose policies must be adjusted to respect differing cultural norms. The speakers will also consider the ethics embedded in managing archives, as they relate to privacy, confidentiality, cultural sensitivity, and even a bit of espionage.

In Qatar there is an expectation of privacy as it relates both to images of people and names associated with images. **Tiffany Schureman** will present a paper she co-authored with Annabel Armstrong-Clarke that discusses how the Virginia Commonwealth University Archives tries to find a balance between respecting the cultural importance of privacy in this region and providing access to images.

Using examples from the Dumbarton Oaks Image Collections and Fieldwork Archives, **Shalimar Fojas White** will investigate parallels between archival work and espionage. She will also explore how discovering links to intelligence agencies enriched the understanding of the archives' creators, as well as the ethical issues involved with managing scholarly archives that contain sensitive information.

The academic community has constructed an extensive body of knowledge on Indigenous communities using "traditional" Euro-American a *priori* accepted assumptions. **heather ahtone** will examine how the published body of knowledge about tribal communities is not synchronous with the lived body of knowledge held by tribal communities.

Venue - Room: Sundance 1

New Voices in the Profession

Session

Speakers:
Wrangling a Ringling: The Personal Art Library of a Circus Magnate — Mēgan Oliver, Assistant Librarian, The Ringling Museum

Beyond Paper, Beyond Art: Ai Weiwei and Contemporary Art Documentation — Lauren Gottlieb-Miller, PhD Student, School of Library and Information Studies, University of Wisconsin – Madison

Instagram in Art Librarianship: Sharing a Snapshot and Taking a Shot at Using Instagram as a New Librarian — Stacy R. Williams, Head, Architecture and Fine Arts Library, University of Southern California Libraries

Belonging: A Brief Study on Artists' Books and Institutional Classification — Eva Athanasiu, 2015 Gerd Muehsam Award Winner

Moderator:
Alice Whiteside, Reference & Instruction Librarian, Rhode Island School of Design

Returning for its ninth year, New Voices in the Profession provides professionals new to art librarianship or visual resources 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 art librarianship or visual resources, or those within five years of Master's level study. For many, this is their first professional speaking engagement.

This panel began at the ARLIS/NA 2006 Annual Conference in Banff and has since received wide attention and praise. Topics presented reveal new ideas as well as different ways of thinking about established concepts. Speakers give the conference attendees a glimpse of academic interests and current discourses of the newest ARLIS/NA members. The New Voices session is organized by the Professional Development Committee, ArLiSNAP, and the Gerd Muehsam Award Committee.

Venue - Room: Sundance 6

10:30AM-11:30AM

Membership Brunch

Sponsored by Amon G. Carter Foundation

Special Speaker, Ronnie Self

SPECIAL EVENT

Sponsored by Artstor

Special Event

This year's Membership Brunch features a talk by Ronnie Self, Associate Professor of Architecture at the University of Houston, who will speak on Louis Kahn and Renzo Piano's architectural work for the Kimbell Art Museum. Prior to founding his firm Ronnie Self Architect in Houston, Self worked in the Paris office of Renzo Piano Building Workshop for twelve years. Self's book, *The Architecture of Art Museums – A Decade of Design: 2000 – 2010*, was released in April 2014.

Fee: $25

Venue - Room: Texas F-J

10:30AM-12:45PM

Exhibits Closed

Exhibits

Venue - Room: Texas A-E

11:30AM-12:45PM

Membership Meeting

Special Event

Hosted by the Executive Board and open to all ARLIS/NA members, 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 2016 conference in Seattle, Washington, a forum for discussion, and much more.

Venue - Room: Texas F-J

SUNDAY, MARCH 22

12:45PM-5:15PM

Exhibits Open

Exhibits

Venue - Room: Texas A-E

1:00PM-2:00PM

Focus on the Learner: Strategies for Improving PowerPoint Presentations

Session

Speaker:
Lee A. Hilyer, Head of Access Services, M.D. Anderson Library, University of Houston

Slide presentations are common at meetings, conferences, and in the classroom. But are they effective at helping the audience understand the content, or do they merely serve as teleprompter for the speaker? Learning and instructional research indicates that the current way many people prepare and deliver slide presentations may actually hinder learning instead of supporting it. This session presents three simple, evidence-based rules you can use to create more effective, learner-focused presentations.

Lee Andrew Hilyer, MLIS, M.Ed., is the Head of Information & Access Services at the University of Houston Libraries and author of Presentations for Librarians: A Complete Guide to Creating Effective, Learner-Centered Presentations (Chandos, 2009). Find more information and helpful resources at http://www.hilyer.info.

Venue - Room: Sundance 4

Central Plains Chapter

Meeting

Vice-Chair/Chair Elect: Thomas Young

Venue - Room: Sundance 3

Reference & Information Services Section

Meeting

Past Moderator: Elizabeth Lane

Venue - Room: Texas H

Women and Art SIG

Meeting

Coordinator: Siân Evans

Venue - Room: Sundance 5

Beyond the Page: Wrangling Alternative Formats

Session

Sponsored by Amigos Library Services

Speakers:
Contemporary Artists' Recordworks in Academic Libraries — Susan Thomas, Coordinator of Reference Services, Assistant Professor, Long Island University

Preserving Digital Art: The Challenges that Digital Art Presents to the Traditional Art World — Carmen Cowick, Preservation Librarian, Amigos Library Services

Quality Control Tools: Resources for Managing and Reformatting Audiovisual Materials — Kristin MacDonough, Coordinator for the AudioVisual Artifact Atlas, Technology and Preservation, Bay Area Video Coalition

Moderator:
Lori Salmon, Senior Librarian, New York Public Library

Complex formats such as audiovisual materials, digital artworks, and other new media are increasingly collected by libraries of all types, not simply special archives. Alternative formats present a variety of challenges for catalogers, policymakers, and preservationists. In this session, panelists will share their experience providing access to three alternative formats: audiovisual materials, digital art, and multi-media projects. They will also present good

practices for preserving these complicated — but important and increasingly common — materials.

Contemporary artists' recordworks provide opportunities for librarians to work solo or collaborate with music librarians and educators to collect a unique genre of artists' books. **Susan Thomas** will describe recordworks — analog objects that combine audio recordings like vinyl records, cassettes, or CDs with printed matter — and discuss how they reflect the enduring popularity of analog media among creatives.

Carmen Cowick will offer advice on how to preserve digital art by discussing the various approaches to preservation undertaken by different institutions and art professionals. She will also share resources describing best practices for digital art and resources for continuing education programs for art librarians/museum professionals.

Quality Control Tools for Video Preservation was a two-year NEH-funded project organized through the Bay Area Video Coalition (BAVC) in partnership with independent consultants. **Kristin MacDonough** will present and demonstrate the resulting projects, the open source software (QCTools), and the development of the online resource (AudioVisual Artifact Atlas).

Venue - Room: Sundance 6

Place-Based Discovery: Broadening Access with Geolocation

Session

Speakers:
Margaret Smithglass, Registrar and Digital Content Librarian, Avery Architectural & Fine Arts Library, Columbia University

Chris Sala, Architecture Librarian, Avery Architectural & Fine Arts Library, Columbia University

Moderator:
Martha González Palacios, Art and Architecture Librarian, University of Oregon

There is no doubt that geospatial metadata can aid the discovery of resources by providing contextually situated information. For materials related to the built environment, geocoding street addresses or other geographical identifiers adds tremendous value; these facilitate the use of maps as access points, in addition to more traditional interfaces like library catalogues or finding aids. In this session, **Chris Sala** and **Margaret Smithglass** will present two projects currently underway at the Avery Architectural & Fine Arts Library that leverage geospatial metadata to enhance discoverability. They will introduce geolocation in general terms and suggest strategies and tools for geospatial metadata enhancement of legacy records by discussing the two projects, The Seymour B. Durst Old York Library and the Built Works Registry (BWR), each with very different parameters and goals.

One case demonstrates how geotagging records can enhance limited geographical data available from well-established controlled vocabularies, such as Library of Congress Subject Headings, while the other shows the use of geospatial metadata to disambiguate name variations of architectural structures.

Venue - Room: Sundance 1

2:00PM-3:00PM

Auction Catalogs SIG

Meeting

Co-coordinator: Prima Casetta

Venue - Room: Texas F

2:15PM-3:00PM

Data & Geospatial Research Support for Architecture

Session

Speaker:
Josh Been, Social Science Data Librarian, M.D. Anderson Library, University of Houston

This presentation will highlight the ever-increasing data needs of architecture researchers in higher education, and the ways libraries can take initiative to provide them with access to the necessary data, software, and research support. The focus will be on using ArcGIS software and cloud applications, but will also include a discussion of free and affordable software and training opportunities.

