

ARLIS/NA

ART LIBRARIES SOCIETY of NORTH AMERICA

MAY 11-13 MAI 2021

CONVERGENCE

= CRÉATIVITÉ + COLLABORATION

MONTREAL

49TH ANNUAL CONFERENCE
AGENDA

*Subject to change

For the schedule and information on the Executive Board, SIG, Chapter, Division, Section, and Committee meetings, refer to:
<https://www.arlisna.org/sig-chapters-divisions-committees>.

MONDAY, MAY 10

10:30 AM – 12:30 PM ET

Workshop I: ArLiSNAP Resume & CV Review

Organized by the Art Library Students and New ARLIS/NA Professionals (ArLiSNAP) Section, new professionals and students will collaboratively review their curriculum vitae (CV) and resumes, as well as discuss job interview questions in this 90-minute workshop. Attendees must bring their current CV and resumes for constructive feedback from both peers attending and a seasoned art library professional. The format will consist of dividing attendees into small breakout sessions to collectively review each other's materials. Everyone in the group will offer feedback and discuss format, style, and content. Remaining time will be used for a freeform discussion on job searches with an experienced professional. This will be a unique learning opportunity for new professionals and students to gain insight from a seasoned professional and trade tips and tricks with their peers.

- » Maximum Participants: 25 attendees
- » Fee: Workshop included with the conference registration fee

Leadership Institute (by invitation only)

- » The workshop is by invitation only.

1:00 PM – 2:00 PM ET

First-time Attendees and International Attendees Welcome Event

Hosted by ARLIS/NA President Amy Trendler and co-organized with the ARLIS/NA Membership Committee and International Relations Committee.

First-time and international conference attendees are invited to attend. Network with ARLIS/NA leadership and learn more about the Society and how to navigate the conference.

2:30 PM – 4:30 PM ET

Workshop II: Wikidata for Art Librarians

Speaker: Will Kent, Wikidata Program Manager, Wiki Education

Moderators:

Megan Macken, Digital Scholarship Librarian, Oklahoma State University

Karly Wildenhaus, Metadata Lead, Frick Art Reference Library

This workshop will introduce participants to Wikidata with a special focus on representing art information as linked data. Intended for beginners, Wiki Education instructor Will Kent will address the fundamental concepts of Wikidata, how to start editing, and ways Wikidata can enhance the work of art libraries and other GLAM institutions (Galleries, Libraries, Archives, and Museums). Participants will also be introduced to Wiki Education's training modules as well as other resources, useful tools, and opportunities to continue building their skills and collaborate with an active GLAM community on Wikidata.

- » Maximum Participants: 50 attendees
- » Fee: \$25.00 USD/CAD

4:45 PM – 6:15 PM ET

Society Circle Event (by invitation only)

The Society Circle was formed in 2003 to serve as the Society's fundraising organization. To join the Society Circle, simply donate to ARLIS/NA. Society Circle supports a number of special and conference-related activities including the Conference Speakers Fund, the Internship Fund, the Conference Speakers of Color Fund, the Travel Grant Fund, and the International Relations Study Tour Scholarship. This event is by invitation only.

TUESDAY, MAY 11

10:00 AM – 10:30 AM ET

Conference Welcome and Territory Acknowledgement

Speaker: Amy Trendler, ARLIS/NA President

10:30 AM – 11:45 AM

Opening Keynote Address with Charmaine A. Nelson Grappling with the Colonial Archive: The Production and Circulation of Information in Eighteenth and Nineteenth-century Canadian Slavery

Speaker: Charmaine A. Nelson, Professor of Art History and a Tier I Canada Research Chair in Transatlantic Black Diasporic Art and Community Engagement, Nova Scotia College of Art and Design, University in Halifax

Moderator: To be determined

Dr. Charmaine A. Nelson is a Professor of Art History and a Tier I Canada Research Chair in Transatlantic Black Diasporic Art and Community Engagement at Nova Scotia College of Art and Design (NSCAD), University in Halifax. Nelson is also the founding director of the first-ever institute focused on the study of Canadian Slavery. Prior to this appointment she worked at McGill University (Montreal) for 17 years. Nelson has made ground-breaking contributions to the fields of the Visual Culture of Slavery, Race and Representation, and Black Canadian Studies. Nelson has published seven books including *The Color of Stone: Sculpting the Black Female Subject in Nineteenth-Century America* (2007), *Slavery, Geography, and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica* (2016), and *Towards an African Canadian Art History: Art, Memory, and Resistance* (2018). She is actively engaged with lay audiences through her media work including ABC, CBC, CTV, and City TV News, *The Boston Globe*, BBC One's "Fake or Fortune," and PBS' "Finding your Roots". She blogs for the Huffington Post Canada and writes for *The Walrus*. In 2017, she was the William Lyon Mackenzie King Visiting Professor of Canadian Studies at Harvard University.

