



ARLIS/NA + VRA

3RD JOINT CONFERENCE 2016 | SEATTLE

NATURAL CONNECTIONS | MARCH 8-12, 2016 | SEATTLE, WASHINGTON

3RD JOINT CONFERENCE PROGRAM

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WELCOME FROM THE PRESIDENTS

Welcome!

On behalf of the ARLIS/NA and VRA Executive Boards, Joint Conference Co-Chairs Alan Michelson and Joshua Polansky, the conference planning team, and the ARLIS/NA Northwest and the VRA Pacific Rim Chapters, we are delighted to welcome you to the 3rd joint ARLIS/NA + VRA conference March 8 – 12, 2016, in beautiful and lively Seattle, Washington. During this 44th Annual Conference of ARLIS/NA and the 34th Annual Conference of VRA, we will explore the affinities among art and visual information professionals through our conference theme, Natural Connections.

We trust you will find myriad opportunities to meet and reconnect with colleagues from around the world, learn about innovative projects and practices, engage in discussion about current trends and issues of most concern to our profession, and explore the easily accessible attractions found in this world-class city. We hope you will be stimulated by the THATCamp digital humanities unconference held ahead of the conference on March 8, and the annual meeting of the Association of Architecture School Librarians (AASL), March 11 – 13, 2016, which overlaps with the end of our joint conference. The ARLIS/NA + VRA Seattle conference planning committee has worked with AASL leadership to provide reciprocal cross-listed programming, such as sessions and tours, of interest to members in all three organizations. We warmly welcome THATCamp and AASL attendees to our meeting and know that these complementary events will provide relevant and timely content for many ARLIS/NA + VRA conference attendees.

Seattle offers a wealth of extraordinary art, culture, and natural environment experiences. Special events will be held at magnificent venues within easy walking distance of the conference hotel, The Westin Seattle, such as the Welcome Reception at the Seattle Art Museum and the Convocation Reception at the Seattle Public Library. Also located near the hotel are numerous art galleries; the Pioneer Square historic district;

the Pike Place Market; the Waterfront, home of the Seattle Aquarium; and the Seattle Center, which includes the iconic Space Needle and the Chihuly Garden and Glass museum, for starters.

Seattle's excellent public transportation system offers convenient access to many more of the city's offerings, such as the Seattle Asian Art Museum, the Frye Art Museum, and the Museum of History & Industry. The Westlake Center Station, located just two blocks from the Westin, is a public transportation hub that connects visitors to the airport and other destinations via light rail, bus, and monorail. Our local arrangements co-chairs Traci Timmons and Cindy Abel Morris, in collaboration with AASL leadership, have organized an enticing selection of self-guided and scheduled tours to many fantastic Seattle destinations. Be sure to consult the program for more information.

Program co-chairs Denise Hattwig, Dan McClure, Mar González Palacios, and Chris Strasbaugh have developed an enriching program of papers, workshops, and sessions that address current and emergent topics of mutual interest to professionals centered in art and architecture libraries, visual resources facilities, archives, and museums. Together we will explore issues relating to digital and analog collections; digital humanities and new technologies; environments, including architecture, facilities, and planning; management and professional development; and instruction and outreach.

With the many Natural Connections created by this dynamic gathering of like-minded colleagues, thought provoking sessions, practical workshops, beautiful exhibits, festive social gatherings, and diverse cultural offerings, the stimulating Seattle conference will help us navigate the waters of our professional past and present, and guide our ascent as we rise together to meet the challenges of the future.

We look forward to seeing you!

Elaine Paul
President, VRA

Kristen Regina
President, ARLIS/NA

WELCOME FROM THE CONFERENCE CO-CHAIRS

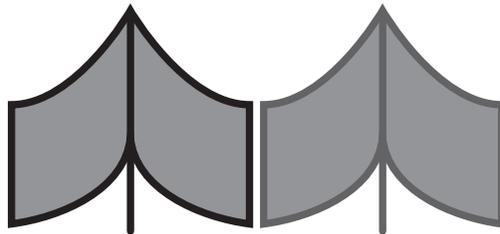
The Visual Resource Association's Pacific Rim Chapter and the Art Libraries Society of North America's Northwest Chapter are proud to sponsor this Third Joint Conference between our two organizations. The first joint assembly occurred in Saint Louis in 2002, and the second in Minneapolis in 2011, and both meetings generated many new ideas and initiatives. We are confident that Seattle will provide the site for further synergy between our two organizations.

We intend that the theme of our conference, Natural Connections, suggests multiple interpretations. We want to underscore the close bonds between our two organizations, their core values, aims and constituencies. We hope that this conference will provide a venue where ARLIS/NA and VRA participants can find common interests and areas in which to collaborate. From another perspective, we also want it to reflect the Pacific Northwest's strong concern for preserving our natural surroundings through growth management, conservation efforts, and alternative forms of urban transit. A high-tech center set in majestic scenery, the Pacific Northwest offers ideas about how commerce and urban life can coexist with and nurture environmental ecosystems.

We look forward to introducing you to our convocation speaker, Sarah Bergmann, whose work touches on many of these themes. She is the designer and founder of the Pollinator Pathway, a Seattle-based project that "asks us to connect fragmented landscapes between urban, suburban, and rural areas while incorporating principles of ecology and design—and in cities, making specific use of underutilized, existing infrastructure, in a growing partnership of design and ecology." In Seattle, we hope that you have time to experience the ways that art, design, technology, and nature converge here.

Our joint conference committee, made up of members of both ARLIS/NA and VRA, has done an outstanding job over the past year to produce engaging sessions, tours, and social occasions that will make your visit to the Pacific Northwest a memorable one. On behalf of our local team, we welcome you to Seattle!

Alan Michelson and Joshua Polansky
Joint Conference Co-Chairs



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Joshua Polansky
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ACKNOWLEDGMENTS

We thank the following individuals for contributing to the planning and realization of the 2016 3rd Joint 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.

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Kimberly Rorschach, Illsley Ball Nordstrom
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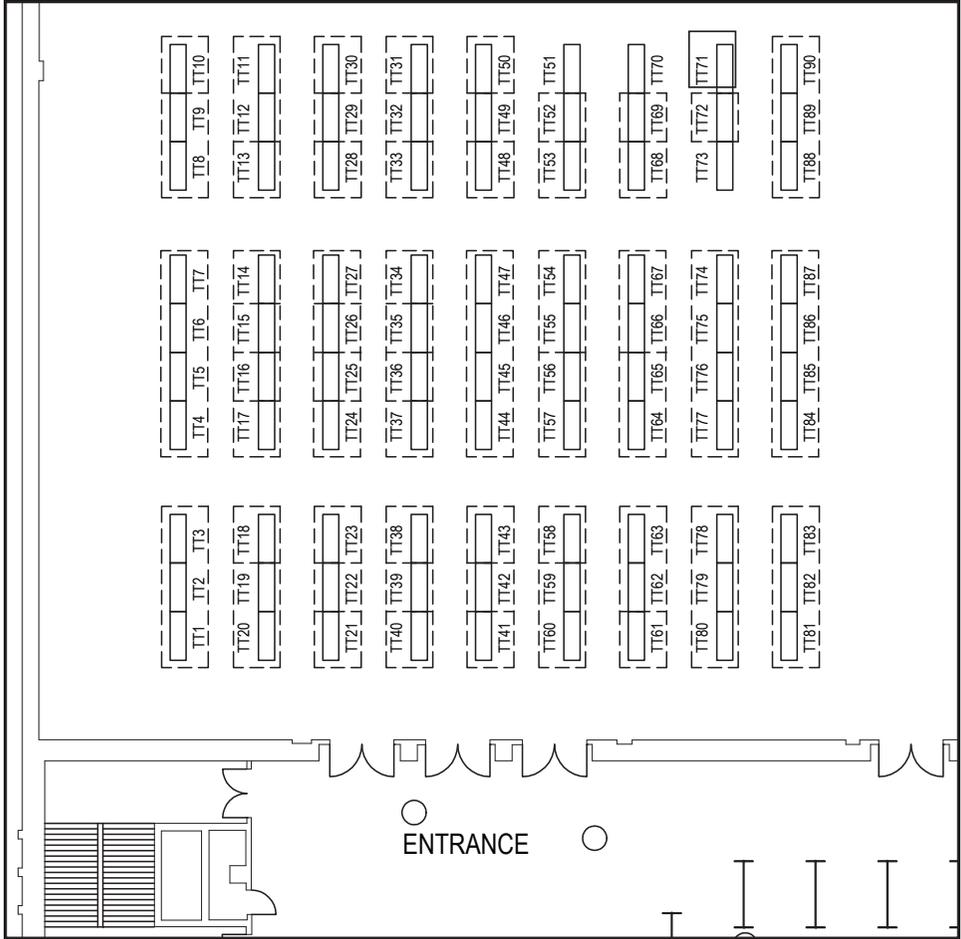
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GRAND BALLROOM I & II



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. Friendly volunteers will be on hand to assist you and will have information about area restaurants, attractions, and public transportation. They can also help locate a conference co-chair or a staff member. The Registration and Hospitality Desk is located on the fourth floor, in the Grand Foyer.

Registration and Hospitality Hours

Tuesday: 7:00am – 5:30pm

Wednesday: 7:00am – 5:30pm

Thursday: 7:00am – 5:30pm

Friday: 7:00am – 5:30pm

Saturday: 7:00am – 11:00am

First-Time Attendees and New Members

Welcome to your first ARLIS/NA or VRA conference! We hope you will enjoy your time in Seattle. Don't forget to attend the welcome reception for First-Time Attendees and New Members on Wednesday at 5:30pm to meet the Executive Boards, other members of the two organizations, 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 and Guest Policy

The Executive Board meeting and most ARLIS/NA and VRA business meetings are open to all members. Registered guests are welcome to attend; please check the conference schedule for times and locations (arlisnavra2016.sched.org). For information on guest registration, please visit the Registration and Hospitality Desk on the fourth floor.

Tours

Tour groups will meet in the hotel lobby near the North escalator, 15 minutes before the tour start time listed in the program. A volunteer assigned to each tour will meet you in the lobby to provide you with additional information and transportation instructions.

Internet

The Joint Conference is providing free Wi-Fi in the hotel meeting rooms. A Wi-Fi password will be provided to all attendees.

Online Conference Program

Visit arlisnavra2016.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 arlisnavra2016.sched.org. 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-vra.org 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, include 10 different downloadable area guides.

The conference blog arlisna-vra.org/seattle2016/wp has up-to-date information about the conference and posts that will help you make the most of your time in Seattle.

Social Media

Conference communications among attendees can be found across multiple social media sites (such as Facebook, Twitter, Pinterest and Instagram) brought together by the hashtag [#arlisvra2016](https://twitter.com/arlisvra2016). Use the hashtag to mark your contributions and to explore, connect, and discuss programming, tours, and special events during (as well as after) the conference. All are linked from conference website.

The Westin Seattle

All on-site conference programs will take place on the Westin's first-through-fourth-floor meeting spaces. These North Tower meeting spaces can be reached by a central escalator and bank of elevators. The Seattle Conference's Registration and Hospitality Desk is located on the fourth floor. The exhibit hall, poster session space and silent auction location are all on the fourth floor, as well. Breakout rooms for sessions, workshops, and meetings will take place on all 4 floors. Signs will help you find your way, or you may refer to the maps in the back of this program.

The conference planners selected The Westin Seattle because of its location and amenities. It is centrally located in downtown Seattle with access to several forms of public transit. It is conveniently located adjacent to the shopping core and in walking distance to museums and the Pike Place Market (including the site of the original Starbucks).

Parking at the Hotel

The Westin Seattle offers both valet and self-parking in their adjacent garage facility. Valet parking is provided at the main entrance of the hotel, located on Westlake Avenue on the Sixth Avenue side of the hotel. Self-parking may be accessed from 6th Avenue between Stewart/Westlake and Virginia Street.

About Seattle

Seattle, nicknamed the "Emerald City," is situated on the Puget Sound between the Olympic and Cascade mountain ranges. It is surrounded by water, mountains and evergreen forests, and encompasses thousands of acres of parkland. It's also been named "the Most Well-Read City" and the area is home to two large public library systems: the Seattle Public Libraries and the King County Library System. It is home to a thriving tech industry, with Microsoft and Amazon.com headquartered in the metropolitan area. Coffee is a mainstay with Starbucks and smaller coffee companies headquartered here. It's also home to a number of independent music labels, including Barsuk and SubPop Records (now with a location in the Sea-Tac airport in Concourse C). Seattle consistently ranks among the greenest cities in the US, and boasts the nation's "Greenest Utility" in Seattle City Light with a zero carbon footprint and clean hydroelectricity supplying 90 percent of Seattle's power.