Venue - Room: Sundance 4

2:15PM-3:15PM

Archaeology and Classics SIG

Meeting

Coordinator: Amy Ciccone

Venue - Room: Sundance 3

Interlibrary Loan SIG

Meeting

Moderator: Elizabeth Lane

Venue - Room: Sundance 5

Southeast Chapter

Meeting

Vice President/2015 President: Kasia Leousis

Venue - Room: Sundance 2

Web Archiving Birds of a Feather Meetup

Meeting

Organizer: Sumitra Duncan

Venue - Room: Texas H

Linked Open Data: Interconnectivity Amplified

Session

Speakers:
Migrating to Linked Open Data: The University of Oregon's Approach — Sarah Seymore, Digital Metadata Technician, Digital Scholarship Center, University of Oregon Libraries

Julia Simic, Metadata and Digital Production Librarian, Digital Scholarship Center, University of Oregon Libraries

The Getty Vocabularies and Linked Open Data — Jon Ward, Senior Vocabulary Program Editor, Getty Research Institute

Co-moderators:
Dan Lipcan, Digital Initiatives and Metadata Librarian, Thomas J. Watson Library, Metropolitan Museum of Art

Beth Morris, Assistant Librarian, Reference Library and Archives, Yale Center for British Art

Tim Berners-Lee, the inventor of the World Wide Web and current Director of the W3C, has called linked open data (LOD) efforts "the most potentially world-changing" movement. Linked data, the first practical expression of the Semantic Web, forms a set of best practices for publishing and connecting structured data by utilizing URIs (Unique Resource Identifiers) and RDF (Resource Description Framework).

The Semantic Web will allow structured data to be discovered, enhanced, and/or acted upon automatically, thereby making the data more useful beyond the confines of individual repositories. LOD sets allow others, including machines, to connect, visualize, and interpret data in ways that the original publisher may not have imagined. Addressing this critical work will help the ARLIS/NA community maximize the accessibility and interoperability of our works of art and research resources.

In this session, **Sarah Seymore** and **Julie Simic** will discuss how the University of Oregon migrated its digital collections to a new content management system and to linked open data (LOD). Specifically, she will give a practical description of the methodologies used for transitioning to LOD with a focus on the visual resource and historic photograph collections.

Jon Ward will present his paper that explores issues surrounding releases of the Getty vocabularies — Art & Architecture Thesaurus® (AAT), Getty Thesaurus of Geographic Names® (TGN), Union List of Artist Names® (ULAN), and Cultural Objects Name Authority® (CONA) — as LOD, which have been described as "game changers" in accessing art information.

Venue - Room: Sundance 6

Multi-National Perspectives on the Future of Collection Development

Session

Sponsored by YBP Library Services

Speakers:
A Terrible Beauty: Challenges and Opportunities in Art Publishing in the UK— Martin Flynn, Head of Information Services, Word & Image, Victoria and Albert Museum

The Space You Leave Behind is as Important as the Space You Fill: Some Observations on North American Art Publishing — Sandra Brooke, Librarian, Marquand Library of Art and Archaeology, Princeton University

Publishing Trends in Latin America — Gary Ginther presenting for Selene Hinojosa, Collection Development Librarian, Alkek Library, Texas State University

Moderator:
Gary Ginther, Fine Arts Librarian, Ohio University

In this session, academic and museum librarians will discuss art publishing trends in the United Kingdom, the United States, and Latin America. The panel will explore emerging patterns in publishing: print vs. e-book, experimental and traditional publishing, and the challenges and opportunities information professionals face. The speakers will discuss how they advocate for print publications, which continue to be the predominant format for art publishing, as well as how they explore the emergence of the e-resource in the arts.

Art publishing in the UK demonstrates a growth in sales of hard copy books. **Martin Flynn** will examine the reasons behind this trend together with its implications for art libraries. In addition, he will explore the influence of factors such as public subsidy, library purchasing, and e-publishing models. He will also outline the ways in which the Victoria and Albert Museum is negociating the still-preferable landscape of print publishing, while keeping an eye on emerging print models.

Even as print remains a durable medium for art documentation and artistic expression, mainstream and experimental publishers in North America are increasingly responding to the pressures and rising potential of electronic platforms. **Sandra Brooke** will share her experience of investigating the possibilities of the electronic platform in her work at Princeton University.

Gary Ginter, presenting for **Selene Hinojosa,** will discuss current challenges and emerging patterns in her overview of art publishing trends in Latin America, particularly Mexico. The focus will be on book fairs and specific publishers for purchasing Latin American books.

Venue - Room: Sundance 1

3:15PM-4:30PM

Postcards From the Edge VIII: I Didn't Know Urban Planning Was About…

Session

Speakers:
Barbara Becker, Professor, School of Urban and Public Affairs, University of Texas at Arlington

Patrina Newton, Senior Planner, Economic & Community Development, City of Fort Worth Planning Department

Brian Chatman, Content Strategy Coordinator, City of Fort Worth Open Data Portal

Cecilia Smith, Ph.D., Geospatial Librarian, Texas A&M University

Moderators:
Kathy Edwards, Research and Collection Development Librarian, Clemson University

Rebecca Price, Architecture, Urban Planning, and Visual Resources Librarian and Liaison, University of Michigan

Marsha Taichman, Visual Resources Librarian, Cornell University

In this year's Postcards from the Edge session, a planning educator, two professional planners from the City of Fort Worth, and an anthropologist-turned-geospatial librarian lead us through the wide-ranging academic and professional terrain of urban planning. Although not native to arts librarianship, planning is often co-located with design programs in schools or colleges dedicated to the built environment. More than a few architecture librarians carry additional responsibility for urban and regional planning and urban design, which necessarily include transportation, sustainability, resource management, housing, social justice, municipal order, policy and public affairs, historic preservation, urban agriculture, and more. Together we'll explore the challenge of meeting the multi-faceted and interdisciplinary needs of the planning community.

Barbara Becker, former Dean of the UT-Arlington School of Urban and Public Affairs, will address the academic scope of planning education and the needs of scholars and students. At the city scale, Senior Planner **Patrina Newton** will introduce us to Fort Worth's planned Urban Villages and describe the issues, considerations, and data gathering that shape complex urban initiatives. Content Strategist Brian Chatman will explain the information design behind Fort Worth's recently launched Open Data Portal, and share some of the challenges of representing large data sets for public access. Finally, Texas A&M Geospatial Librarian **Cecilia Smith**, will demonstrate GIS tools and resources used by scholars and practitioners to collect, collate, analyze, and visualize data about urban environments and populations.

Architecture & Urban Planning Librarian **Rebecca Price** will facilitate discussion at the end of the presentations.

Venue - Room: Sundance 4

President's Choice: A Code of Best Practices in Fair Use for the Visual Arts: How It Will Help the Visual Arts Community

President's Choice

Speakers:
Peter Jaszi, Professor, Washington College of Law, Program on Information Justice and Intellectual Property, American University

Anne Collins Goodyear, Co-Director, Bowdoin College Museum of Art, and Past President, College Art Association

Maxwell L. Anderson, The Eugene McDermott Director, Dallas Museum of Art

Co-moderators:
Carole Ann Fabian, Director, Avery Architectural & Fine Arts Library, Columbia University and President ARLIS/NA

Patrick Tomlin, Head, Art & Architecture Library, Virginia Tech and Chair, ARLIS/NA Public Policy Committee

The President's Choice session will present the *Code of Best Practices* published by the College Art Association in February 2015. This publication presents a clear set of guidelines about the responsible use of copyrighted materials by identifying instances in which the doctrine of fair use may be applied. The ARLIS/NA President and the Public Policy Committee Chair will welcome distinguished guests: **Peter Jaszi,** the principal author of the Code and a leading authority on copyright and fair use along with **Anne Collins Goodyear** and **Maxwell L. Anderson**, two other leading proponents of fair use in the museum community. A Q&A will follow the presentations.

The development of the Code was funded by the Andrew W. Mellon Foundation with additional support provided by the Samuel H. Kress Foundation.