Dr. Nelson's keynote address is entitled, "Grappling with the Colonial Archive: The Production and Circulation of Information in eighteenth and nineteenth-century Canadian Slavery." Representations of Transatlantic Slavery in most media – like Hollywood films – gives the impression that corporal punishment was the main tool of social oppression. However, the terror which slave owners sought to inspire in the enslaved was also produced through the control of information and the strategic (mis)representation of the enslaved for the legal, social, and economic ends of mainly middle- and upper-class whites.

This lecture will explore the nature of printed and manuscript sources created in the context of eighteenth- and nineteenth-century Canadian Slavery to highlight the ways in which information was used to dehumanize and immobilize the enslaved. Concomitantly, the archive itself will be critiqued as a space through which enslaved human beings were deliberately documented as "incomplete entries."

12:00 PM – 1:00 PM ET

Session 1: Cataloguing I Linked Data for Art Libraries: New Approaches to Metadata

Speakers:

Mary Seem, Frick Art Reference Library

Jonathan Ward, Getty Institute

Benjamin Zweig, National Gallery of Art

Moderator: Mary Seem, Frick Art Reference Library

This session will focus on the presentation and discussion of projects that implement linked data. Presentations about practical application of Wikidata/Wikimedia, BIBFRAME, and other linked data tools and methodologies will demonstrate the viability of linked data in art libraries and elucidate pathways towards the incorporation of linked data into library activity.

Rather than theoretical discussions of how linked data will impact libraries and discovery, this session will look at how linked data projects have been executed – and the resulting outcomes and workflows. The main intent of this session is to demonstrate viable and realistic ways that linked data has been applied to library projects and metadata. Through the presented strategies, resources, and workflows attendees will have concrete examples of how linked data is evolving and how it can be applied.

Session 2: Special Collections I Curating, Creating, and Collecting: Conversations with Photobooks

Speakers:

Tess Colwell, Yale University Library

Deborah Ultan, University of Minnesota Libraries

Dianne Weinthal, Los Angeles Contemporary Archive

Moderator: Robert Gore, University of California, Los Angeles Arts Library

Photobooks continue to evolve as a genre. At this panel presentation, sponsored by the ARLIS Photography SIG, you will hear from colleagues who are interacting with photobooks in innovative ways via exhibits, collection building, and outreach. Tess Colwell will discuss the development of a photo book club at Yale University Library. Deborah Ultan will show an example student research project, a seed for future

projects, that features the new University of Minnesota Libraries acquisition of the complete 21st Edition's publications and publisher's production archives. Dianne Weinthal will give an overview of an exhibit she created for the UCLA Arts Library, and will discuss how we can highlight more recent and historically overlooked works worthy of our collective attention.

Session 3: Work-Life Balance I

Put a Creative Spark in Your Leadership

Speakers:

Jill Chisnell, Art, Architecture and Design Librarian, Carnegie Mellon University

Heather Gendron, Director, Robert B. Haas Family Arts Library, Yale University Library

Carol Ng-He, Digital Collections Curator, Center for the Art in East Asia, University of Chicago

Moderator: Megan Macken, Digital Scholarship Librarian, Oklahoma State University

Where do creativity and leadership intersect? What strategies and tools can we borrow from artists to improve or even transform our approaches to leadership? Using inspirational quotes and advice from a variety of visual and performing artists, designers and makers, as well as from leadership literature, this interactive panel will invite participants to explore a variety of methods to use both at work and in developing and nurturing a personal creative practice. Being a leader doesn't have to mean putting out your creative spark and, in fact, we argue that creativity is essential to being a great leader. Join us in exploring practical approaches and strategies that you can use individually and share with work teams and throughout your organization, such as positive reflection and envisioning, playful learning, and experimentation.

1:00 PM – 2:00 PM ET

Dedicated Exhibit Hall Hours

Visit the exhibit hall during this dedicated time to meet with the exhibitors. We invite all attendees to visit the exhibit hall, which is open throughout the conference to meet your scheduling needs.

2:00 PM – 3:20 PM ET

Session 4: Cataloguing II

Telling Stories with Library Data: Visualization Projects and Tools

Speakers:

William Blueher, Watson Library, Metropolitan Museum of Art

Michael Cummings, Watson Library, Metropolitan Museum of Art

Catherine DeRose, Yale University Library

Lindsay King, Haas Arts Library, Yale University

Alex O'Keefe, School of the Art Institute of Chicago

Moderator: Lindsay King, Haas Arts Library, Yale University

Librarians can leverage their data to create meaningful visual narratives and gain new insights about themselves. A case study of the use of Power BI, a powerful data visualization tool provided by Microsoft, at the Metropolitan Museum of Art's Watson Library explores how a library's data can be visualized to tell a compelling story. Transforming numbers into narratives gives stakeholders a deeper insight into the impact of the library. A second case study, Ensemble@Yale, highlights a crowdsourced transcription project that enlists volunteers to generate structured metadata from digitized performance programs in the archives. The ultimate goal is to create a searchable database of people and productions, as well as datasets for more experimental visualizations. A demonstration of tools including Power BI, Project Builder, OpenRefine, Gephi, and Tableau will highlight out-of-the-box options for data collection, cleaning, visualization, and sharing.