Seattle is home to the "World's Greenest Commercial Building," the Bullitt Center. It's also the location of the indescribable EMP Museum, a product of innovative architect Frank O. Gehry and the Seattle Public Library's Central Library (host to our convocation reception), designed by Rem Koolhaas. The futuristic Space Needle, designed by architects John Graham and Victor Steinbrueck from a drawing by hotel executive Edward A. Carlson, a legacy of the 1962 World's Fair, is its most recognizable landmark.

Art abounds in Seattle with several major museums: the Seattle Art Museum and its Olympic Sculpture Park and Asian Art Museum, the Frye Art Museum, the Burke Museum of Natural History and Culture, the Wing Luke Museum of the Asian Pacific American Experience, the Northwest African American Museum, the Henry Art Gallery, the EMP Museum, and many more. It also has a local art gallery scene that is gaining national attention.

Seattle is home to an unparalleled number of craft breweries and distilleries. Brewery, distillery, and even coffee tours, are an option for your down-time.

Statement of Appropriate Conduct at Conferences

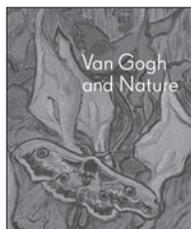
The Art Libraries Society of North America and the Visual Resources Association hold professional conferences to provide the opportunity for participants to receive continuing education, build professional networks, and discover new products and services for professional use. We are dedicated to the 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 and VRA seek 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 conference manager through the 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 Presidents of the organizations, who will determine and carry out the appropriate course of action, and who may consult with and engage other organization leaders and legal counsel as appropriate. Event security and/or local law enforcement may be involved, as appropriate based on the specific circumstances.

Event Photography and Recording Statement

The sharing of pictures documenting organizational events is encouraged. There are a variety of official methods employed at conferences and meetings to record and share information, which does not preclude personal photography. Officially designated conference photographers document such events for the organization's records. Balancing the ethical considerations associated with taking or publishing photographs and legal obligations is especially relevant in a digital world with mobile technology. Here are some considerations:

- Taking pictures or video might be disruptive or distracting, especially during presentations;
- Please respect the intellectual property rights of presenters;
- Please consider rules associated with specific performances and venues, such as fundraising events, as some do not allow photography of any kind;
- Quality over quantity—being selective of what is published is appreciated;
- Please avoid publishing unflattering or embarrassing photographs—be considerate;
- If you're concerned about an image of yourself that has been published online, contact the person that posted it;
- Some online services allow posters and viewers to control privacy settings—you might be able to do this yourself;
- Please avoid tagging excessively, but we do encourage metadata;
- If you're unsure about posting something, ask the person involved if it's OK to post;
- Lead by example as we move forward into new technologies;
- Please share responsibly.



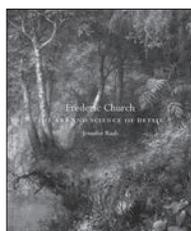
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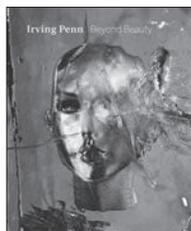
Postcards on Parchment
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Kathryn M. Rudy



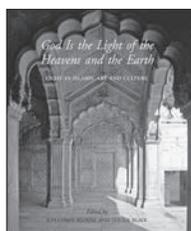
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Merry A. Foresta
Distributed for the Smithsonian American Art Museum in association with The Irving Penn Foundation

God Is the Light of the Heavens and the Earth
Light in Islamic Art and Culture
Edited by Jonathan Bloom and Sheila Blair
Distributed for The Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qatar

Palladio Virtuel
Peter Eisenman
With Matt Roman

American Studio Ceramics
Innovation and Identity, 1940 to 1979
Martha Drexler Lynn

Wyeth
Andrew and Jamie in the Studio
Timothy J. Stranding
Published in association with the Denver Art Museum

Leap Before You Look
Black Mountain College 1933–1957
Helen Molesworth
With Ruth Erickson
Published in association with the Institute of Contemporary Art, Boston

Corita Kent and the Language of Pop
Edited by Susan Dackerman
Distributed for the Harvard Art Museums



MEETINGS AT A GLANCE

VRA Executive Board Meeting	8:00 AM	4:00 PM	Tuesday, March 8	Adams Room
VRAF Executive Board Meeting	9:00 AM	4:00 PM	Tuesday, March 8	Olympic Room
ARLIS/NA Executive Board Meeting	9:00 AM	4:00 PM	Tuesday, March 8	Orcas Room
VRA + VRAF Joint Board Meeting	4:15 PM	5:15 PM	Tuesday, March 8	St. Helens
ARLIS/NA+VRA California Combined Chapters	7:30 AM	8:30 AM	Wednesday, March 9	Fifth Avenue Room
ARLIS/NA Midstates and Twin Cities+VRA Midwest Combined Chapters	7:30 AM	8:30 AM	Wednesday, March 9	St. Helens
ARLIS/NA Southeast Chapter	7:30 AM	8:30 AM	Wednesday, March 9	Olympic Room
ARLIS/NA Canada Chapter	7:30 AM	8:30 AM	Wednesday, March 9	Whidbey Room
ARLIS/NA Ohio Valley Chapter	7:30 AM	8:30 AM	Wednesday, March 9	Orcas Room
ARLIS/NA Mountain West and VRA Wild West Combined Chapters	7:30 AM	8:30 AM	Wednesday, March 9	Grand Crescent Room
Digital Cicognara Library Project	7:30 AM	9:00 AM	Wednesday, March 9	Baker Room
ARLIS/NA Leadership Institute (Invitation Only)	9:00 AM	12:00 PM	Wednesday, March 9	Grand Crescent Room
Auction Catalog SIG	11:00 AM	12:30 PM	Wednesday, March 9	Adams Room
Graphic Novels SIG	11:00 AM	12:30 PM	Wednesday, March 9	Baker Room
MDID SUG	11:00 AM	12:30 PM	Wednesday, March 9	Orcas Room
Moving Images and A/V Resources	11:00 AM	12:30 PM	Wednesday, March 9	Stuart Room
Exhibitions SIG	3:30 PM	5:00 PM	Wednesday, March 9	St. Helens
Urban and Regional Planning SIG	5:30 PM	6:30 PM	Wednesday, March 9	Adams Room
VRA Mid-Atlantic Chapter	5:30 PM	6:30 PM	Wednesday, March 9	St. Helens
Web Archiving SIG	5:30 PM	6:30 PM	Wednesday, March 9	Orcas Room
OCLC SUG	5:30 PM	6:30 PM	Wednesday, March 9	Grand Crescent Room
ARTstor User Group	5:30 PM	6:30 PM	Wednesday, March 9	Fifth Avenue Room
VRA Development Committee	5:30 PM	6:30 PM	Wednesday, March 9	Baker Room
ARLIS/NA Women and Art SIG	5:30 PM	6:30 PM	Wednesday, March 9	Lobby Bar
ARLIS/NA Museum Division Meeting	7:00 AM	8:00 AM	Thursday, March 10	Elliot Bay Room
ARLIS/NA Academic Library Division	7:00 AM	8:00 AM	Thursday, March 10	Grand Crescent Room
VRA Nominating Committee	7:00 AM	8:00 AM	Thursday, March 10	Stuart Room
ARLIS/NA Art and Design Division	7:00 AM	8:00 AM	Thursday, March 10	St. Helens

MEETINGS AT A GLANCE

ArLiSNAP	7:00 AM	8:00 AM	Thursday, March 10	Adams Room
ARLIS/NA Architecture Section	7:00 AM	8:00 AM	Thursday, March 10	Vashon II Room
ARLIS/NA Diversity Committee	8:30 AM	9:30 AM	Thursday, March 10	Whidbey Room
ILL SIG	9:30 AM	10:30 AM	Thursday, March 10	Whidbey Room
VREPS Meeting	9:30 AM	10:30 AM	Thursday, March 10	Lobby Bar
ARLIS/NA Professional Development Committee	9:30 AM	10:30 AM	Thursday, March 10	Grand Crescent Room
ARLIS/NA Strategic Planning Committee	9:30 AM	10:30 AM	Thursday, March 10	Vashon II Room
ARLIS/NA Development Committee	9:30 AM	10:30 AM	Thursday, March 10	Vashon I Room
ARLIS/NA Public Policy Committee	9:30 AM	10:30 AM	Thursday, March 10	Adams Room
ARLIS/NA Awards Committee	9:30 AM	10:30 AM	Thursday, March 10	Baker Room
ARLIS/NA Cataloging Advisory Committee	9:30 AM	10:30 AM	Thursday, March 10	Orcas Room
ARLIS/NA Editorial Board	9:30 AM	10:30 AM	Thursday, March 10	Stuart Room
VRA Data Standards Committee	9:30 AM	10:30 AM	Thursday, March 10	Elliot Bay Room
VRA Education Committee	9:30 AM	10:30 AM	Thursday, March 10	St. Helens
VRA Intellectual Property Rights Committee	9:30 AM	10:30 AM	Thursday, March 10	Olympic Room
Digital Humanities SIG	9:30 AM	10:30 AM	Thursday, March 10	Fifth Avenue Room
Artists Files SIG	11:00 AM	12:30 PM	Thursday, March 10	Whidbey Room
ARLIS/NA Decorative Arts SIG	11:00 AM	12:30 PM	Thursday, March 10	Baker Room
VRA Travel Awards Committee	11:00 AM	12:30 PM	Thursday, March 10	Stuart Room
Artstor User Group Luncheon	12:30 PM	1:30 PM	Thursday, March 10	Grand 3 Ballroom
IV+AAG Latin American Contemporary Art Collaborative	1:30 PM	3:00 PM	Thursday, March 10	Baker Room
Solo Art Information Professionals SIG	1:30 PM	3:00 PM	Thursday, March 10	Olympic Room
Shared Shelf SUG	1:30 PM	3:00 PM	Thursday, March 10	Orcas Room
Space Planning SIG	3:30 PM	5:00 PM	Thursday, March 10	Whidbey Room
Materials SIG	3:30 PM	5:00 PM	Thursday, March 10	Vashon I/II Room
Fashion, Costume & Textile SIG	3:30 PM	5:00 PM	Thursday, March 10	St. Helens
Book Art SIG	3:30 PM	5:00 PM	Thursday, March 10	Adams Room

MEETINGS AT A GLANCE

Teaching SIG	3:30 PM	5:00 PM	Thursday, March 10	Baker Room
ARLIS/NA Collection Development SIG	3:30 PM	5:00 PM	Thursday, March 10	Olympic Room
ARLIS/NA Cataloging Division and Cataloging Problems Discussion Group	3:30 PM	5:00 PM	Thursday, March 10	Orcas Room
VRA Publications SIG	3:30 PM	5:00 PM	Thursday, March 10	Stuart Room
VRA Core Oversight Committee	7:00 PM	9:00 PM	Thursday, March 10	Baker Room
Manuscripts, Archives, and Special Collections (MASC) SIG	7:00 PM	9:00 PM	Thursday, March 10	Whidbey Room
VRA Strategic Plan Task Force	7:00 AM	8:00 AM	Friday, March 11	Whidbey Room
ARLIS/NA Chapter Chairs Meeting	7:00 AM	8:00 AM	Friday, March 11	Orcas Room
Retired Members	7:00 AM	8:00 AM	Friday, March 11	Pine Room
ARLIS/NA Visual Resource Division	7:00 AM	8:00 AM	Friday, March 11	Grand Crescent Room
ARLIS/NA Membership Committee	8:00 AM	9:00 AM	Friday, March 11	Grand Crescent Room
ARLIS/NA Documentation Committee	8:00 AM	9:00 AM	Friday, March 11	Pine Room
ARLIS/NA International Relations Committee	8:00 AM	9:00 AM	Friday, March 11	Orcas Room
VRA Membership Committee	8:00 AM	9:00 AM	Friday, March 11	Whidbey Room
Slide and Transitional Media SIG	8:00 AM	9:00 AM	Friday, March 11	Fifth Avenue Room
VRA Chapter Chairs Meeting	8:00 AM	9:00 AM	Friday, March 11	Elliot Bay Room
Getty Research Portal Advisory Group Open Meeting	11:00 AM	12:30 PM	Friday, March 11	Baker Room
LGBTQ SIG	11:00 AM	12:30 PM	Friday, March 11	Orcas Room
OCLC Research Library Partnership Update	12:30 PM	1:30 PM	Friday, March 11	Puget Sound Room
ArcheoCore group + ARLIS Archaeology and Classics SIG	2:00 PM	3:00 PM	Friday, March 11	Orcas Room
ARLIS/NA Photography SIG	2:00 PM	3:00 PM	Friday, March 11	Baker Room
ARLIS/NA Reference and Information Services Section	3:30 PM	4:30 PM	Friday, March 11	Orcas Room
ARLIS Northwest and VRA Pacific Rim Chapters Meeting	3:30 PM	4:30 PM	Friday, March 11	Baker Room
AASL Membership Meeting	5:00 PM	6:00 PM	Friday, March 11	Elliot Bay Room
Conference Debrief	8:00 AM	9:00 AM	Saturday, March 12	Whidbey Room
VRA Board Meeting	9:00 AM	1:00 PM	Saturday, March 12	Orcas Room
ARLIS/NA Board Meeting	9:15 AM	12:30 PM	Saturday, March 12	Whidbey Room