Venue - Room: Texas F

3:30PM-4:30PM

Awards Committee

Meeting

Committee Chair: Viveca Pattison Robichaud

Venue - Room: Sundance 5

Fashion, Textile & Costume SIG

Meeting

SIG Moderator / Coordinator: Lauren MacDonald

Venue - Room: Sundance 6

Museum Libraries Division

Meeting

Moderator: Catherine Petersen

Venue - Room: Sundance 4

Professional Development Committee

Meeting

Chair: Maggie Portis

Venue - Room: Sundance 3

Systems Meet-up

Meeting

Organizer: Lily Pregill

Venue - Room: Sundance 2

Found in Translation: Controlled Vocabularies in Other Languages

Session

Speakers:
A Controlled Vocabulary to Support Art Documentation — Vánia Mara Alves Lima, Department of Library Science and Documentation, School of Communication and Arts, University of São Paulo

Ivani Di Grazia Costa, Library and Documentation Center Coordinator, São Paulo Museum of Art

Cracking the Moche Code: Expanding Access to a Scholarly Photographic Archive — Shalimar Fojas White, Manager, Image Collections and Fieldwork Archives (ICFA), Dumbarton Oaks Research Library and Collection

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

Controlled vocabularies have been utilized in the library world for so long that it is hard to envision a need for new vocabularies. From the Library of Congress vocabularies, to ALA's RBMS thesauri, and to the Getty vocabularies, it may seem that every topic under the sun is covered. But that can only be a myopic view in the global digital world: if we want true interoperability for our systems in order to share our data on the Semantic Web, then vocabularies must consider all the world's languages and their inherent complexities.

The speakers in this session will address how their institutions are dealing with issues of language within their vocabularies: such as how to develop methodologies for describing art in a language other than English and how to describe collections of non-Western art when the iconographic terminology does not exist in English.

The São Paulo Art Museum and the University of São Paulo are working together to develop a methodology to update, improve, and manage a controlled vocabulary for art information. Representatives **Vánia Mara Alves Lima** and **Ivani Di Grazia Costa** will discuss the effort to define terms and establish categories along with the future steps necessary to establish conceptual relationships.

The Christopher Donnan and Donna McClelland Moche Archive visually documents

the art and iconography of the Moche people of ancient Peru. **Shalimar Fojas White** will discuss the issues faced by Dumbarton Oaks in expanding access to a scholarly archive for non-specialist audiences. A particular challenge is the archive's unique subject classification scheme.

Venue - Room: Sundance 1

4:30PM-5:15PM

SPECIAL EVENT

Exhibits Closing Reception

Exhibits, Special Event

Sponsored by The MediaPreserve

Venue - Room: Texas A-E

6:00PM-7:00PM

SPECIAL EVENT

Convocation with Keynote Speaker, Mari Carmen Ramírez

Special Event

Sponsored by Artstor

This year's Convocation will be held at the conference's beautiful Omni Fort Worth Hotel and feature our keynote speaker, Mari Carmen Ramírez, the Wortham Curator of Latin American Art and Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston. A globally renowned authority on modern and contemporary Latin American art, Ramírez has published extensively and curated numerous award-winning exhibitions, including *Inverted Utopias: Avant-Garde Art in Latin America* (with Héctor Olea). She has also conceptualized and implemented the ICAA Documents of 20th Century Latin American and Latino Art Project, a major digital archive and book series focused on primary sources. In 2005 Ramírez received the Award for Curatorial Excellence granted by the Center for Curatorial Studies at Bard College. That same year, TIME magazine named her one of "The 25 Most Influential Hispanics in America."

Following the Convocation, buses will promptly depart to the reception at the Kimbell Art Museum.

Venue - Room: Texas F

7:15PM-10:00PM

SPECIAL EVENT

Convocation Reception

Special Event

Sponsored by ProQuest, Kimbell Art Museum, and City Club of Fort Worth

The Convocation Reception will be held at the Kimbell Art Museum's recently opened Piano Pavilion, situated 65 yards away from the iconic Louis Kahn building completed in 1972. Cocktails and appetizers will be served as attendees enjoy the sleek and elegant design of the new pavilion and views of the Kahn Building across the lawn. During the reception guests will enjoy free access to the Piano Pavilion galleries and gift shop.

Transportation: The last bus will depart at 10:00 p.m. to return to the Omni Hotel.

Venue - Kimbell Art Museum, Piano Pavilion

MONDAY, MARCH 23

8:00AM-11:00AM

Registration & Hospitality Desk Open

Registration & Hospitality

Venue - Second Floor Lobby

9:00AM-9:30AM

ARLIS/NA Executive Board and Conference Planners Post-conference Meeting (Invitation only)

Meeting

Venue - Room: Sundance 3

MONDAY, MARCH 23

9:00AM-10:00AM

LGBT SIG

Meeting

Coordinator: Edward Lukasek

Venue - Room: Sundance 4

9:00AM-10:30AM

Photographers' Self-Publishing: Contexts for Collecting Contemporary Photobooks

Session

Speakers:
Ker-Pow! The ICP's Photobook Explosion— Deirdre Donohue, Stephanie Shuman Librarian, ICP Library, International Center of Photography

The Photobook in Flux — Tony White, Director, Decker Library, Maryland Institute College of Art

Photobooks From a photo-eye Perspective — Melanie McWhorter, Manager of photo-eye's Book Division, photo-eye

The Photobook Industry From a Photographer's Perspective — Keliy Anderson-Staley, Assistant Professor of Photography and Digital Media, University of Houston

Co-moderators:
Heather Gendron, Head, Sloane Art Library / Coordinator of Assessment, The University of North Carolina at Chapel Hill

Jon Evans, Chief Librarian, Hirsch Library, Museum of Fine Arts, Houston

Digital publishing allows photographers, from the self-taught to the well-established, new avenues for the promotion of their work and for creative exploration. Once considered by some as a type of "vanity" publishing, self-publishing today is widely accepted as a key part of artists' portfolio-building and marketing strategy. Book publishing has become wildly popular for photographers, many of whom publish in multiple formats, from zines, apps, and print-on-demand books, to open editions, e-books, and "traditional" print books. They often self-fund publishing endeavors, selling books on their websites or through other means outside the librarian's "normal" collecting stream. Needless to say, collecting photobooks in this environment is a challenge. Speakers will discuss the opportunities and economics of contemporary photobook publishing and will offer advice on keeping up with, collecting, and curating collections of contemporary photobooks.

Deirdre Donohue will talk about the transformative effects of digital publishing on artists at the International Center for Photography and the resulting impact on the ICP's library. The ICP has embraced print-on-demand technology with MFA theses and Board presentations produced by Lulu and a new imprint called icp.edu launched in Fall of 2014.

Tony White will present a discussion and survey of photobooks, photozines, and related self-published materials by artists, designers, and photographers. In addition, he will address collection development and preservation opportunities, resources, and challenges, as well as touch on terms and terminology.

As both photographer and manager of photo-eye's Book Division, **Melanie McWhorter** will present her perspectives on recent trends in photobook publishing and collecting. Using highlights from some of the incredible photobooks published in recent years, she will also outline the changes she has witnessed and the reasons why investing in photobooks is important.

Having made single-edition artist books, self-published through Blurb, and published with a publisher who required no financial contribution, **Keliy Anderson-Staley** has seen how the industry works at multiple points along the spectrum. She will discuss strategies photographers use to publish their work in the current environment and why they choose to self-publish.

Venue - Room: Sundance 1

MONDAY, MARCH 23

9:00AM-2:00PM

TOUR

Get to Know Dallas: Through the Eyes of Calatrava, Pei, and Foster

Tour

Tour Dallas with Mark Lamster, the architecture critic for the Dallas Morning News. Travel over the Continental Avenue Bridge West Dallas Gateway to well-known architectural highlights: the famous Margaret Hunt Hill Bridge, designed by Santiago Calatrava; the Morton H. Meyerson Symphony Hall, designed by I. M. Pei and home to the Dallas Symphony Orchestra; and the Winspear Opera House, designed by Norman Foster of Foster + Partners.

Visit historical landmarks: Dealey Plaza, Klyde Warren Park, the Dallas Arts District in the "heart of the city," and Historic Fair Park, the site of the 1936 Texas Centennial Exposition and home of the famous State Fair of Texas. Take a break and enjoy a box lunch in one of the restored courtrooms of the Dallas Post Office and Federal Courthouse.

Attendees have the option to take the Dallas Area Rapid Transit (DART) to DFW airport or Love Field from downtown Dallas in lieu of returning to Fort Worth. From downtown, it takes 50 minutes to arrive at DFW's Terminal A and 30 minutes to arrive at Love Field.

Maximum Participants: 22

Fee: $50, includes lunch.

Accessibility: Walking, standing, maneuvering city streets, getting on and off bus

Transportation: Bus. Meet your tour wrangler at 8:45 a.m. at the Omni Fort Worth.

Venue - Various locations in Dallas, TX

9:30AM-12:30PM

ARLIS/NA Executive Board Post-conference Meeting (Open to all)

Meeting

Venue - Room: Sundance 3

11:00AM-1:00PM

WORKSHOP

Artists' Books [Everywhere]: Creating an Innovative Reference Tool for Your Region

Workshop

Instructor:
Michelle Strizever, Photo Archivist, U.S. House of Representatives

Collections of artists' books tend to be hidden and difficult to access. Artists' Books DC is a local, in-depth, and independent digital reference tool that increases access and outreach for hidden collections. As a successful tool for reaching researchers, the Artists' Books DC model can be replicated in other regions.

The workshop will explain the steps necessary to create an in-depth, innovative reference tool about all the artists' books collections in a region, including: how to research collections, what information to include, who the audience is, how to create the website, how to build community relationships and get feedback, and how to advocate for funding. Attendees will learn to create social media campaigns that entice researchers to visit. While this workshop focuses on artists' books digital reference tools, it provides a model of a robust resource for access and outreach that can be mobilized for many types of collections.

Maximum Participants: 20

Fee: $50

Venue - Room: Sundance 1

1:30PM-5:00PM

ARLIS/NA Leadership Institute (Invitation only)

Meeting

Speaker:
Frank Martinelli, The Center for Public Skills Training

Co-moderators:
Carole Ann Fabian, ARLIS/NA President

Kristen Regina, ARLIS/NA Vice President/ President-Elect

Venue - Room: Stockyards 1

1. Collecting the New Arcadian Journal at Art Libraries in America

Karyn Hinkle, Senior Reader Services Librarian, Bard Graduate Center

The New Arcadian Journal, published in West Yorkshire from 1980 to the present by Patrick Ayres, founder of the New Arcadian Press, "investigates the cultural politics of historical landscapes" through a combination of artist-illustrations and scholarly texts. The highly intellectual journal is letterpress printed and handmade. It is a politically charged publication, advocating for artists' rights, historical conservation, and attention to the past politics of country estates, and also a beautiful one, filled with the work of many talented artists. Sixteen American libraries list holdings for the title in WorldCat, and a small handful hold full runs of the journal in their collections. This project investigates the patterns of collecting the journal in the United States and describes the research uses it serves. If your library is among those that hold issues of the New Arcadian Journal, come see how and why other ARLIS/NA colleagues are collecting it. Whether your library supports garden and landscape programs or you work with periodicals or artists' publications, come for an introduction to a fascinating, unique publication in our field.

2. What's Your Story?: The Georgia O'Keeffe Museum Research Center Oral History Project

Eumie Imm Stroukoff, Emily Fisher Landau Director of the Research Center, Georgia O'Keeffe Museum

The Georgia O'Keeffe Museum Research Center is in the first phase of an oral history project. We are actively collecting stories about Georgia O'Keeffe from the people who knew her personally and employing a variety of methods to gather these stories. One way is by using telephone technology to gather recollections from visitors who audio record memories of personal interactions with Georgia O'Keeffe. We are also conducting in-depth interviews with individuals who had friendships with her. Finally, we are collaborating with the Pueblo de Abiquiu Library and Community Center to collect stories as told by community members attending local events such as fiestas. These stories and recollections give our visitors and researchers a rich context to learn about Georgia O'Keeffe as a person and as an artist. The audio recordings and supplemental materials (such as transcriptions, photographs, and biographies) will be ingested into the archives, making it possible for researchers to access and utilize them. In addition, these recordings might be used for educational purposes as well as interpretative purposes in the galleries at the museum.

3. The N Project: Leveraging Social Media to Promote Collection Material

Dan McClure, Director of Library Services, Pacific Northwest College of Art

The library at Pacific Northwest College of Art in Portland, Oregon, uses a variety of social media platforms to enhance traditional services, connect with patrons, and perform shameless acts of self-promotion. The N Project, one such act, uses Instagram, the photograph-sharing application, to document and highlight a specific portion of the library's book collection. The project utilizes the native toolset of Instagram — filters, borders, and tags — to approach library users in their native habitat. The result is a surprising, visually appealing form of outreach that uses the strengths of Instagram and goes just a littlfurther. You'll like it.

4. The Case Study of an Art Librarian in a Medical School

Amy Andres, Art History Librarian, Virginia Commonwealth Library, Qatar

The disciplines of art and medicine are generally viewed as disparate in terms of discourse, methodology, and purpose. But there have been increasing efforts within higher education to transform traditional modes of discipline-

based inquiry through interdisciplinary or transdisciplinary initiatives. This poster outlines a collaborative project that paired art and medical students for a semester-long learning laboratory. The content of the project was designed to investigate how each discipline solves problems, conducts research, and utilizes creativity to generate new knowledge. Led by a faculty team comprised of an artist, a medical researcher, and an arts librarian, the lab was organized around a series of seminars, lectures, and hands-on workshops. The student participants also worked in pairs to carry out a self-directed research project that engaged the skills of both their practices in order to produce interdisciplinary works of art that examined the relationship between art and medical practice in a contemporary context. This poster describes the organization of the laboratory, its outcomes, and future directions for continued collaboration. It also emphasizes the role of the arts librarian and the library throughout the collaborative process.

5. The Artist and the Librarian Project: How to Think Like an Artist in the Library

Sarah Burris, Reference Librarian / Non-Fiction Selector, Bay County Public Library (Panama City, FL)

Curious about how to think like an artist in the library? And how a creative approach can be an asset within the field of librarianship? Visit this poster session! The Artist and The Librarian project consists of an ongoing collection of interviews featuring librarians who are also active artists. The project began as a means of showcasing how the two disciplines can positively influence each other — both in the art that is being created and in the projects taking place within the library. As interviews accumulated, a thread of distinct characteristics on how an artist thinks in the library began to emerge. These traits encourage innovation, collaboration, and ingenuity. Learn more by following The Artist and The Librarian project tumblr.

6. Using OpenRefine for Exploring Library Collections

Mary Wahl, Digital Services Librarian, Oviatt Library, California State University, Northridge

Description: "As a new librarian with collection development duties, I have been looking for new and innovative ways to get to know the collections already in place within my library. I recently turned to OpenRefine, which is a free, open-source, web-based tool that allows one to look at large data sets in new ways. With this in mind, I've started playing with catalog data from my subject areas (art and anthropology) along with various sorting, collocation and clustering features of this tool.

While exploring OpenRefine to manipulate data in various ways, new meaningful representations of what's in my library collections have begun to surface. Using a subset of the existing art collections held within my library, this poster describes how OpenRefine features may be used for exploring various types of bibliographic data."

7. Ask an Expert: Lessons Learned from Repackaging Reference for Exhibition Spaces

Matthew Gengler, Head of Access Services, Cleveland Museum of Art, Ingalls Library

From August to September of 2014, the Cleveland Museum of Art invited the public to observe the conservation of Caravaggio's Crucifixion of St. Andrew. A conservator worked directly on the painting five days a week while museum visitors watched. As part of the exhibition, visitors were encouraged to ask questions at an Ask-An-Expert installation in the gallery. The intention was for Ingalls Library reference staff to provide answers to questions inspired by the exhibition and then display the answers in the gallery. The resulting inquiries exceeded and confounded expectations, raising further questions about how we furnish visitors with the opportunity to seek reference assistance.

8. Are You Close Enough?: Libraries and Embedded Digital Humanities

Sara Outhier, Digital Media Librarian, Southern Methodist University

Michelle Hahn, Music Catalog Librarian, Southern Methodist University

The *Are You Close Enough?: SMU Libraries as Learning Spaces* meta-exhibition juxtaposed a digitally enhanced physical exhibition with a virtual component that explored ways in which Southern Methodist University Libraries collections and spaces are being leveraged to deepen and broaden the educational experience at SMU. The meta-exhibition examined the creation of the Post Chiaroscuro: Prints in Color after the Renaissance exhibition at the Hamon Arts Library and utilized a variety of technologies to enhance the visitor experience.

A screen at the event displayed a sequence of images and video that captured the installation of the exhibition and the work of the students in preparing their contributions to the exhibition content. A mobile-optimized website hosted digital versions of the matrices and impressions in the physical exhibition augmented by original textual and multimedia content, allowing visitors to share in the classroom experience as students learned about printing techniques and created informational captions for the art objects.