CONFERENCE AT A GLANCE

TUESDAY, MARCH 8				
7:00 AM	5:30 PM	Registration and Hospitality Desk Open	Registration and Hospitality	Grand Foyer
8:00 AM	4:00 PM	VRA Executive Board Meeting	Meeting	Adams Room
8:00 AM	5:00 PM	THATCamp ARLIS/NA + VRA	Workshop	Cascade Room
9:00 AM	4:00 PM	VRAF Executive Board Meeting	Meeting	Olympic Room
9:00 AM	4:00 PM	ARLIS/NA Executive Board Meeting	Meeting	Orcas Room
2:30 PM	5:00 PM	The Seattle Art Museum's Olympic Sculpture Park	Tour	Off site
2:30 PM	5:00 PM	Pioneer Square Walking Tour: "The Rise and Fall and Rise and Fall of Pioneer Square"	Tour	Off site
4:15 PM	5:15 PM	VRA + VRAF Joint Board Meeting	Meeting	St. Helens
WEDNESDAY, MARCH 9				
7:00 AM	5:30 PM	Registration and Hospitality Desk Open	Registration and Hospitality	Grand Foyer
7:30 AM	8:30 AM	ARLIS/NA+VRA California Combined Chapters	Meeting	Fifth Avenue Room
7:30 AM	8:30 AM	ARLIS/NA Midstates and Twin Cities+VRA Midwest Combined Chapters	Meeting	St. Helens
7:30 AM	8:30 AM	ARLIS/NA Southeast Chapter	Meeting	Olympic Room
7:30 AM	8:30 AM	ARLIS/NA Canada Chapter	Meeting	Whidbey Room
7:30 AM	8:30 AM	ARLIS/NA Ohio Valley Chapter	Meeting	Orcas Room
7:30 AM	8:30 AM	Self-schedule	Self-schedule	Adams Room
7:30 AM	8:30 AM	ARLIS/NA Mountain West and VRA Wild West Combined Chapters	Meeting	Grand Crescent Room
7:30 AM	9:00 AM	Digital Cicognara Library Project	Meeting	Baker Room
7:30 AM	12:00 PM	Exhibitor Move In	Exhibits	Grand 1 & 2 Ballroom
8:00 AM	12:30 PM	Art and Land Reclamation: Kent Earthworks and Gas Works Park	Tour	Off site
8:30 AM	12:30 PM	Retreating Glaciers and The Olmsteds: A Topographical Tour of Seattle's Parks and Boulevards	Tour	Off site
8:30 AM	12:30 PM	Getting in the Game: Three Free Tools that Take You From Flat Data to RDF	Workshop	Vashon I Room
8:30 AM	12:30 PM	ArLiSNAP and VREPS Career Development	Workshop	Vashon II Room
8:30 AM	12:30 PM	Project Management	Workshop	Elliot Bay

CONFERENCE AT A GLANCE

8:30 AM	4:30 PM	Bainbridge Island Artists' Books Tour	Tour	Off site
9:00 AM	10:30 AM	Self-schedule	Self-schedule	St. Helens
9:00 AM	10:30 AM	Self-schedule	Self-schedule	Adams Room
9:00 AM	10:30 AM	Self-schedule	Self-schedule	Baker Room
9:00 AM	10:30 AM	Self-schedule	Self-schedule	Olympic Room
9:00 AM	10:30 AM	Self-schedule	Self-schedule	Orcas Room
9:00 AM	10:30 AM	Self-schedule	Self-schedule	Stuart Room
9:00 AM	12:00 PM	ARLIS/NA Leadership Institute (Invitation Only)	Meeting	Grand Crescent Room
10:30 AM	1:00 PM	Seattle Public Library Special Collections	Tour	Off site
11:00 AM	12:30 PM	Auction Catalog SIG	Meeting	Adams Room
11:00 AM	12:30 PM	Self-schedule	Self-schedule	St. Helens
11:00 AM	12:30 PM	Graphic Novels SIG	Meeting	Baker Room
11:00 AM	12:30 PM	Self-schedule	Self-schedule	Olympic Room
11:00 AM	12:30 PM	MDID SUG	Meeting	Orcas Room
11:00 AM	12:30 PM	Moving Images and A/V Resources	Meeting	Stuart Room
12:30 PM	1:30 PM	Pike Place Market Walking Tour	Tour	Off site
12:30 PM	5:30 PM	Exhibits Open	Exhibits	Grand 1 & 2 Ballroom
1:00 PM	5:00 PM	Wikipedia Edit-a-thons from Why to Edit	Workshop	Vashon II Room
1:00 PM	5:00 PM	ARLIS/NA Career Mentoring Program Workshop	Workshop	Vashon I Room
1:30 PM	3:00 PM	Terra Fluxus: Surveying the Digital Information Landscape of Environmental Design	Session	Fifth Avenue Room
1:30 PM	3:00 PM	Self-schedule	Self-schedule	St. Helens
1:30 PM	3:00 PM	Self-schedule	Self-schedule	Adams Room
1:30 PM	3:00 PM	Self-schedule	Self-schedule	Baker Room
1:30 PM	3:00 PM	Self-schedule	Self-schedule	Olympic Room
1:30 PM	3:00 PM	Self-schedule	Self-schedule	Orcas Room
1:30 PM	3:00 PM	Self-schedule	Self-schedule	Stuart Room
1:30 PM	3:00 PM	Natural Connections between Museum Libraries, Education, and Visual Literacy	Session	Grand Crescent Room
1:30 PM	3:00 PM	Connecting the Past to the Present: Promoting Cultural Understanding through Collections and Exhibitions	Session	Elliot Bay Room
3:30 PM	5:00 PM	Exhibitions SIG	Meeting	St. Helens

CONFERENCE AT A GLANCE

3:30 PM	5:00 PM	Connecting the Dots: Using Geolocation Data To Support Interactivity and Data Visualization	Session	Elliot Bay Room
3:30 PM	5:00 PM	What We Talk about When We Talk about "Rights Management"	Session	Fifth Avenue Room
3:30 PM	5:00 PM	Self-schedule	Self-schedule	Adams Room
3:30 PM	5:00 PM	Self-schedule	Self-schedule	Orcas Room
3:30 PM	5:00 PM	Self-schedule	Self-schedule	Stuart Room
3:30 PM	5:00 PM	Scope Drift: New Roles and Responsibilities in Visual Resources	Session	Grand Crescent
4:00 PM	5:30 PM	SEI Reunion	Social Event	Lobby Bar
5:15 PM	6:15 PM	Yoga	Social Event	Olympic Room
5:30 PM	6:30 PM	ARLIS Women and Art SIG	Meeting	Lobby Bar
5:30 PM	6:30 PM	First Time Attendees and New Members Reception	Social Event	Pike
5:30 PM	6:30 PM	Urban and Regional Planning SIG	Meeting	Adams Room
5:30 PM	6:30 PM	VRA Mid-Atlantic Chapter	Meeting	St. Helens
5:30 PM	6:30 PM	Web Archiving SIG	Meeting	Orcas Room
5:30 PM	6:30 PM	Self-schedule	Self-schedule	Stuart Room
5:30 PM	6:30 PM	OCLC SUG	Meeting	Grand Crescent Room
5:30 PM	6:30 PM	ARTstor User Group	Meeting	Fifth Avenue Room
5:30 PM	6:30 PM	VRA Development Committee	Meeting	Baker Room
7:00 PM	10:00 PM	Welcome Reception at the Seattle Art Museum	Social Event	Seattle Art Museum

THURSDAY, MARCH 10

7:00 AM	8:00 AM	ARLIS/NA Museum Division Meeting	Meeting	Elliot Bay Room
7:00 AM	8:00 AM	ARLIS/NA Academic Library Division	Meeting	Grand Crescent Room
7:00 AM	8:00 AM	Self-schedule	Self-schedule	Fifth Avenue Room
7:00 AM	8:00 AM	VRA Nominating Committee	Meeting	Stuart Room
7:00 AM	8:00 AM	Self-Schedule	Self-schedule	Orcas Room
7:00 AM	8:00 AM	Yoga	Social Event	Olympic Room
7:00 AM	8:00 AM	ARLIS/NA Art and Design Division	Meeting	St. Helens
7:00 AM	8:00 AM	ArLiSNAP	Meeting	Adams Room
7:00 AM	8:00 AM	ARLIS/NA Architecture Section	Meeting	Vashon II Room

CONFERENCE AT A GLANCE

7:00 AM	5:30 PM	Registration and Hospitality Desk Open	Registration and Hospitality	Grand Foyer
7:30 AM	10:30 AM	Poster Set-up	Event	Grand Foyer
7:30 AM	9:30 AM	VRA Annual Membership and Business Meeting	Event	Grand 3 Ballroom
8:30 AM	9:30 AM	ARLIS/NA Diversity Committee	Meeting	Whidbey Room
9:00 AM	12:30 PM	Super Market: Curated & Crafted (Onsite Silent Auction)	Event	TBA
9:00 AM	12:30 PM	Exhibits Open	Exhibits	Grand 1 & 2 Ballroom
9:30 AM	10:30 AM	VREPS Meeting	Meeting	Lobby Bar
9:30 AM	10:30 AM	ILL SIG	Meeting	Whidbey Room
9:30 AM	10:30 AM	ARLIS/NA Professional Development Committee	Meeting	Grand Crescent Room
9:30 AM	10:30 AM	ARLIS/NA Strategic Planning Committee	Meeting	Vashon II Room
9:30 AM	10:30 AM	ARLIS/NA Development Committee	Meeting	Vashon I Room
9:30 AM	10:30 AM	ARLIS/NA Public Policy Committee	Meeting	Adams Room
9:30 AM	10:30 AM	ARLIS/NA Awards Committee	Meeting	Baker Room
9:30 AM	10:30 AM	ARLIS/NA Cataloging Advisory Committee	Meeting	Orcas Room
9:30 AM	10:30 AM	ARLIS/NA Editorial Board	Meeting	Stuart Room
9:30 AM	10:30 AM	VRA Data Standards Committee	Meeting	Elliot Bay Room
9:30 AM	10:30 AM	VRA Education Committee	Meeting	St. Helens
9:30 AM	10:30 AM	VRA Intellectual Property Rights Committee	Meeting	Olympic Room
9:30 AM	10:30 AM	Digital Humanities SIG	Meeting	Fifth Avenue Room
11:00 AM	12:30 PM	From Studio to Firm: Librarian Strategies to Support Materials Education and Research	Session	Grand Crescent Room
11:00 AM	12:30 PM	E-mania! -- The Present and Future of Electronic Art Book Publishing	Session	Fifth Avenue Room
11:00 AM	12:30 PM	Self-Schedule	Self-schedule	St. Helens
11:00 AM	12:30 PM	Artists Files SIG	Meeting	Whidbey Room
11:00 AM	12:30 PM	ARLIS/NA Decorative Arts SIG	Meeting	Baker Room
11:00 AM	12:30 PM	Self-Schedule	Self-schedule	Olympic Room
11:00 AM	12:30 PM	Self-Schedule	Self-schedule	Orcas Room
11:00 AM	12:30 PM	VRA Travel Awards Committee	Meeting	Stuart Room
11:00 AM	12:30 PM	Do It, Make It: Current Initiatives and Advice on Creating a Makerspace in Academic Libraries and Visual Resources Centers	Session	Elliot Bay Room

CONFERENCE AT A GLANCE

11:00 AM	12:30 PM	Around the World in 80 Minutes: A circumnavigation of art library projects, collection, and services in Latin America and Eastern Europe	Session	Vashon I /II Room
12:30 PM	1:30 PM	Freeway Park: Halprin's Answer to Superhighway Supremacy	Tour	Off site
12:30 PM	1:30 PM	Artstor User Group Luncheon	Meeting	Grand 3 Ballroom
1:30 PM	3:00 PM	RDF and LOD in Use Today	Session	Fifth Avenue Room
1:30 PM	3:00 PM	Self-schedule	Self-schedule	Whidbey Room
1:30 PM	3:00 PM	Reshaping Library Instruction within Art & Design Education: Experimenting and implementing the Info Lit Framework	Session	Elliot Bay Room
1:30 PM	3:00 PM	Connecting Social Justice to the Workplace: Issues of Diversity in Our Professional Lives	Session	Grand Crescent Room
1:30 PM	3:00 PM	Duty Now for the Future: Connecting Libraries, Library Schools, and New Librarians through Internships	Session	Vashon I/II Room
1:30 PM	3:00 PM	Self-Schedule	Self-schedule	St. Helens
1:30 PM	3:00 PM	Self-Schedule	Self-schedule	Adams Room
1:30 PM	3:00 PM	IV+AAG Latin American Contemporary Art Collaborative	Meeting	Baker Room
1:30 PM	3:00 PM	Solo Art Information Professionals SIG	Meeting	Olympic Room
1:30 PM	3:00 PM	Shared Shelf SUG	Meeting	Orcas Room
1:30 PM	3:00 PM	Self-Schedule	Self-schedule	Stuart Room
1:30 PM	5:00 PM	Super Market: Curated & Crafted (Onsite Silent Auction)	Event	TBA
1:30 PM	6:30 PM	Exhibits Open	Exhibits	Grand 1 & 2 Ballroom
3:30 PM	5:00 PM	Engaging Technologies: Change The Way Visual and Print Resources Are Used and Discovered through Media-Rich Software and Technologies.	Session	Fifth Avenue Room
3:30 PM	5:00 PM	Contemporary Glass: Seattle and Beyond	Session	Grand Crescent Room
3:30 PM	5:00 PM	Diversity Forum	Session	Elliot Bay Room
3:30 PM	5:00 PM	Space Planning SIG	Meeting	Whidbey Room
3:30 PM	5:00 PM	Materials SIG	Meeting	Vashon I/II Room
3:30 PM	5:00 PM	Fashion, Costume & Textile SIG	Meeting	St. Helens
3:30 PM	5:00 PM	Book Art SIG	Meeting	Adams Room
3:30 PM	5:00 PM	Teaching SIG	Meeting	Baker Room
3:30 PM	5:00 PM	ARLIS/NA Collection Development SIG	Meeting	Olympic Room

CONFERENCE AT A GLANCE

3:30 PM	5:00 PM	ARLIS/NA Cataloging Division and Cataloging Problems Discussion Group	Meeting	Orcas Room
3:30 PM	5:00 PM	VRA Publications SIG	Meeting	Stuart Room
5:00 PM	6:30 PM	Exhibitor Reception	Exhibits	Grand 1 & 2 Ballroom
6:30 PM	9:30 PM	University of Washington Special Collections Book Arts and Rare Book Collections	Tour	Off site
7:00 PM	8:30 PM	Donor Recognition and International Guests Reception	Social Event	The Rainier Club
7:00 PM	9:00 PM	Self-Schedule	Self-schedule	Fifth Avenue Room
7:00 PM	9:00 PM	Self-Schedule	Self-schedule	Grand Crescent Room
7:00 PM	9:00 PM	Self-Schedule	Self-schedule	St. Helens
7:00 PM	9:00 PM	Self-Schedule	Self-schedule	Adams Room
7:00 PM	9:00 PM	Self-Schedule	Self-schedule	Orcas Room
7:00 PM	9:00 PM	Self-Schedule	Self-schedule	Stuart Room
7:00 PM	9:00 PM	Self-schedule	Self-schedule	Elliot Bay Room
7:00 PM	9:00 PM	Self-schedule	Self-schedule	Vashon I Room
7:00 PM	9:00 PM	Self-schedule	Self-schedule	Vashon II Room
7:00 PM	9:00 PM	Self-schedule	Self-schedule	Olympic Room
7:00 PM	9:00 PM	VRA Core Oversight Committee	Meeting	Baker Room
7:00 PM	9:00 PM	Manuscripts, Archives, and Special Collections (MACS) SIG	Meeting	Whibdey Room
8:00 PM	10:00 PM	VREPS Night Out	Social Event	Oliver's Lounge at the Mayflower Park Hotel

FRIDAY, MARCH 11

7:00 AM	8:00 AM	VRA Strategic Plan Task Force	Meeting	Whibdey Room
7:00 AM	8:00 AM	ARLIS/NA Visual Resource Division	Meeting	Grand Crescent Room
7:00 AM	8:00 AM	Self-schedule	Self-schedule	Elliot Bay Room
7:00 AM	8:00 AM	ARLIS/NA Chapter Chairs Meeting	Meeting	Orcas Room
7:00 AM	8:00 AM	Yoga	Social Event	Vashon I /II
7:00 AM	8:00 AM	Retired Members	Meeting	Pine Room
7:00 AM	5:30 PM	Registration and Hospitality Desk Open	Registration and Hospitality	Grand Foyer 1
7:30 AM	8:30 AM	South Lake Union Walking Tour	Tour	Off site
8:00 AM	9:00 AM	ARLIS/NA Membership Committee	Meeting	Grand Crescent Room
8:00 AM	9:00 AM	ARLIS/NA Documentation Committee	Meeting	Pine Room

CONFERENCE AT A GLANCE

8:00 AM	9:00 AM	ARLIS/NA International Relations Committee	Meeting	Orcas Room
8:00 AM	9:00 AM	VRA Membership Committee	Meeting	Whidbey Room
8:00 AM	9:00 AM	Slide and Transitional Media SIG	Meeting	Fifth Avenue Room
8:00 AM	9:00 AM	VRA Chapter Chairs Meeting	Meeting	Elliot Bay Room
8:00 AM	9:30 AM	Building New Models: Library as Learning Lab	Session	Puget Sound Room
9:00 AM	10:30 AM	ARLIS/NA Annual Membership and Business Meeting	Event	Grand 3 Ballroom
9:00 AM	2:00 PM	Super Market: Curated & Crafted (Onsite Silent Auction)	Event	TBA
9:00 AM	4:00 PM	Exhibits Open	Exhibits	Grand 1 & 2 Ballroom
11:00 AM	12:30 PM	New Voices in the Profession	Session	Pine Room
11:00 AM	12:30 PM	Engaging the School: Making Scholarship Visible	Session	Grand Crescent Room
11:00 AM	12:30 PM	Charmed, I'm Sure: Introducing New Users to Libraries and Visual Resources Collections	Session	Fifth Avenue Room
11:00 AM	12:30 PM	Getty Research Portal Advisory Group Open Meeting	Meeting	Baker Room
11:00 AM	12:30 PM	Managing the Many Makers of Media: Timely Tools and Tactics	Session	Elliot Bay Room
11:00 AM	12:30 PM	LGBTQ SIG	Meeting	Orcas Room
12:30 PM	1:30 PM	OCLC Research Library Partnership Update	Meeting	Puget Sound Room
12:30 PM	2:00 PM	Poster Session	Event	Grand Foyer 1
12:30 PM	2:00 PM	Seattle Public Library and Environs Architectural Tour: "Redefining the Public Sphere"	Tour	Off site
2:00 PM	3:00 PM	Demonstrating Relevance: Reinforcing the Value of the Art and Architecture Library through Outreach and Assessment	Session	Elliot Bay Room
2:00 PM	3:00 PM	Creating Library Learning Ecologies	Session	Grand Crescent Room
2:00 PM	3:00 PM	ArcheoCore group + ARLIS Archaeology and Classics SIG	Meeting	Orcas Room
2:00 PM	3:00 PM	ARLIS/NA Photography SIG	Meeting	Baker Room
2:00 PM	3:00 PM	Connecting Collections on the Open Web: Arquiografia, PHAROS, and Florentine Renaissance Drawings: A Linked Catalogue for the Semantic Web	Session	Fifth Avenue Room
3:30 PM	4:30 PM	Crowdsourcing Contemporary Art: The D. James Dee Archive	Session	Pine Room
3:30 PM	4:30 PM	Lightning Round: Co-constructing and Documenting Place	Session	Grand Crescent Room
3:30 PM	4:30 PM	Unlocking Images, Ideas, and Content: Open Access Images as a Key to Enabling Art and Scholarly Innovation	Session	Fifth Avenue Room

CONFERENCE AT A GLANCE

3:30 PM	4:30 PM	ARLIS/NA Reference and Information Services Section	Meeting	Orcas Room
3:30 PM	4:30 PM	The Web Sits for its Portrait: Web Archiving, Process and Product	Session	Elliot Bay Room
3:30 PM	4:30 PM	ARLIS Northwest and VRA Pacific Rim Chapters Meeting	Meeting	Baker Room
5:00 PM	6:00 PM	AASL Membership Meeting	Meeting	Elliot Bay Room
5:00 PM	6:30 PM	Engaging Change: Thriving amidst Shifting Library Landscapes	Session	Pine Room
5:00 PM	6:30 PM	Presidents' Session	Session	Fifth Avenue Room
5:00 PM	6:30 PM	Artists' Books: Vehicles for Social Change	Session	Elliot Bay Room
5:00 PM	6:30 PM	Who's Afraid of the Big Bad Uktena Monster: Subject Cataloging for Images	Session	Grand Crescent Room
5:00 PM	6:30 PM	Self-Schedule	Self-schedule	Orcas Room
6:30 PM	8:00 PM	Convocation: Speaker – Sarah Bergmann	Event	Grand 3 Ballroom
8:15 PM	10:30 PM	Convocation Reception	Social Event	Seattle Public Library

Convocation Speaker

Sarah Bergmann
 Director
 The Pollinator Pathway
www.pollinatorpathway.com

Sarah Bergmann is a design thinker working across ecology, design, planning and culture. She is the founder of the Pollinator Pathway, a living essay in landscape that responds to humanity's influence as an ecosystem. She is the winner of the Betty Bowen Award and the Stranger Genius Award, and her work has been praised by NPR, Popular Science, KUOW and GOOD. The Pollinator Pathway has been exhibited at the Seattle Art Museum and the Olympic Sculpture Park, and Bergmann lectures frequently to design and culture audiences, including at the University of Washington, the Henry Art Gallery, the Seattle Art Museum, Stanford University and TEDx.

The Pollinator Pathway is a long-term project founded by Sarah Bergmann in 2008 that reframes our relationship to the planet. Based in design thinking and crossing ecology, planning and culture, the project is a physical response to the global transformation of landscape in the Age of Humankind. Its vision is to connect fragmented landscapes between cities, farms and wilderness via projects that, in cities, combine ecological design and underutilized space.

The Pollinator Pathway is a practical application of design, but it is above all a response to the recognition that humanity is a major global scale ecosystem. Described as a New Audubon project and a living essay, the project extends to Bergmann's work and ideas in institutions and talks as well as to the outsized modern natural history book that accompanies the project, which explores the broad subjects—from planetary history, systems, human culture to ecology—that this large-scale and long-term work touches.

SATURDAY, MARCH 12

7:00 AM	11:00 AM	Registration and Hospitality Desk Open	Registration and Hospitality	San Juan Foyer
8:00 AM	9:00 AM	Conference Debrief	Meeting	Whidbey Room
8:00 AM	9:00 AM	Lightning Round: Evolving Architectural Collections and Connections	Session	Elliot Bay Room
9:00 AM	1:00 PM	VRA Board Meeting	Meeting	Orcas Room
9:15 AM	12:30 PM	ARLIS/NA Board Meeting	Meeting	Whidbey Room
10:30 AM	1:30 PM	University of Washington Campus Architecture Tour: "Building a Polyvalent Campus, 1895-2015"	Tour	Off site
11:00 AM	1:00 PM	Henry Art Gallery	Tour	Off site
1:30 PM	5:30 PM	Asian Art Museum, Volunteer Park and the Frye Art Museum	Tour	Off site
1:30 PM	5:30 PM	Chinatown/International District, Wing Luke Museum, and Locke Library Tour	Tour	Off site
1:30 PM	5:30 PM	Architectural Highlights of Capitol Hill: Cal Anderson Park, Bullitt Center, and Steven Holl's Chapel of St. Ignatius	Tour	Off site

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1. Incorporating Common Core into Digital Collection's Metadata: Using Controlled Vocabulary to Tag Primary Resources for Educators

Jess Short, Digital Materials Librarian Supervisor, Tennessee State Library and Archives

The TN State Library and Archives collaborative project between the Digital Work Group and Education Outreach aims to tag primary resources according to Common Core standards, enhancing access and usability experience for teachers in Tennessee. This poster will explore the inspiration for the process as well as lessons learned and next steps. Using the local field and controlled vocabulary in CONTENTdm's collections customizations, we were able to create a controlled field for education standards in adherence with Tennessee's Common Core standards. The Education Outreach Coordinator works with local teachers to select materials, either digitized or to-be-digitized, and tags primary digital sources with the corresponding Common Core standard(s). In addition to supplementing item-level metadata with education focused information, the Digital Work Group also built a website that utilized CONTENTdm's custom queries to create streamlined results for teachers to access that do not inundate them with extraneous items. As we move forward we address the following concerns and goals: digitization selection and workflow, avoiding duplicate records, handling pseudo-collections in CONTENTdm where items are being digitized outside of the collection level, and increasing production.