The potential impact of this project at academic institutions is multifaceted. By showcasing a more singular use of libraries — as interactive classrooms — the meta-exhibition is a template for partnering with other departments in unique and collaborative ways. It demonstrates methods for incorporating digital exhibitions into more traditional library uses and shows how libraries can facilitate the integration of digital humanities in classrooms across campus. These methods enhance our ability to show what a library is all about: bringing people together to learn from available resources and helping each other to grow in their understanding and to create new information. Libraries become more inviting as active collaborators, and therefore more sustainable.

9. Database-Driven: Exploring the Underlying Symmetry between New Media Theory and Library Science

Emilee Mathews, Research Librarian for Visual Arts, University of California, Irvine

Silvia Page, Librarian, Memphis College of Art

This poster will present ethnographical research on important scholar Lev Manovich and his research team at the Software Studies Initiative lab. Creators of such projects as Phototrails and Selfie City, which study culture through images manipulated by ground-breaking software tools, Manovich's team comprises a trailblazing mix of information science, artistic practice, and humanities-based critical inquiry. Colleagues who are engaged in or are liaisons to visual arts, media studies, digital humanities, and digital scholarship services will gain insights and talking points to apply to their professional practice.

10. Art and Design Book Club: An Outreach and Engagement Tool, UT Austin Fine Arts Library

Becca Pad, Graduate Student, University of Texas at Austin School of Information

Laura Schwartz, Head Librarian, University of Texas at Austin Fine Arts Library

Is there a specific user group you support but find challenging to engage effectively? Are you looking for creative ideas on how to connect these users with your library's materials and collections? This poster will explore the idea of a book club as a form of outreach.

Historically, art and design students are less likely to engage with library collections. In order to advocate for collection use, the University of Texas at Austin's Fine Arts Library launched the Art and Design Book Club program as an outreach tool during the 2014-2015 academic year. The book club is an informal instruction space that allows MFA students to discover relationships between the library's resources and their art practice. The program time is structured by introducing the month's theme through seminal texts. The

bulk of the meeting is dedicated to encouraging students to browse and discuss diverse material relating to the central topic. Previous meetings have discussed important exhibitions and their catalogs, as well as zines, artists' books, and photography books in the collection. A social media presence for this club was created, which serves as documentation and an access point for students to the materials. This poster will provide ideas for an outreach model that will engage students with the materials and collections in your library.

11. Incorporating the Scholar's Voice in Discovery: Metadata Integration with Google Forms

Gary Ginther, Fine Arts Librarian, Ohio University Libraries

In an effort to create an inclusive environment that addresses the unique needs of scholarly work in alternative formats, the librarians at the Ohio University Libraries have been working with faculty in the School of Visual Communication to develop a system with which we can collectively catalog a large backlist of non-traditional Masters projects. Most of the projects include slides and other media such as audio tapes, video tapes, and compact discs. We felt it was essential that faculty advisor(s) and students have a voice in this process, so we developed a Google Form that they could use to easily record all the information needed for a catalog record. Faculty proofed and edited the form, and librarians, conferring with catalogers, shared appropriate Getty Vocabularies to use in adding information. We are now working collaboratively to generate all the data necessary to make these important works visible to researchers and building an important teaching collection in the process.

12. Teach, Learn, Use, Create: Versatile Design for the Architecture Library

Sara DeWaay, Arts and Architecture Librarian, University of North Carolina, Charlotte

Library space is limited, but the need for diverse functionality in that space is increasing. This poster explores options available for limited-space libraries that strive to support the various needs of students, professors, librarians, and staff in an architecture library. It brings together research on library design in multi-purpose spaces, proposed solutions for the space redesign of the Hight Architectural Library at the University of North Carolina Charlotte, and methods explored for incorporating student input. The intent of this project is to create a multi-purpose, flexible space that will accommodate library instruction, student study space, School of Architecture events, library exhibitions, and the creative needs of architecture students. All this leads to the end goals of increasing use, patron support, and collection engagement.

13. Tumblr Enriches Exposure [to] and Use of Art Special Collections

Lindsay Keating, Special Projects Assistant, Arts and Architecture Library, University of Minnesota

Deborah Ultan Boudewyns, Arts, Architecture & Landscape Architecture Librarian, University of Minnesota

In a comparative analysis of social media, tumblr emerged as the most effective and visually performative platform for the needs of the University of Minnesota's Gorman Rare Art Book Collection. Issues of preservation often make special collections less accessible to users, presenting barriers to patron engagement. These barriers can be successfully mitigated by creative use of social media. This poster will illustrate how tumblr allows for a unique combination of blogging and social networking, ease of image uploading, post discoverability through tagging and search engine indexing, and reblogging, which allows users to share posts. By preparing weekly blogs with themes such as "Weird Format Wednesday" and "Zine Friday," the tumblr features sub-genres of the collection and provides an appealing context for followers. Goals presented on the poster will point to ideas about increasing

engagement and use of the collection, gift donorship, and networking with other libraries and arts institutions. Future goals will also be highlighted with ideas such as student and faculty interaction and interviews with librarians. While annual library exhibitions showcase items from the Gorman Rare Art Book Collection, the tumblr provides a sustainable and consistent presentation format through digital exhibition. Regular input of collection data creates a visual and virtual catalog that is fluid and generative. This poster reflects the recent implementation of tumblr and its value to exhibiting art book collections and enhancing community engagement.

14. The Role of the Library in the Research-Creation Process of Fine Arts Undergraduate Students at the University of Victoria

Tad Suzuki, Learning & Research Librarian (Fine Arts), University of Victoria (Canada)

Fine arts students produce works of creative research as opposed to research papers in the conventional sense. At the University of Victoria, our team of four investigators, librarians Shailoo Bedi, Bill Blair, Christine Walde, and Tad Suzuki, conducted surveys among theatre, visual arts, writing, and music students. We asked about the use of journals, books, images, music, and videos in both the physical and virtual library and the importance of the Internet in their creative research processes. Sources of inspiration and the role of browsing the physical collection were among the survey topics.

15. Statistics Count: Measuring Usage of Non-Text Digital Resources

Jennifer Hoyer, Library Relations Associate, Artstor

Katie O'Connell, User Services Associate, Artstor

Elizabeth Schneider, User Services Associate, Artstor

This poster will examine current practices for measuring usage of non-text digital resources, highlight shortcomings in current practices, and brainstorm new strategies for appropriate usage reporting. As budget cuts are a constant threat and resource costs continue to rise, libraries rely on usage data to be sure that they are delivering the content faculty and students need. Simultaneously, patrons are increasingly accessing multimedia content in the library, and reporting practices and standards like COUNTER have adapted to reflect this use. But can usage of text and non-text resources be compared according to the same rubric, or does throwing these together into the same spreadsheet give us a basket of proverbial apples and oranges? What best practices have emerged, and what gaps remain in current reporting methods.

16. Bringing the Outside Inside: Brazilian Graffiti and "String Literature" on the Walls Are Not Your Typical Art in the Library Exhibit

Christiane Erbolato-Ramsey, Fine Arts Librarian, Harold B. Lee Library, Brigham Young University

Art exhibitions in academic libraries traditionally display works by visual arts students, faculty, or visiting artists. In an effort to strengthen the liaison between the Brigham Young University Lee Library and the area of Brazilian studies, two exhibitions were organized to bring exposure to otherwise inaccessible art forms in Brazil. Both belong in dynamic, outdoor public spaces and are meant to be discovered by passersby. This poster session will provide an overview of these exhibitions and offer accompanying bibliographic material. One exhibition featured images and videos of major works by "grafiteiros" on the streets of inner cities in Brazil, projected on the gallery walls. Brazilian graffiti has gained a significant role in voicing sociopolitical opinions and has become a frequent topic of research

by students. The other exhibition presented a selection of the library's unique collection of "literatura de cordel" (string literature), zine-like booklets containing folk stories and covers illustrated with woodcuts. These were hung on strings on the walls, in the way they are traditionally sold in the public open markets of Northeast Brazil.

17. Expanding Art History for the Digital Age: Digital Humanities in the Visual Resources Center

Lynn Cunningham, Principal Digital Curator, Visual Resources Center, University of California Berkeley

The Visual Resources Center at the University of California, Berkeley is expanding its role to include support and training for digital humanities in the History of Art department. This poster presents initiatives undertaken by the VRC to introduce digital humanities (DH) tools and projects to department faculty and students. By organizing symposia, workshops, and instruction sessions, the VRC staff is advancing the expanding role of technology in teaching and research at UC Berkeley. The VRC partners and collaborates with other DH resources on the university campus to keep current with emerging trends within the field and participate in digital humanities at a broader level.