2. Sharing Knowledge within New Learning Models : Art History eProject

Edith-Anne Pageot, Professor and Independent Scholar, University of Ottawa

The Dynamic Art History eproject involves a renewal in the way art history, in relation to visual culture and visual literacy, is understood. The intersection between art history specific

research methods and new technologies provides a platform that innovates teaching and the way students and scholars relate to visual culture. The project consists of creating a tool using the Omeka platform and the ArtStor/Shared Shelf image database for knowledge and education. Edith-Anne Pageot, who leads the project, will explain and discuss the goals, the objectives, the impact on learning and the way in which these tools provides a new understanding of visual culture. The poster will discuss the use of Omeka to curate images online and how Timeline JS was used to create an interactive timeline and will present the fundamental concepts surrounding the Artstor SharedSelf image database. This project received financial support from the Pedagogical University Center, Fonds FITEF and a research grant from APTPUO, University of Ottawa.

3. Theft or Fair Use? Artists Navigate Appropriation on Instagram

Lauren Gottlieb-Miller, Doctoral Student, University of Wisconsin – Madison

In 2014, Richard Price took screenshots of portraits posted on other Instagram users profiles, cropped them to include the username, number of "likes", and comments, printed them onto canvas, and exhibited them at the Gagosian Gallery under the moniker "New Portraits". Appropriation and transformation have been vital to art-making theory and practice for the last half-century at least, and the proliferation of visual social media platforms - particularly Instagram - have challenged copyright and fair use protections in complex ways. My research examines how artists utilize Instagram to both mine for material and market their own artwork, and the legal and ethical dimensions of creating and displaying art in a proprietary, public space. Presenting concise snapshots of several artists work practices on the social media platform Instagram, particularly Richard Prince, Alec Soth, and Ai Weiwei. I will discuss their practice in terms of the Instagram terms of service, established copyright

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conventions, and the ethical dimensions of their practice. My poster will invite conversation with art librarians and visual resource professionals interested in Instagram and other visual social media platforms as potential teaching tools and research repositories.

4. #MugLibrary : A Ceramic Experiment

Ann Lindell, Head, Architecture & Fine Arts Library, University of Florida and Bridget Fairbank, MFA Candidate, University of Florida

This project partners an academic library, an MFA candidate and ceramic artists from both the local community and across North America. The collection started with 18 handcrafted cups, each by a different artist, and is growing in size as interest grows from makers and patrons. In its inaugural 6 weeks, the collection logged 65 individual check-outs and there are rarely more than 2 or 3 cups available on the shelf. Project goals are to provide an opportunity for experiential learning and to increase personal experience and exposure to handcrafted objects for an audience not so immersed in the sometimes insular culture of art or craft. The library provides an accessible venue for handling and viewing the cups. This environment can seem less “threatening” than a retail, gallery, or art show booth environment that is perceived as more about commerce than experience. Includes images of artworks from the collection, and details about packaging, workflow, and circulation policy and procedures developed to facilitate access for these not-so-usual library materials. We will present circulation statistics, and results from an optional user survey used to assess user experience.

5. Art and Design Student Inspiration and Tutorial Project: A Means to Supplement and Enhance Core Instruction and Facilitate Lifelong Learning

John Burns, Reference and Instruction Librarian,

Adjunct Digital Design Instructor, Dixie State University)

The studio and digital arts are dynamic and ever-changing art forms tied closely to the development of technology. They range from graphic design, illustration, painting, and animation to digital photography and Adobe Photoshop. Showcase a project teaching visual literacy and metadata to art and design students while supplementing core instruction, fostering lifelong learning, and helping artists stay inspired. Easily modifiable to any studio art, the project is part of courses the presenter has taught for years in graphic design, computer illustration, web design, Adobe software, and digital photography courses. By completing the project students gain exposure to library resources, visual literacy, metadata, and supplemental learning materials. Art and design students can supplement their education and keep themselves inspired with this project. The project involves making an inspirational image and tutorial library, for any medium, including web design, graphic design, illustration, drawing, painting, digital painting, 3D, and more. The project organizes resources, using metadata, for easy retrieval at the time of need. The inspiration library consists of collections of inspirational imagery (or that serve as essential masterpieces necessary to a study of the arts) organized by artist, genre, or medium. These images can serve an additional purpose beyond inspiration including helping the student see premier examples of technique to amplify their own study, practice, and mastery of techniques. The tutorial library involves gathering materials and resources (many excellent and useful tutorials can be found free online) to serve as tutorials/ instruction on techniques.

6. Magic the (Library) Gathering: Designing and Publicizing a Personal Librarian Program

Eva Sclipa, Art Librarian and Coordinator of Instruction, Scholes Library at Alfred University

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Gnome Bibliomancer. Undead Espier. Half-Hafling Citation Hunter. These are only a few of the fantasy personas that have been adopted by the Alfred University librarians as part of the publicity for our Personal Librarian Program for first year students. Complete with individualized trading cards inspired by Magic: the Gathering, our "Who's Your Librarian?" campaign has generated plenty of buzz across campus, and creatively ensured that new students know where to get research assistance--and feel more comfortable doing so. This poster addresses both the practical "how to's" of steps like designing and printing trading cards, as well as the large scale planning that goes into creating a successful personal librarian program. Attendees will learn more about what has worked for us, what adjustments we decided to make as a result, and how to bring High Elf Loremasters to their own campus.

7. Revisions and Recommendations: Building Effective Research Guides

Patricia Gimenez, Research and Instruction Librarian, Savannah College of Art and Design

The Savannah College of Art and Design has nearly 12,000 students at 5 separate campus locations, and offers more than 40 areas of concentration within art and design. The students are incredibly career-minded, and class assignments are built to mimic the professional experience. Through the SCAD Libraries, students have access to nearly 90 databases, many of which are professional level resources, and hundreds of trade and scholarly print journals. Using Spring Share's LibGuides, the small research and instruction team has created a series of course and subject specific research guides to highlight the professional databases and teach valuable information literacy skills. However, through Spring Share's click-tracking, we noticed the students were only exploring the homepage tabs of each guide, and therefore not grasping the full scope of resources available. This poster will discuss how the research and instruction librarians at the SCAD conducted

usability tests on our course and subject research guides (LibGuides) to establish cross-campus recommendations and standards for the Guides that would more efficiently and effectively raise awareness of professional resources and teach valuable information literacy skills.

8. Preserving German-Jewish Periodicals at the Leo Baeck Institute

Lauren Paustian, Associate Librarian for Technical Services, Leo Baeck Institute

The Leo Baeck Institute is an archive, library, and museum in New York City that seeks to preserve and make accessible all aspects of German-speaking Jewish history and culture. Amongst the treasures at the Leo Baeck Institute is an extensive collection of 1,600 periodicals, many dating to the 19th and early 20th centuries. They cover a range of subjects: newsletters from German-speaking Jewish communities (from small villages to large cities), newspapers about Jewish émigré culture outside Europe in the 1930s and 40s, and newspapers for Zionist organizations that encouraged emigration to Palestine during WWII. Preservation of these periodicals is key for Leo Baeck Institute staff. Many of the physical volumes were salvaged from European Jewish libraries that had been confiscated and dispersed during the Third Reich. And yet, most of these rescued periodicals were printed on acidic, poor quality paper that has grown extremely brittle over time and will crumble to the touch. Thanks to grant and private funding, the Leo Baeck Institute Library has preserved over 100 of the rare, fragile periodicals from its collections through microfilming, digitization, and stabilization. Staff members from the Leo Baeck Institute Library worked extensively on the project: cataloging and confirming holdings of the periodical titles, preparing custom-sized boxes to stabilize the physical volumes, processing newly created microfilm reels, and uploading digitized files to the catalog. Researchers can now browse through the newspapers (without fear of crumbling pages) via a portal at Internet Archive or through DigiBaeck, LBI's gateway for digitized materials.

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9. Science in the Studio - CCA Libraries' science equipment collection

Teri Dowling, Associate Director of Libraries, California College of the Arts

In 2011, CCA began offering a series of interdisciplinary studio courses called Science in the Studio. These classes partnered art, design and architecture faculty with guest scientists to create studio courses with a scientific focus. To provide the additional tools and resources needed for these courses, CCA developed Mobile Units for Scientific Exploration (MUSE), available for checkout in CCA's San Francisco Library. A NSF grant provided the funding to purchase a science equipment collection and to design and build a permanent storage, display, and workspace in the library. Faculty can now check out equipment using the MUSE carts. The library workspace provides a workbench for students to use the science equipment. The space is also used for instructional sessions, presentations, and displays. The equipment was cataloged, allowing discovery alongside our regular collections. Book collections in the sciences were expanded, particularly focusing on books which bridge the fields of art/design/architecture and the sciences. To finish the project, a Science in the Studio LibGuide was built, providing an organized access page for all these resources through the library website.

10. Ethical Image Use as Visual Literacy: Fresh Ideas and Adaptive Approaches for Instruction

Melissa Coulston, Student, University of South Carolina

The ethical use of images is an integral part of visual literacy, as evidenced by the topic's inclusion in the Association of College and Research Libraries' (ACRL) Visual Literacy Competency Standards for Higher Education. It is also an issue that many students will encounter at some point in their academic and professional careers. As a way to highlight the natural connections between visual literacy,

copyright law, and intellectual property, the poster will present several creative approaches to teaching image use best practices that could be used in "one-shot" higher education library instruction sessions. Developed using ACRL's standards and the College Art Association's "Code of Best Practices in Fair Use for the Visual Arts" as frameworks, the lesson ideas will be presented in a visually engaging manner to encourage discussion and reflection in visitors. Ethical image use lessons can easily be incorporated into existing copyright and intellectual property instruction or explored more deeply for those disciplines that frequently use images, like art history and marketing. For visitors that are experienced in teaching visual literacy, the poster will offer fresh ideas and new perspectives; for visitors who are unconvinced or unaware, the poster will offer a compelling argument in favor of visual literacy education and insight into where to begin.

11. DIMLI and the Getty: Cape Crusaders for Linked Open Data

Millie Fullmer, Visual Resources Curator Assistant, Vanderbilt University

The best things in life are never free, but the Visual Resource Center at Vanderbilt University in Nashville, TN is about to change this. Following a VRAF grant in 2013, the VRC's director Chris Strasbaugh and team created a Digital Media Management Library "DIMLI" (think Gimli from Lord of the Rings). It is a web-based application that uses PHP and MySQL to interact with visual resources and relational databases. This open source software is an amazing digital asset management system for those institutions struggling to pay premium cable fees to subscription based image resources. In an effort to perform faster and with fresher content, DIMLI is now actively engaged in exploring linked open data by partnering with content providers, namely the Getty. Data providers have been prolific in pushing their content into the LOD realm, but their audiences have yet to reap

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the benefits of this due to lack of means and wherewithal. By directly collaborating with the Getty, DIMLI can experience the utopian ideal of linked open data. Of course, it is not without risks and establishing permanent content on the web is inherently challenging, which is why buffering is so seductive.

12. Against the Odds: Developing and Promoting a New Zine Collection

Andrew Wang, Student/Library Coordinator, Indiana University

Tracing the creation of the new zine collection at the GLBT Library at Indiana University, from its early inception to fundraising, from cataloging to programming. Though the goal of this special collection was originally to establish the branch library as unique and worthy of merging with the official libraries' catalog, this endeavor has quickly opened doors to new possibilities. In conjunction with the collection's debut, I (the GLBT Library Coordinator), along with two university instructors, will be hosting a workshop on zines, global history, and bookmaking techniques. The GLBT Library is also soliciting student submissions to publish our very own bi-annual zine, with the first issue to be printed in December 2015. And finally, this new collection will open doors to the possibility of developing a greater zine archive, with special emphasis in collecting works by local writers/artists and in unveiling the un-cataloged zines currently housed in the Fine Arts Library. Two primary goals: (1) to introduce librarians to the significance of zines and zine collecting, and (2) to provide examples for creative programming and outreach in the arts. This will be especially informative for librarians of special collections with extremely limited budgets.

13. Working With What You Have: Revitalizing a Congressional Exhibit Space Utilizing Visual Materials

Leah Rios, Assistant Archivist, Center for Creative Photography

Maurita Baldock, Assistant Librarian and Archivist, University of Arizona Special Collections

Case study of an archivist's and archival student's challenge of creating a visually engaging exhibit with a limited budget and inherently non-visual materials. Documenting our creative process from beginning to end by identifying the primary problems of the original exhibit, our proposal and solutions for the new exhibit, the execution and trials of our plan, and the finished exhibit. Before and after visual representations to illustrate our challenges and progress. The exhibit space that the archivists envisioned was one that would connect more with viewers. The previous exhibit was too difficult to view or understand and presented the subjects of the exhibit as unrelatable. Example of how the visual materials on display can work to highlight collections and advocate for the use of archival materials. Attendees will learn how an exhibit space may not always be ideal and how to creatively use materials to create a visually appealing exhibition with limited resources.

14. Better Together: Connecting Resources for Comic Artists & Their Readers Through Creative Local Cataloging Practice

Kay Kroeff Streng, Technical Services Librarian, Minneapolis College of Art and Design

The Minneapolis College of Art and Design (MCAD) is a member of the Association of Independent Colleges of Art and Design (AICAD). Since 1997 it has offered a BFA in Comic Arts. In support the MCAD Library actively collects the work of classic and underground comic strip artists, national and international artists working in the graphic novel format, instructional material on sequential narrative art techniques and critical scholarship in the field. The collection is organized by the Library of Congress system and housed in two non-adjoining rooms in the Library: A – NC in one, ND – Z the other. This situated works on “caricature, pictorial humor &

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satire (including technique & history)", NCs, and actual comic strips and graphic novels, PNs, a significant distance apart. Non-fiction graphic narratives were classed by their subject and located throughout the stacks. Popular interest in graphic novels and increasing numbers of Comic Arts majors guaranteed growth. The separation of comics related materials resulted in confusion and frustration for students and faculty. The chair of the Comic Art program asked us to devise a solution. "Students First" is a motto at MCAD, so we modified standard cataloging practices for these materials. Librarians know that classification rules can be broken. New ones are developed, documented and consistently followed. This poster will explain in visual narrative style our hybrid classification scheme and how it co-locates previously physically disconnected resources. It may inspire other small to medium sized libraries to undertake reclassification projects to improve discoverability, enhance browsing, and increase circulation and customer satisfaction. A take away sample of our local classification scheme will be shared.

15. Academic Library Outreach Within the Greater Community: Fostering Relationships Outside of the Academic Institution Fostering Relationships Outside of the Academic Institution

JMonica Kenzie, Architecture, Art and Design Librarian, New Jersey Institute of Technology

As part of a public university, Littman Library have a stake in the community, and find rich and fulfilling opportunities by looking beyond our campus walls. How can academic and other libraries extend their outreach into the community? Taking an example from parent institution, the New Jersey Institute of Technology (NJIT), which prides itself on its community outreach and maintains an active presence in the area through a multitude of initiatives, we have very successfully developed relationships with

various institutions in the city of Newark and the surrounding area of northern New Jersey. This poster will discuss examples of the kinds of reciprocal relationships we have established within our community, and how they have benefited us and our patrons, as well as the institutions we collaborate with and the greater public.

16. Preserving Peeler's Photographic Legacy

Chelly Tavss, Photo Archivist Librarian, Johnson C. Smith University

How one photo archivist at one small institution is handling the processing of an enormous photograph collection, from appraisal, surveying, cataloging and rehousing to providing access and outreach, and now planning an exhibit. When the James B Duke Memorial Library at Johnson C Smith University acquired the James G Peeler Collection in 2010, it a mess of 38 Rubbermaid tubs stuffed with over 50 years of photographic materials from one African American commercial photographer. Over the course of 3 years using different grants to fund the project, from 2012-2015, I, along with student workers, slowly make our way through the collection. To date we are only slightly more than half-way through processing it - after an initial survey of the materials in the tubs, there is an estimated 200,000 individual items in the collection (prints and negatives)! From the start we devised a plan, but over time the course of action changed and adapted as we realized what worked and what does not. Grant funds are tight and we rely on inexpensive (and free) materials and software – such as utilizing GoogleDocs to create our database and finding aid. With the Peeler Collection we are archiving a breathtaking assemblage of photographs that depict African American life in Charlotte and the South.

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17. Linked Open Data for Artists' Books: a Pilot at UCI

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

University of California, Irvine libraries works on a National Endowment for the Humanities-funded project that integrates linked data technologies with its artists' books collection, focusing on a pilot set of works that reflect collection emphases on Latin American, political dissidence, and women's experiences and perspectives. The pilot works have been extracted from MARC-21 records, enhanced with images, ingested into a DAMS, enhanced with RDF-XML, and visualized through a graph network viewer. The team has explored and tested existing resources and tools to illustrate the connections between artists, techniques, time, location, and topics to determine the feasibility and scalability of applying new ways to structure data to existing records. This poster offers the following takeaways: *resources on tools, software, and metadata standards *how art information professionals can collaborate with colleagues in special collections and archives, metadata, digital preservation, and information technology *working with faculty and graduate students to use the product for their own teaching and research *developing a business case supported by market research for the transition from pilot to ongoing production.

18. An Archive for the Artist, An Archive for the Scholar: Empowering Artists and Facilitating Research and Teaching through Art Archives Outreach

Kimberley Henze, Learning From Artists' Archives Fellow, SILS, University of North Carolina at Chapel Hill

Outlines the structure and successes of a collaborative event between information professionals, students, and artists. Infographics illuminate the collaborative execution and map the conceptual structure of the event, in which core sessions addressed the overarching value of artists' archives and breakout sessions facilitated

more individualized discussions on topics such as web, social media, performance, and installation archiving. Special attention will be given to takeaways and advice for the implementation of similar events in attendees' own communities and will include visualizations of our assessment and feedback data from participants immediately after the event and three months post. Another significant result of the project, a digital web-based database for artist and UNC faculty member Susan Harbage Page's "Anti-Archive," which fuses archive-as-art, digital scholarship, and social activism. This digital inventory of objects (forthcoming, December 2015) found along the Mexico border is being built as a component of my fellowship and will serve as a testament to the workshop's potential to foster research, teaching, and exhibition material. As a Fellow on the IMLS-funded Learning from Artists' Archives project at UNC-CH, I helped orchestrate and carry out the Archiving for Artists Workshop at the North Carolina Museum of Art in October 2015, which equipped artists with the skills necessary to cultivate personal and studio archives.

19. Creating and Preserving Collections: Collaborative Projects Across Organizational Lines

— *Bethany Davis, Digital Processing Coordinator Librarian, University of Iowa Libraries and Sarah Luko, Registrarial Assistant, University of Iowa Museum of Art*

The University of Iowa Libraries (UI Libraries) and Museum of Art (UIMA) have a history of working together as stewards of cultural heritage collections within a research university. During the spring and summer 2015, the UI Libraries and UIMA collaborated on a project to stabilize and digitize four oversize bound volumes of 18th century Giovanni Battista Piranesi prints. Sarah Luko, the UIMA's collection management assistant, studied at the University of Iowa Center for the Book and trained in the UI Libraries' conservation lab. For this project she stabilized and treated the Piranesi volumes in the

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conservation lab as part of her UIMA collection care work prior to digitization at the UI Libraries. The physical volumes and digital images were then featured in UIMA exhibitions, and the images are scheduled to be part of an online resource for print scholarship. By leveraging existing staffs' expertise and the UI Libraries' on-site conservation facility, the UIMA avoided the costs of outsourced conservation treatment, loss of access to materials during conservation, and shipment of valuable collection materials. It illustrates the rationale, workflow, and outcomes of the Piranesi project as an example of the UI Libraries and UIMA's working relationship.

20. I Spy With my Little Eye: Connecting Libraries and Art Through Storytime

Gwen Mayhew, Assistant Museum Librarian, Instruction and Interlibrary Services, Metropolitan Museum of Art

Naomi Niles, Associate Museum Librarian, Nolen Library, Metropolitan Museum of Art

The Metropolitan Museum of Art has been offering storytime sessions for young children since the 1920's. In its current iteration, storytime is offered eleven times per week in the Nolen Library, the Museum's public facing library, and draws 17,000 visitors per year. Storytime has become a vital program for the library and has greatly helped to improve our recognition across the museum. In conjunction with colleagues in Education, the program is aligned with the Museum's mission and educational goals. Readers for storytime come from departments across the Museum, including curatorial, security, and merchandising. In the last few years, the Library has had the opportunity to take part in museum-wide programs by conducting storytime in the galleries. We have also experimented with producing storytime sessions for targeted audiences such as children on the autism spectrum and Spanish-language speakers. As the program grows we continue to emphasize

the importance of holding this program in the library. Highlights some of the effective (and not so effective) approaches to this program, and include ideas on how other libraries can create successful storytime sessions of their own. Overall, this is a low-cost, but potentially high impact program that can help expand the number and types of visitors to any art library.

21. From Paper to Pixels: Digitizing Artists' Books at MassArt to Promote Physical Interaction

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

Abi Sweeny, Librarian, Massachusetts College of Art and Design,

Greg Wallace, Reference and Instruction Librarian, Massachusetts College of Art and Design

The creation of our online Artists' Books Gallery has increased user engagement with a popular but restricted collection. Featuring the choices made when creating our gallery such as theme selection, photography aesthetic and promotion. Our online gallery has entries for over 150 of the approximately 300 artists' books in our collection. For several years the MassArt Library has offered a very popular class highlighting these works. As popularity in the class and the collection grew, the library staff decided a virtual component could provide better visibility for the collection and an online reference for patrons outside of class sessions. The ultimate goal was to create a findable, usable and aesthetically pleasing resource from the photographs that would act as a promotional tool and surrogate for the physical collection. Using only free software (WordPress), the visual resources department created an online repository for the artist book images that is a more appropriate display for the beautiful and intricate objects than what existing library systems could offer.

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22. Making Queer Materials Accessible in the Art Library

Sylvia Page, Librarian, Memphis College of Art

Addressing efforts made by Memphis College of Art Library to highlight and improve access to queer (LGBTQIA) art resources, while empowering students and creating a safe, accessible space for learning and art-making in the library. In response to student input and drawing from theories of queer information seeking, we have sought to eliminate barriers of access to library materials relating to queer issues. This is an especially important mission given that there are no specifically designated resources for queer issues elsewhere on our campus. Furthermore, our traditional library tools (e.g. subject headings) often prove difficult or insufficient in representing and identifying these materials. Some of our efforts include targeted collection development, establishment of a zine collection, reformation of special collections policies in order to bring marginalized explicit materials into the main collection, and collaboration with students to construct visually dynamic, creative finding aids. This poster serves to connect these initiatives and provides visual examples of the changes and programming. It will also present an opportunity for engagement with other art information professionals on the topic of supporting access to and creation of queer art.

23. Then and Now: Most Vital Books in a Design Education

Robert Adams, Manager of Collection Development and Outreach, Boston Architectural College Library

This details an initiative to showcase the most valued books our students, faculty and staff use for education, research and edification. In the spring of 2015 I was given access to the school's gallery space to hold a 3-day exhibit reflecting studio culture at the Boston Architectural College. Our gallery space is located on a very busy intersection with high foot traffic in downtown

Boston. The school wanted the library to create a display that would engage both the BAC community and the general public. This as an amazing outreach opportunity for the library. Titles were sorted by decade. I then scanned their covers to create dynamic 9 foot posters that were large and visual, beckoning people from the street to come in. Additionally, I saved up 200 donated books and offered them for free in the exhibit. This enticed people to come into the school and interact with our community, bringing designers and non-designers together to create conversation. As an example, two Berkley College of Music students were drawn in by the promise of free books and struck up a conversation with one of our studio instructors. Out of this meeting blossomed a conversation on how music and architecture are related. Our instructor was able to give two music students an architectural lesson. By the end of the 3rd day we had given away every free book. Countless people off the street took flyers and brochures about our school home. I look forward to displaying one of our posters and sharing our experience with the library's outreach to our school and the public. Here is a link with some of our posters to the committee. <https://www.flickr.com/photos/baclibrary/albums/7215766055372955>.