18. Brand Library & Art Center Renovation Project

Alyssa Resnick, Administrator, Glendale Library, Arts and Culture

Cathy Billings, Senior Library, Arts & Culture Supervisor, Brand Library & Art Center

Brand Library & Art Center in Glendale, CA closed in early 2012 for a major renovation project and re-opened in March 2014. The long-awaited renovation included a new entrance and outdoor plaza, new spaces in the library for the art and music collections, and renovated rooms in the 110-year-old historic mansion. During the renovation, many amazing long-hidden decorative details were revealed and restored. Original wall colors and ceiling paintings were reproduced; pocket doors and an alcove were uncovered and restored; windows, doors, and the main fireplace were reconstructed. A photo album will be on hand for more in-depth views of phases before, during, and after the project!

19. Fresh Off the (Closed) Shelf: The Banff Centre Library's Transition to an Open Stack Artists' Books Collection

Nicole Lovenjak, Library Practicum, Paul D. Fleck Library & Archives, The Banff Centre

This poster will provide insight into an option for the promotion and more open user access of a non-circulating collection of artists' books. Viewers gain greater awareness of artists' books through the process of browsing and interacting with these unique items. To support this idea, in September 2014, a collection of 115 artists' books were placed within the open stacks of the Paul D. Fleck Library and Archives at The Banff Centre.

As items from the library's collection of over 4400 artists' books are re-catalogued with expanded bibliographic details and given greater subject/genre access with the inclusion of terms from the forthcoming Artists' Books Thesaurus, these books have been added to the open shelves and tracked. Thoughtful consideration was given to library signage, and the library's social networking presence was utilized to market the collection and its new location.

However, are there any unforeseen repercussions for allowing patrons unrestricted access to this special collection? This poster and accompanying conversations will provide an opportunity to identify current practices at other institutions, share what was learned in this 6-month trial period, and question whether this model can be adopted by other libraries.

20. The Better to See You With: The University of North Texas Libraries' Artists' Book Competition

Julie Judkins, Principal Archivist, University of North Texas

Morgan Gieringer, Head of Special Collections, University of North Texas Libraries

Every two years the University of North Texas (UNT) Libraries' Special Collections department, in partnership with the UNT Friends of the Libraries, hosts an artists' books competition to foster student work, reward excellence and creativity in the art form, and build content for the Libraries' permanent collection. UNT students entering work are considered for the contest's purchase prize and the opportunity to have their work shelved alongside notable artists such as Jan and Jarmilla Sobota, Jody Williams, Margaret Challenger, and Ed Hutchins. The contest culminates in a spring exhibit in UNT's main campus library, showcasing the wide array of entries from students and the community at large. Our poster shares a case study of hosting and curating the competition, along with advice for those considering a similar endeavor. In addition, our poster serves as a call for entries for our 2015 contest, open through December. We want to provoke conversation about artists' books and spread the word about this upcoming opportunity of interest to 2015 ARLIS/NA conference attendees. Images of highlights from the UNT artists' book collection are featured.

21. The "Aha!" Moment: Library Support for the Cognitive Process of Creativity

Carla-Mae Crookendale, Visual Arts Research Librarian, Virginia Commonwealth University

This poster will review a library research workshop on creativity designed for a multi-disciplinary audience. The workshop "Your 'Aha!' Moment" was part of "Advance Your Research," a series of sessions provided by Virginia Commonwealth University Libraries for graduate students from a range of disciplines. As art librarians, we are accustomed to supporting artists and designers, people we traditionally think of as "creative." However, research on creativity in the field of cognitive psychology suggests it is a process that can be managed, and one that is necessary for all disciplines. The in-person workshop and following webinar outlined the stages of the creative process and ways for patrons to effectively leverage library resources at each stage. Most of the workshop attendees were from disciplines traditionally unrelated to the arts, including biology, economics, information systems, and physical therapy, indicating an interest in this topic beyond the scope of the visual arts.

22. The Alexander M. Troup Collection: One Collection, Countless Disciplines

Emily Aparicio, Library Specialist I, University of North Texas Special Collections

Amanda Montgomery, Library Specialist II, University of North Texas Special Collections

The visual aspect of the poster will contain images from the processing of the Alexander M. Troup Collection at the University of North Texas. These images display the diverse disciplines represented in the collection materials – history, art history, visual art studies, archaeology, cultural anthropology, and museum studies — which will aid various patron communities during all stages of their research process.

The core advantage of the collection is that it is a primary source that the aforementioned fields can use to further their understanding of a particular research topic. Using visual artifacts from the collection as well as the hard copy sources, art and history books, articles, journals, and documents that are included with the artifacts, patrons can focus on gathering details from collection materials.

The Troup Collection serves many patron communities. Librarians, visual and media

resource specialists, archivists, curators, museum professionals, educators, artists, designers, architects, historians, researchers, and students will gain an awareness of the socio-cultural significance of the information objects housed in the Troup Collection.

23. The Materials Laboratory as a Teaching Tool

Kasia Leousis, Architecture and Art Librarian, Auburn University

Design libraries have the opportunity to act as leaders in the facilitation of materials study and research for undergraduate design students. A central and accessible Materials Lab offers students the hands-on opportunity to investigate and discover materials in new ways, while also positioning the library as an innovative resource for the design disciplines we serve. This poster will highlight the integration of the Materials Lab into the curriculum of Auburn University's architecture and design programs.

The Materials Lab at Auburn University's Library of Architecture, Design and Construction provides students and faculty with a current, curated, fully cataloged, and circulating collection of building materials samples. As materials research is a key component to students' learning in design disciplines, the tactile and visual experience of handling physical building material samples allows students to investigate and discover these materials in new ways. The Materials Lab offers students a hands-on and interdisciplinary sensory experience of building and construction materials. Through faculty and student involvement, the Materials Lab has developed into an essential teaching tool.

24. Archive Research Program for Graduate Students

Kim Collins, Art and Classics Librarian, Robert W. Woodruff Library, Emory University

This poster will detail the Archives Research Program, a two-pronged initiative at Emory University to promote the use of archives in research and teaching. The "Using the Unique: Graduate Research Training" workshops provide graduate students, including many from the art history department, practical advice on finding archives, understanding finding aids, creating research plans, using productivity tools, and caring for and handling rare materials. The "Understanding Archives" speaker series reaches a broader audience across campus and covers a variety of topics related to Archives.

25. Design Students Unlock Open Access

Sarah Polkinghorne, Subject Librarian (Art & Design, Drama, and Psychology), University of Alberta

This poster presents results from a collaboration at the University of Alberta between librarians and students in two visual communications design (VCD) courses. This collaboration first produced awareness campaign materials for the University's 2014 Open Access Week celebrations, with librarians acting as the "community clients" and students creating visual identity proposals. From there, however, students' Open Access Week involvement went well beyond visual identity concepts; they also created interactive installations which ran as a public exhibition within the University's busiest library. For the design students, this offered a rare opportunity to take their coursework past the proposal stage into the realities of building and exhibiting. All along, their understanding grew and deepened as students wrestled creatively and provocatively with the concept of Open Access. For the librarians and our library system, the exhibition hugely enriched our conventional Open Access Week offerings — lectures and discussions — with a popular, unique event that was expressive, experimental, and student driven.

26. Expert Tagging: Community Building as Scholarly Communications

James Shulman, President, Artstor

This poster features plans for an expert tagging space that will serve as a dynamic and growing community forum for re-attributing the 190,000 images of drawings in the Gernsheim Corpus of old master drawings.

27. Omeka and the Getty Art and Architecture Thesaurus: Two-step or Shootout? An Experiment towards Linked Open Data

Alison Larson, MLS Student, University of North Texas

Designed with the cultural heritage sector in mind, Omeka, an open source web publishing platform, represents a new frontier with its convergence of functionality among content management systems, museum collection management programs, and library and archive digital collection systems. With a Dublin Core scheme, it hopes to support metadata interoperability. In this experiment, a selection of the Baylor University Library's Book Arts Collection is used as a test subject set to evaluate the effectiveness of employing the Getty Art and Architecture Thesaurus (AAT) terminology in rich metadata descriptions. Analytics tools gauge the discoverability of the collection objects both pre- and post- application of the AAT terminology. Challenges inherent in book arts cataloging are also addressed. Will this ongoing project be a fluid integration or a series of unforeseen conflicts? Is the journey toward Linked Open Data with Omeka and the Getty AAT a "two-step" or a "shoot-out"?