24. Looking for Mormon Artists in the Crowd

Christiane Erbolato-Ramsey, Fine Arts Librarian, Brigham Young University

The Mormon Literature & Creative Arts Database is a unique crowdsourcing resource created to compile biographic, bibliographic, and original works by and about Mormon authors, filmmakers, playwrights, and now artists. Developed at the Brigham Young University Lee Library, its original phase featured Mormon literature and film content only. With its increased use and popular interest, the third phase will now include visual arts and music. As artistic works created by Mormons continue to proliferate, they become more difficult to discover and index. The database

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aims to gather, organize, record, and exchange creative works and information produced by the LDS Church, created by Mormon artists, and materials portraying Mormons or simply related to the culture or religion. Crowdsourcing provides the opportunity for contributors to connect with this community-based project, and to add content not easily accessible or discoverable. The content submitted to the database is reviewed by subject librarians in each area, and augmented by additional bibliographic sources. Collaborators are required to follow a few guidelines and controlled vocabularies in the submission form, and can contribute to the record of Mormon art, eventually from anywhere in the world. This poster will present the database, submission form, criteria for inclusion of content, workflow, interface, and resulting usage.

25. Connecting to the World of Linked Open Data Through the VRA Core RDF Ontology

Trish Rose-Sandler, Data Project Coordinator, Missouri Botanical Garden

The VRA Core Oversight Committee (Core OC) has released an initial draft of a VRA Core RDF Ontology. The RDF Ontology is based on the Core 4.0 XML Schema and is available along with an XLSX stylesheet that will convert VRA Core 4.0 compliant XML in RDF. This poster session will demonstrate how representing a VRA Core description in RDF allows for exposing rich VRA Core metadata as Linked Data, so that the descriptions may be widely shared and interact with other Linked Data resources on the Web, such as the ongoing project to release the Getty Vocabularies as linked open data. Together, these tools will allow museums, libraries and archives to increase exposure of their content online, allowing people to more easily find relevant images of cultural heritage objects, sites, and subjects.

26. Consejos, Respeto, Educación, y Familia: How Chicana/o Picturebooks Reflect Pedagogies of the Home Through Art and Narrative

Lettycia Terrones, Education Librarian, California State University, Fullerton Pollak Library

As attention to diversity issues surrounding children's literature continues to grow, the production and availability of culturally responsive picturebooks depicting Mexican-American home experiences has increased. Education theorists have articulated Mexican-American learning experiences by describing "pedagogies of the home" where culturally specific practices, including teaching and learning among mothers and daughters that occur at home, are sources of positive resilience among Mexican-American students in attainment of education goals. Similarly, research in anthropology of education describes how Mexican-American families employ "funds of knowledge" or culturally developed strategies for navigating and thriving within various institutional spaces, where the transmitters/instructors of this knowledge are located in the home site. "Pedagogies of the home" and "funds of knowledge" theoretical frameworks continue to inform education policy and curriculum approaches to foster positive educational experiences for Mexican-American students that champion familial assets transferable to academic achievement. Includes visual examples for how these two theoretical frameworks can be used to examine how Mexican-American picturebooks employ Chicana/o art aesthetics along with culturally specific Chicana/o narratives to reflect the strategies articulated in "pedagogies of the home" and "funds of knowledge" frameworks. Responding to a call from Chicana theorists to extend these frameworks to support the educational development of Chicanas/os in K-12 education, and in specific elementary school children, this poster will articulate implications for using "pedagogies of the home" and "funds of knowledge" frameworks to inform collection development criteria and content selection for classrooms and libraries that aim to develop critical literacy spaces.

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27. Finding Art Through Pinterest - Could Curators do More With This Tool? A Visual Call for More Discussion on Collecting Digital Images on the Open Web

Julia Z. Deal, Curator, Visual Resource Collection, Davidson College

Posterize how Pinterest might be used in applications relevant to use of visual resources in schools, libraries, archives and museums. Thumbnails from Pinterest, a bibliography, and some Pinterest jargon and methodology will be offered through handout. Interest in the visual qualities of an image is a primary reason for using Pinterest over another social media platform. As a bookmarking tool, it is structured to include reference to the image source, which addresses Copyright concerns to some degree. There are pros and cons to consider. A poster may generate discussion about this after engaging some prospective “pinners”. Pinterest can allow anyone to experience collecting and curation (at cost of time only!), as some art students do now at Davidson College. It can connect users to a particular WWW landing page, permit social tagging, allow for user connection through collaboration on one board, and permit “secret” boards. Pinterest is more than simply making a pin “board” of pictures you “like” - though that has always been a useful process for artists and creative thinkers. Pinterest automatically aggregates images taken from a particular museum site, for example, drawing attention to that institution’s collection. It is not VRA Core 4, but Pinterest pushes out keywords and organizational categories that are popular. Museums, Libraries, even ARLIS-NA have already jumped into the game. However, VRA seems to have no presence in Pinterest. Let’s talk about this social media tool that is growing in user base by leaps and bounds.

28. Art Instead of Just Images: Training Students to See Beyond the Screen

Lael J. Ensor, Assistant Curator, Visual Resources Collection, Johns Hopkins University

As visual resources and art library professionals we often interact with students who may have virtually no experience in the humanities—how might we train such students to look at works of art? Our time is frequently limited—it can be difficult to find the time to train student employees who may only work a few hours per week or assist student patrons with whom we may only have brief meetings. We might have extensive discipline specific or visual literacy training, but how can we practically prepare students without any such training to understand both how to read an image of art and how images may add value to their studies? How might we instill intensive technical and pedagogical knowledge and basic methodology in a clear and efficient way? Such training both improves the quality of student work and of collections and augments students’ skill sets for future work in their own fields or in their day-to-day lives. With limited time and resources it is necessary to explore the concrete application of training complex concepts. Handouts to include specific examples, suggestions, and a guide for discussion.

29. Enhancing and Promoting Visual Studies: CLIR/DLF Postdoctoral Fellows in Data

Louisa Kwasigroch, Director of Development and Outreach, Council on Library and Information Resources | Digital Library Federation

To address the need for sound data management practice in Visual Studies, the Council on Library and Information Resources (CLIR) and the Digital Library Federation (DLF) have developed a cohort of five (5) highly skilled and deeply knowledgeable specialists through two-year postdoctoral positions. These specialists help support, develop, and extend the research and educational transformation spurred by the growth of data in the field of Visual Studies. Launched in 2012 as an expansion of the CLIR Postdoctoral Fellowship Program in Academic Libraries, the CLIR/DLF Postdoctoral Fellowships in Data

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Curation provide recent PhDs with opportunities to work in research libraries and data centers to help develop data management strategies, policies, tools, and services that relate to the fellows' own disciplines. CLIR/DLF Postdoctoral Fellowships in Data Curation for Visual Studies join earlier cohorts of fellows in Data Curation for the Sciences and Social Sciences, Medieval Studies, and Early Modern Studies. This poster describes the 2015-2017 cohort of fellowships in Data Curation for Visual Studies. Postdoctoral fellows explore the role data plays in the methodologies of contemporary visual studies research and in its expression as scholarly communication. In this discipline, fellows are charged with examining the material, cultural, and historical context of images and visual evidence, the relationship between visual objects and the beholder, and the act of seeing from both the historical and cognitive perspective. The poster also demonstrates how the CLIR/DLF Visual Studies fellowships are designed to help build the professional capacity needed for visual studies.

30. Documenting the Ephemera: Exhibitions History

Isabel Ayres Maringelli, Head of Library and Museum Archives, Pinacoteca do Estado de São Paulo

Methods for documenting ephemera at Pinacoteca do Estado de São Paulo. Involves a project for integrating collections in the library and the archives, in a unique Portal, which enables users to perform meta-search in the available databases: general collection (books and prints), controlled vocabulary of subjects, special collections (photographs, posters and others), archival material and records of exhibitions held by the Museum. This project allowed Pinacoteca to join exhibition documents that we stored in the Library and that are now being transferred to the archives. We believe that exhibitions studies bring out the curatorial practices and its changes over time. By studying exhibition history, it is possible to create a reflection between

museum's directions and its relationships with artists and other cultural aspects. Both Archives and Library hold files related to the exhibitions. The archival holdings include photographs, business letters and contracts and the library holdings include paper cut clippings, invitations, catalogs, and printed material and general, posing other difficulties for information recovering. The portal integrates archives, library and the exhibition database in order to create a unique information source to researchers that can be guided through the collections connected by this tool. Considering that exhibitions themselves are ephemeral, it is very important to create ways to create methods for the documentation and preservation of the exhibitions remains.

31. "Deselection" vs. "Weeding": A Systematic Approach to Collection Management

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

Overcrowded stacks, volumes with little or no use, and increasing demand for user seating and innovative use of library space require librarians to consider downsizing print collections. Print serials are often replaced by access to electronic subscriptions, but monographs pose more of a challenge, particularly in art collections, where a publication's age is not an indicator of its relevance to the collection. Weeding a large collection can seem daunting, but having a systematic approach makes the task more manageable. The Michigan State University Libraries, with a collection of over 5 million volumes, is embarking on a major weeding project and has enlisted the services of Sustainable Collection Services™ (SCS) to aid in the deselection process. This poster will focus on the use of SCS GreenGlass™ reports as an aid in weeding the art collection at the MSU Fine Arts Library. GreenGlass reports are generated from data harvested from a library's OPAC, including circulation and acquisitions statistics. Additional parameters can be included, such as holdings in

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OCLC, peer institutions, and Haithi Trust. The end result for the MSU Fine Arts' art collection was a report total of 12,910 items to be considered for removal, out of a circulating collection of 99,382 volumes! The poster will provide detail on the parameters included in the GreenGlass report, factors taken into consideration while weeding, other ways to use GreenGlass reports, and what lies ahead for the MSU Fine Arts library's print resources.

32. Archival Visual Resources in the Interdisciplinary Classroom: Strategies for Successful Partnerships

Jillian Ewalt, Librarian/Archivist, University of Dayton

Librarians and archivists can develop successful partnerships that support curricular integration of visual resources, especially in an interdisciplinary undergraduate curriculum. Using a case study as the basis for this conversation, the poster outlines a recent exhibit of controversial archival photographs and how the university library partnered with faculty to use it as an interdisciplinary teaching tool. This poster provides a forum for discussing challenges, opportunities, and practical issues related to integrating archival visual resources into the curriculum and strategies for developing successful partnerships across campus that leverage visual resource collections.

33. E-newsletters for Art Libraries

Dana Hart, Manager for Library Administration, Thomas J. Watson Library, The Metropolitan Museum of Art

Leah High, Assistant Museum Librarian Thomas J. Watson Library, The Metropolitan Museum of Art

In an effort to increase outreach to our patrons and activate potential development opportunities Watson Library is in the process of creating a

quarterly e-newsletter. After about nine months of research and development, we are planning on sending out our inaugural issue this winter. Throughout the development of this e-newsletter we have had to deal with many questions. Issues fell into roughly three categories: our own goals/context (What do we want to accomplish? Who are we sending this to? What analytics/evaluation will track success?); content/design (What platform to use? What content do we want to include, and who will supply it?); and best practices (Do we need an editorial board? What is the timeline for each issue? What is the overarching workflow?). There are exceedingly few examples of newsletters from art libraries, and the lack of examples made the issues even more difficult to navigate. Since all art libraries will approach a newsletter with different context and goals, the takeaway of this presentation will not be an "ideal" e-newsletter. Rather, it will be a series of questions and points of consideration meant to help any art library start thinking about newsletters, illustrated in a flowchart poster and summarized in a handout. In a short presentation we will highlight the issues we encountered during this process, as well as the possible solutions we weighed for each one. For us this process was filled with surprises, but by sharing our experience we can make it a smoother process for other art libraries.

34. Rebranding Your Library's Blog: Seeking Connections Within the Arts Community

Beverly Mitchell, Art and Dance Librarian, Southern Methodist University, Sara Outhier, Digital Media

The concept and process behind rebranding an old library blog into one that also invited blog writers from the university and arts community. It will describe the formation of a committee, selection of a branded blog template and the process for sustaining it. The blog serves as a dialog between the library and its immediate art community and beyond. A number of responses

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from the school and rising stats will serve as an assessment.