28. Something Old and Something New: Building a Special Collection of Artists' Books

Anna Korus, Library Manager, MacEwan University, Edmonton, Alberta

Roxy Garstad, Collection Assessment Librarian, MacEwan University, Edmonton, Alberta

This poster will examine how library staff at MacEwan University in Edmonton, Alberta built a special collection of artists' books in a very short time and with a limited budget in order to support the school's Fine Art and Design Studies programs. The collection grew out of newly-discovered forgotten files, a careful examination of existing library holdings, purchases through used book suppliers, and supplementation with new books. This combination of new and old materials made for a diverse and eclectic special collection, which is already in use as a teaching tool and serving as inspiration for students.

29. Please See Attached: The Challenges of Collecting PDF Exhibition Catalogs at the Thomas J. Watson Library

Andrea Puccio, Assistant Museum Librarian, Thomas J. Watson Library, Metropolitan Museum of Art

Tina Lidogoster, Assistant Museum Librarian, Thomas J. Watson Library, Metropolitan Museum of Art

This poster will describe the efforts made by the Metropolitan Museum of Art's Thomas J. Watson Library in acquiring and providing long-term access to digital exhibition catalogs. Increasingly, galleries and, to a lesser extent, museums are offering catalogs in PDF rather than or in addition to print. Many of these catalogs feature emerging or lesser-known artists from all corners of the world whose works are not documented elsewhere and are of great importance to researchers with a global focus. The Watson Library receives born-digital and digitized material in response to gallery catalog solicitations. This recent influx has presented particular challenges in terms of rights permissions, storage, and access. This poster will illustrate the Library's solutions to these problems, including a provision of open access in our requests for catalogs, the process for contacting rights holders for catalogs we

discover by other means, the use of cloud-based storage for archiving materials, and a highlight of some of the rich resources available only in this format. As a growing number of galleries take advantage of digital publishing, libraries must find ways to locate, catalog, properly store, and make accessible these resources that too often fall between the cracks.

30. Web Archiving Comics at the Library of Congress

Megan Halsband, Reference Specialist, Comic Books, Library of Congress

The Library of Congress maintains extensive holdings of comic books, graphic novels, and original comic art that are now complemented and supplemented by two recently created web archive collections. Webcomics are an increasingly popular format utilized by contemporary creators in the field. This material often has very limited or no accompanying print materials that would traditionally be collected by the Library of Congress, though creators work in both formats. Capturing these websites provides the Library with a method to acquire content not represented in other collection formats, as well as preserving the experience of the original intended method of accessing this content. In addition, many of these websites may be considered 'at-risk' as they are generally created by individuals and are susceptible to loss, despite their popularity. 'At-risk' content on the web is especially of interest, as it is unlikely to be preserved elsewhere for future scholarship. Webcomics selected for the two collections include award-winning webcomics, as well as those that have significance in the field due to longevity, reputation, etc. The two webcomics collections have had both challenges and successes within the larger Library of Congress web archiving program, and hopefully will be the starting point for future collections and collaborations with other institutions.

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POSTER 2.0 (ARLISPALOOZA): EMERGING TECHNOLOGIES

E1. Using the Durationator Technology To Conduct Copyright Searches

Elizabeth Townsend Gard, Glazer Professor of Social Entrepreneurship and Associate Professor of Law, Tulane University

At Tulane University, we have developed the Durationator, a technology to assist in determining the copyright status of any kind of work, for example, art, poem, or song, in any jurisdiction in the world. We will demonstrate the Durationator and show some of the results garnered from our research partners, including NY Arc, Media NOLA, and other art-based searches.

E2. RAW Beauty: Data Visualization with RAW from DensityDesign

Helen Lane, Head of Research and Instructional Services, Fashion Institute of Technology

RAW is an exciting, data-visualization tool that was designed and developed by the DensityDesign Research Lab at the Politecnico di Milano. The potential uses of RAW by members of art and design institutions are many. RAW can be used to create compelling and informative visuals for signage and reports, to help those in communication design better understand the unique communicative power of different types of data displays, and to aid students and practitioners of the business of art and design to harness data for better strategic decisions.

E3. Testing the Waters: Harnessing the Power of Technology in the Virtual Conference Environment

Luke Leither, Art and Architecture Librarian, University of Utah

Come and learn more about an experimental new format for virtual conferences attempted for the first time by the ARLIS Mountain West Chapter in the fall of 2014. Having run virtual conferences over the last several years, our chapter has learned that many attendees find it nearly impossible to barricade themselves behind computer screens in their offices for an entire day. We found that a stable platform allows our conference, conversations, critiques, and questions to take form over the course of weeks and months rather than a single day. This promised to be a richer experience for everyone who participated. Thus, the conference "Testing the Waters: Professional Experimentation in the Arts and Art Librarianship" was born.

At this poster presentation, there will be a demonstration on how we used the course management software Canvas and the virtual meeting software AdobeConnect to host our content. Our conference featured pre-recorded presentations attendees could watch at their own convenience, along with a live Q&A event for real-time interaction with our presenters. This poster will cover the successes and failures observed with this model as well as the feedback we received throughout the process.

E4. The Roman Forum and Beyond: Developing Mobile Applications to Study the Built Environment with Early Architectural Publications

Viveca Pattison Robichaud, Special Collections Librarian, University of Notre Dame

When architecture students, studying in Rome, requested access to plates from rare and antique architectural publications from the Hesburgh Libraries Special Collections at the University of Notre Dame, we obliged by scanning and making available these texts through full-text searchable PDFs on our website. This digitization project quickly grew into the creation of a new model to study historical structures, SPQR-ND. In this iPad app we combined historical methods of documenting and representing the built environment, including plans, sections, and elevations, with mapping and mobile applications to bring the library into the field. The app has

enabled students, scholars, and the general public to study the monuments of the Roman Forum through the library's collection of early architectural publications. These rare books have been fully digitized and virtually broken apart to allow one to study different interpretations of the monuments side-by-side the actual monuments in the Forum. Each monument is also geolocated on a map to allow one to understand their physical placement within the Forum. This application was designed and developed as a model for documenting the historical built environments which can be modified and expanded to include more locations, not necessarily limited to Rome. In the coming year, we will be working with this model to develop additional applications to aid the study of historical built environments.

E5. Using Piktochart to Create Presentations and Infographics

Ellen Tisdale, Library Assistant, University of Manitoba Libraries

Conveying information visually is a useful and engaging method for librarians to connect with their patrons. This poster will explore the use of the web-based software Piktochart to create visual information for infographics and presentations. The main focus will be the effective utilization of this tool to create interactive graphics including embedded video and data visualization using maps, quickly design minimalist and eye-catching presentations using their free gallery of icons, and transform an infographic into a presentation. Methods for giving a presentation created in Piktochart without internet access will also be demonstrated. All features shown are available in the free version of Piktochart. The presentation will include a brief comparison of other online graphic creation tools, such as infogr.am and easel.ly.

E6. Using OpenRefine for Collection Visualization

Mary Woods, Digital Services Librarian, Oviatt Library, California State University, Northridge

As a new art librarian with collection development duties, ways to become more familiar with the Oviatt Library's art collection related to the California State University Northridge were motivating. OpenRefine, a free, open-source, web-based tool, which allows users to reconcile data against other existing datasets seemed like a viable option. With this in mind, taking catalog data from a subject area and reconciling it against the Library of Congress' classification and subject headings datasets — both of which are freely available to download from LC's Linked Data Service site — was one way to start. Thus, the beginning stages of exploring this topic and hopefully using this tool to manipulate data in meaningful ways will show new representations of what's in the Oviatt Library collection.