35. Understanding the Self-Archiving Practices of Comics Artists

Stephanie Grimm, Research and Instruction Librarian, Savannah College of Art and Design

With the boom of webcomics and newer, more creator-friendly self-publishing mechanisms, the comics landscape little resembles that of fifty (or even fifteen) years ago. The creative practices of artists have likewise shifted, as digital tools and media have allowed for greater experimentation, flexibility, and efficiency in production methods. While traditional comics might start and end their lives as print-based media, more artists are working with blended or fully-digital media and methods, and pushing their works to readers through online platforms. What does this mean for the comic artist's personal and working archives, though, and where might the librarian or archivist provide expertise? Beginning with a survey of local students and professionals, this project will address the self-archiving behaviors of freelance and studio-employed comic artists, and related issues of preservation of digital comics art in the United States and Canada. This reveals the initial findings of the survey and interviews, addressing common questions and concerns from comic artists with regards to their personal archives. The poster focuses specifically on comics artists, the issues of ephemerality, digital preservation, and archiving of works made-for-hire are relevant to other artistic practices, and to librarians serving students, faculty, or practitioners of other communication arts.

36. Eroding Barriers : Creating User-Centered Learning Spaces for Visual Resources

Tiffany Baglier, Assistant Head - Education Library, University of Florida

Tom Caswell, Assistant Head - Architecture & Fine Arts Library, University of Florida

As pedagogies and technologies evolve, learning spaces for visual resources in art and design often struggle to keep up with the changes. Budgetary and space limitations, traditional teaching practices, and staid attitudes can hinder active, user-centered learning. There is an urgent need to erode these barriers and provide users interactive equipment meeting pedagogical needs in un-tethered, flexible instructional spaces. In order for art and design collections to connect users with content, two academic librarians embraced the concepts of active teaching and learning and sought to change their immediate instructional environments. The goal became clear: To successfully transform learning spaces in order to provide visual resource professionals with new environments that not only meet their growing accessibility demands but are more engaging, flexible, and easy to manage. Re-conceptualizing these learning spaces familiarizes users with mobile and interactive technologies utilized in 21st century businesses. By breaking down the traditional barriers of classroom hierarchy, visual information professionals will be able to freely move about and connect with each and every user in a relaxed, collaborative environment. A free flow of information and ideas will challenge traditional teaching styles, and it is hoped that lines between instructor and student will become fluid and allow instructors and students to teach and learn from, with, and among each other. This model can be applied to all learning spaces, whether they are in educational institutions, libraries, or museums, and serve all of their users well.

37. Outreach Through Collections: A Collaborative Design Project

Alex McAllister, Humanities Librarian, Appalachian State University

Greta Browning, Reference Archivist/Librarian and Curator of Rare Books and Manuscripts in

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Special Collections, Appalachian State University

Appalachian State University librarians have developed an outreach project with an art faculty member that employs a model of exploring historical materials to inspire students' creation of new artworks-in this case, holiday cards for library donors. Students in ART2125 Printmaking: Screenprinting class create original holiday card designs that incorporate concepts from rare books and graphic materials that they studied in Belk Library's Special Collections and from the Library's art book collection. This project ends with the judging and selection of winning cards that are mailed to donors. Students gain experience using special collections materials as inspirational, visual objects; the library creates a successful outreach opportunity; and the project allows the winning students' cards to circulate to a wide audience. This opportunity provides student artists with recognition and real-world experience. Attendees will be inspired by this outreach project that sparked a new collaboration between art faculty, art students, and the library.

38. Look, Learn, Create! Retailing Meets Library Book Displays

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

The book display is a common feature in libraries as a means to draw attention to new books or titles related to a specific theme. At VCU Libraries, the Art Browseery book display was created as a space for serendipitous discovery of new titles for the art community on campus within the main library branch. However, the display was underutilized. Building on the cataloging, processing and circulation workflows established by the founding librarians, and collaborating with the library's PR department, retail store marketing principles were applied to revamp the Art Browseery in Fall 2014. Methods utilized included: Branding - "Look, Learn, Create" tagline to clarify message and purpose - A custom designed graphic image used in signage and promotion

- Coordinating labels to identify Browseery books, maintaining brand consistency Visual Merchandising - Location, location, location! Visibility and usability of display - Revised book selection criteria, focusing on diversity of artists and subjects as well as the visual interest of both content and cover - Regular display refresh for novelty Marketing - News story on the library website, posts on Facebook, Instagram and twitter - Promotion in classes, on libguides, via direct mail - Art Browseery "pop-up shop" to gauge interest and solicit feedback Circulation of Art Browseery books increased by around 200% in the Fall 2014 semester of the marketing campaign compared to the same semester the previous year, and continues to be strong, accompanied by positive feedback from the target market and extending to new audiences.

39. Artists' Book Contest: Connecting with Students and Building a More Diverse Collection

Claudia Covert, Special Collections Librarian, Rhode Island School of Design

During the Spring 2015 semester, the Fleet Library at RISD had our first Artists' Book Contest. I started as Special Collections Librarian in July 2014 and began talking with Archives and Special Collections Staff about what they would like to do. It was expressed that we do many classes on Artists' Books, but how do we build upon those relationships? It was also felt our Artists' Book Collection could be more diverse. These talks led us to launch our 1st Annual Student Artists' Book Juried Contest and Exhibition. We offered purchase prizes to the winners who were selected by three jurors. These books were added to our collection. This allowed us to connect with the students from across disciplines and for students to see their work together. It also helped our collection become more representative of the diversity of our student body. Students from a variety of departments, from undergraduate and graduate, entered 43 pieces. The entries ranged from zines to altered books to handmade books

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and beyond. Student feedback was filled with thank you's for acknowledging the book arts work done at RISD. And they asked us to do it again. So we just called for entries for the second contest. This poster will illustrate what we learned from the first contest and how we are doing it the second time around, from fundraising to online exhibits. For more information about the contest please see: risd.libguides.com/contest.

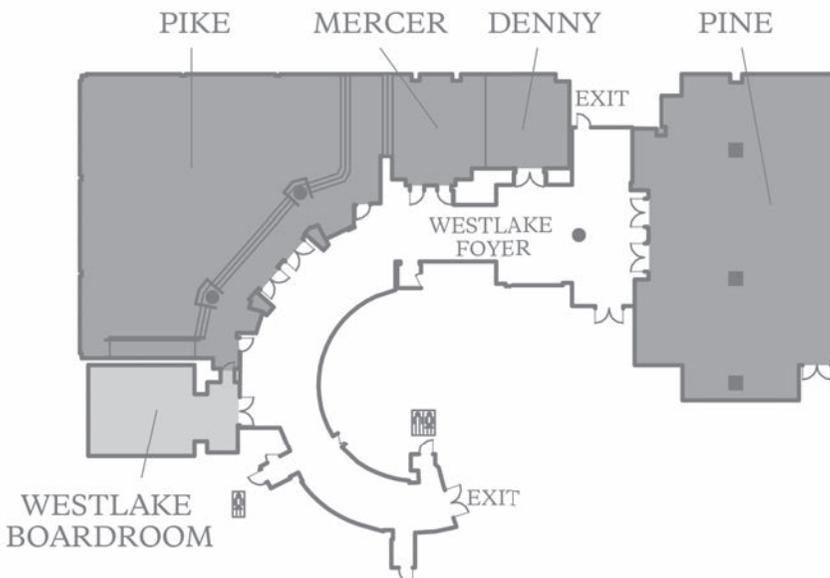
40. Paranormal Activity in the Library

*Krista Ivy, Reference + Instruction Librarian,
University of California, Riverside*

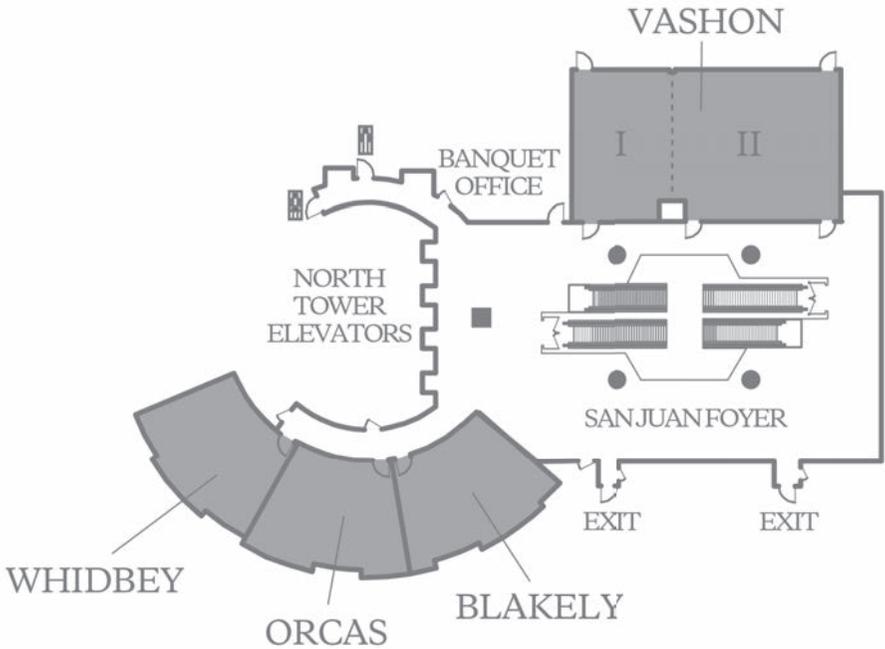
It all began with questions about Carmen, the Library ghost. Who is she? How did she die? Have you seen her? Unfortunately, there was no institutional history or information available on the resident specter of Rivera Library. This all changed when the University of California, Riverside Library authorized an investigation by The Paranormal Research Society (PRS) at UCR in 2012. This was an overnight study to gain evidence about Carmen and the general

paranormal state of the library. Following the investigation, the library collaborated with the PRS in 2014 and 2015 to host Halloween ghost tours. These tours served to introduce attendees to the PRS, a student organization and their activities. The PRS student members lead the library tours highlighting paranormal hot spots throughout the building and discussing evidence gathered during the investigation. Breaking from the serious nature of campus libraries and hosting cultural activities such as the Ghost Tour, provides students an opportunity to learn and inquire in a safe and inviting environment. Collaborating with the PRS on planning, marketing, and assessing provides both library staff and students invaluable experience. Ultimately both organizations benefit from the collaboration. The PRS gained campus exposure to prospective members and was able to highlight their most successful investigation to date. The library was able to provide a fun, intriguing, and educational event to celebrate the Halloween holiday by encouraging patrons to interact with the library space while learning about its' history and folklore.

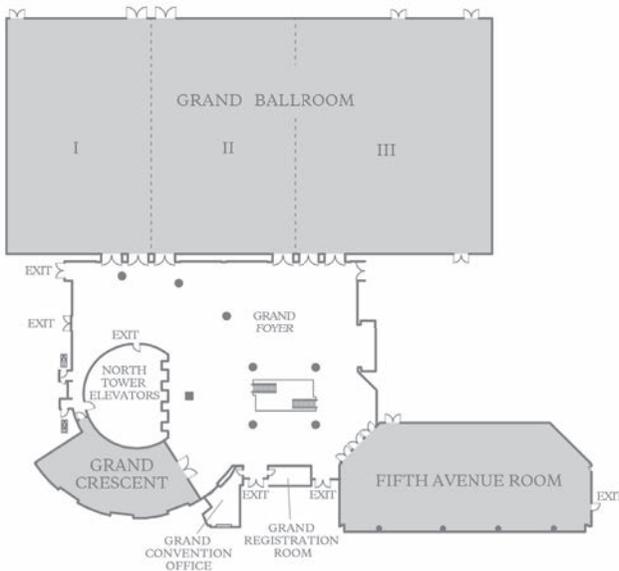
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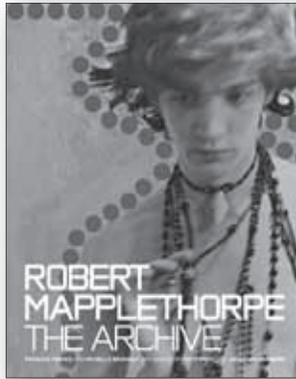
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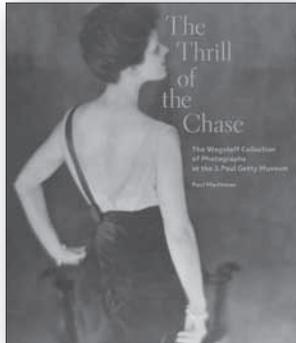
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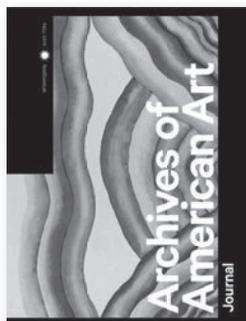
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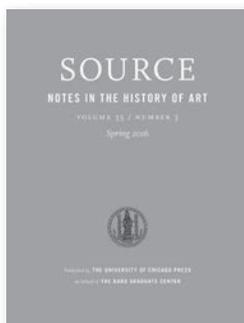
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