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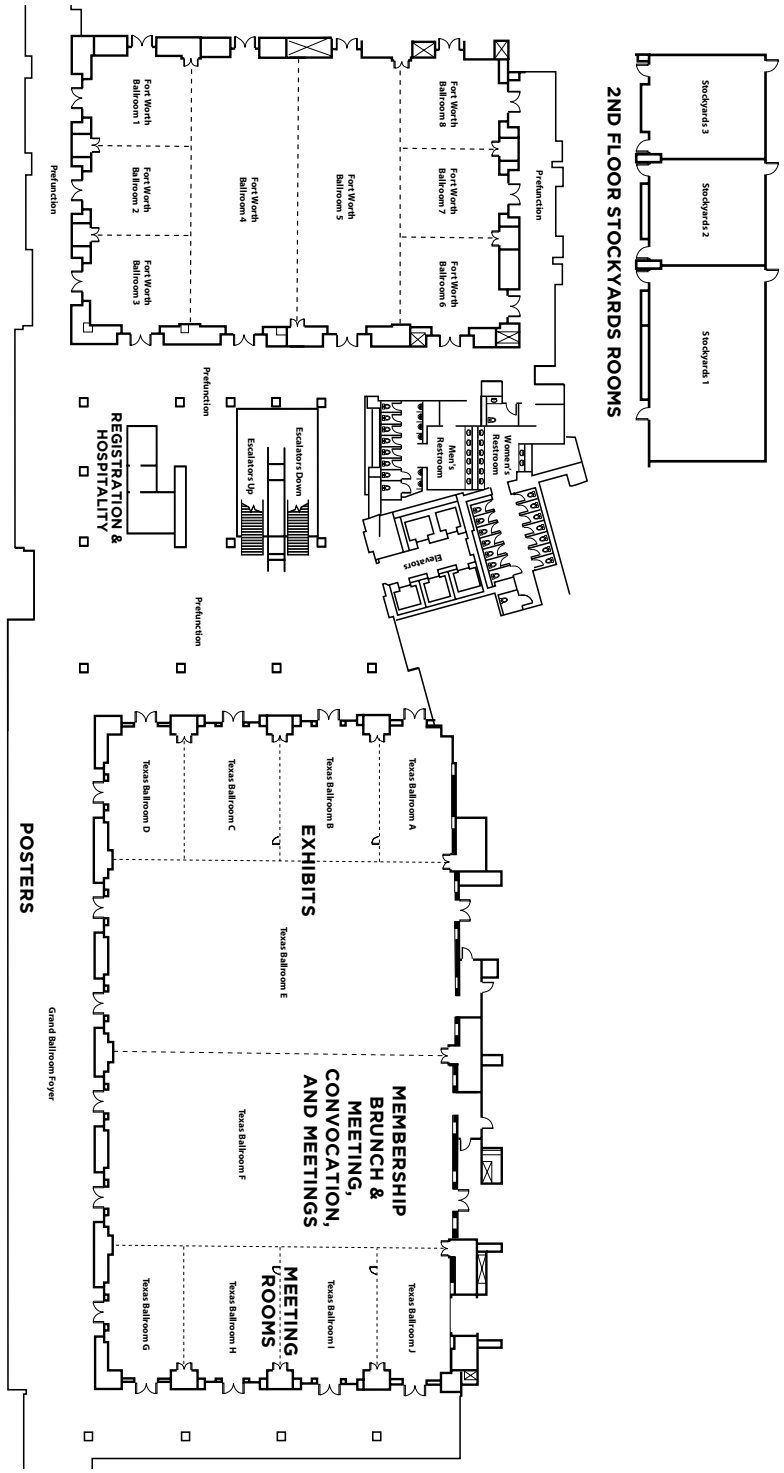

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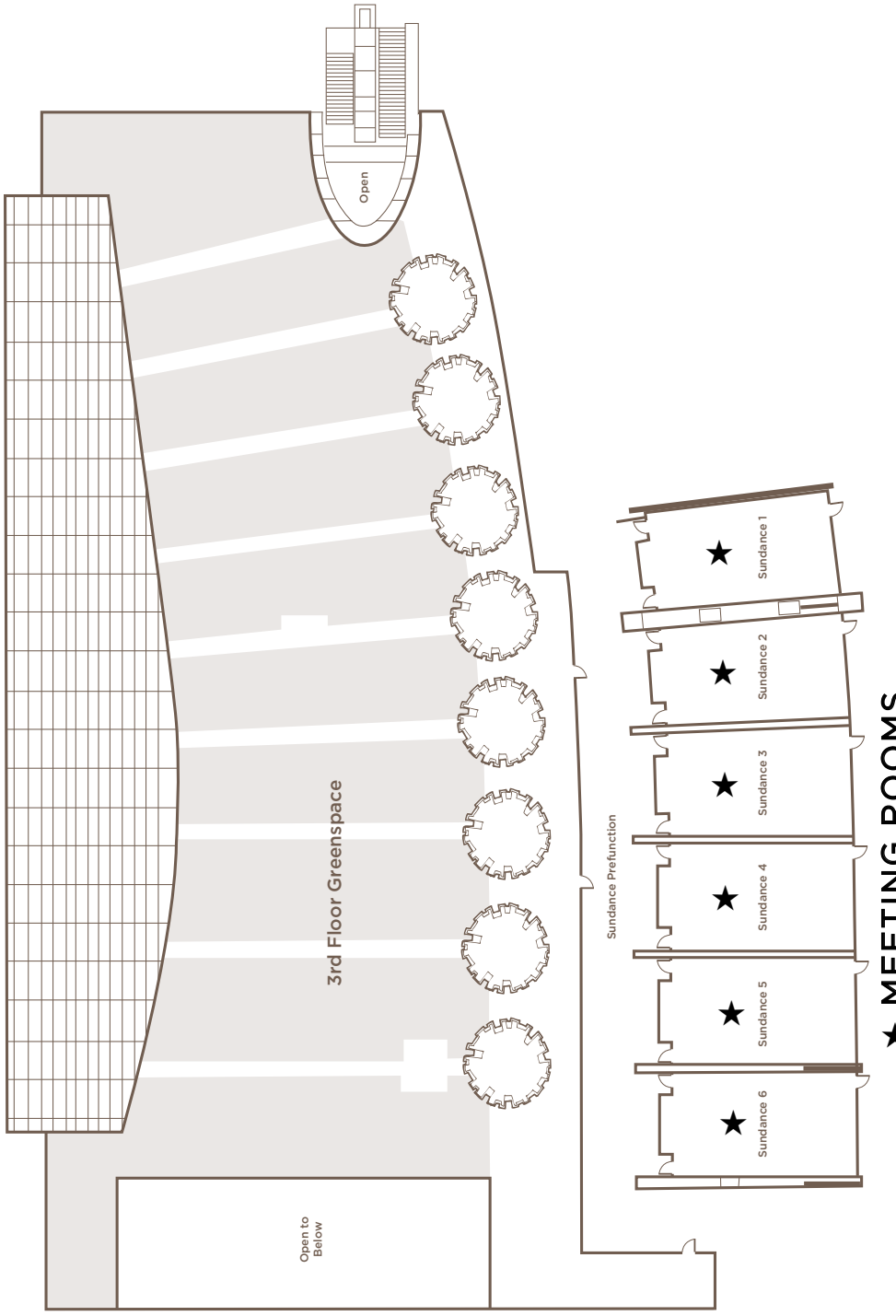

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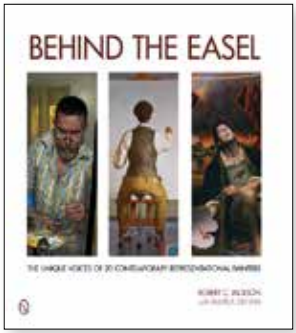

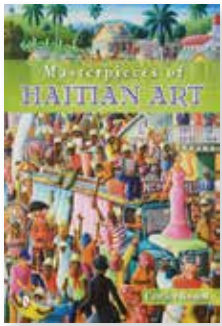

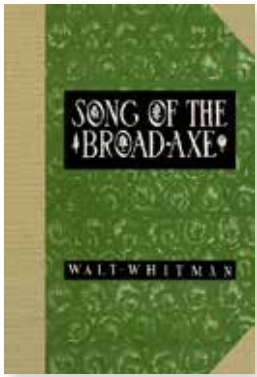

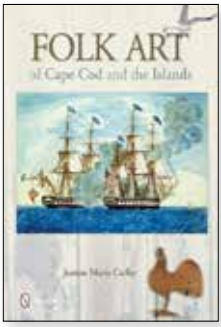

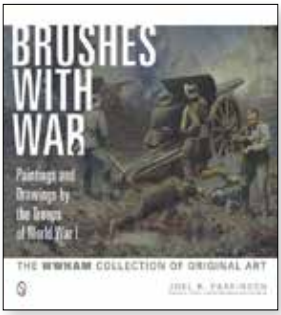

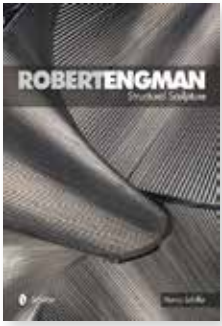

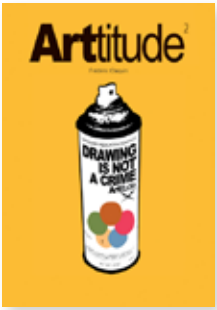

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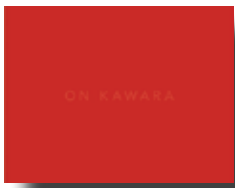

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