Session 5: Teaching & Learning I

Converging at a Time of Crisis: Adaptive Teaching Strategies

Moderator: To be determined

While adapting to rapid change is hardly a new challenge for art librarians, the COVID-19 pandemic has presented perhaps the most dramatic example of fundamental disruption in recent times. This led to some major challenges to be overcome, but also opportunities to develop and test new ideas. In this session, presenters will showcase a number of adaptive strategies for delivering services during this extraordinary period and share lessons learned. Presentations will cover topics including remote instruction, online orientations, and video tutorials.

Making an Impression: Teaching Letterpress History and Technique through Fostering Local Collaboration and Student Creativity

Speaker: Meredith Hale, Metadata Librarian, The University of Tennessee Libraries

This presentation shares takeaways from my experience teaching a semester-long course on letterpress that aimed to introduce first-year students to campus resources and develop relationships with their peers. As a metadata librarian who works on digital collections, the pandemic offered an opportunity to highlight digital letterpress resources held by the university and institutions across the state. Librarians who do not have liaison or instruction responsibilities, but who want to find opportunities to teach may find this presentation particularly applicable. Teaching the course demonstrated that the skills I employ in cataloging, like considering word choices and translating visual information into text, can be helpful to students in evaluating and talking about art. In planning the class, I also reconsidered the convention of a guest lecture being an uncompensated "honor." Finally, it proved that making connections with the art community can have significant personal and professional impacts that can be paid forward.

Creative Collaboration in the Time of COVID: Flipping the Art Library Classroom

Speaker: Courtney Hunt, Art & Design Librarian and Assistant Professor, Fine Arts Library, The Ohio State University Libraries

This presentation will review active learning strategies and feminist pedagogy in an online setting by providing a case study of a flipped instruction model for a large introductory course in contemporary art. As a subject liaison to four departments, it became clear when instruction shifted to the online space that engaging with students in the "classroom" would depend on active collaboration with faculty members. Using a combination of asynchronous instruction, breakout rooms, and synchronous research support, the librarian and faculty member in this instance were able to address research concerns and anxiety throughout the semester rather than in a single one-shot session. This presentation will reveal how the current COVID-driven virtual environment has given us an opportunity to consider how to tackle future one-shot sessions as a more deeply engaged exercise.

Remote Control: Innovative Instruction in a Virtual Space

Speakers:

Simone Fujita, Getty Research Institute

Annalise Welte, Getty Research Institute

When the physical library spaces were shuttered, the shift to virtual services provided an unexpected opportunity for cross-library collaboration. With the creation of a new virtual orientation a reference librarian partnered with a bibliographer to co-present. This joint effort allowed a chance for participants to learn about recent additions to the collection and introduced researchers to traditionally less public-facing librarian roles. Reference Librarian Annalise Welte and Bibliographer Simone Fujita, enthusiastic library ambassadors, worked together to create a collaborative and creative approach to the intern orientation session. The new format provided an opportunity to candidly address topics not previously included in the session, such as efforts to diversify the library collection, in an approachable manner with pop cultural references woven into the dynamic session.

Strategies for Creating and Maintaining Effective Library Video Tutorials

Speaker: David Greene, McGill University Library

COVID-19 has dramatically changed the ways in which art librarians reach their patrons, and audiovisual aids have become critical tools as research activities moved largely online. Many librarians needed to quickly develop yet another new skillset: video editing. This presentation takes a practical look at developing video tutorials for different audiences and contexts. Attendees will learn how to use design thinking principles to create videos that suit unique use cases and allow for easy reuse and updating in the future. A case will be made that a little forethought and planning, as well as the judicious

use of techniques such as callouts and subtitles, can go a long way in bringing utility, accessibility, and clarity to video tutorials.

Session 6: Cinema & Sound

Sound, Sight & Students: Strategies for Success in Supporting Research, Connections & Access within the Academic Arts

Moderator: To be determined

From video tapes and vinyl, to research guides and collaborations with students, our speakers are here to share their discoveries, trials, and triumphs of engaging with sound art, video art, and undergraduate research in film history at the University of Toronto. In Sound, Sight & Students, attendees will join Margaret English to consider the placement of a critical mass of documentation and recordings related to Sound Art in the academic environment of an Art History Library; venture into the grey areas of copyright in a discussion of video art and radical pirate poets with Michelle Johnson; and learn from Kate Johnson's path as a solo librarian building in-roads to best support primary source research through collaborations with the UofT Cinema Studies Student Union and campus partners.

Gathering Sounds: A Case Study of the Interdisciplinary Cultural Study of Sonic Environments

Speaker: Margaret English, Librarian, Department of Art History Library, University of Toronto

This presentation will discuss the development of the "Sound "Art" Collection at the University of Toronto's Department of Art History Library. Now consisting of a critical mass of exhibitions catalogues, monographs and recordings, this collection is a field trip destination for classes from other Universities and Institutes studying Sound Art, Soundscapes and Sound Studies. Recently, this collection has become an integral resource for a the "Soundscape Studies at the University of Toronto" working group at the Jackman Humanities Institute. This interdisciplinary study network consists of Faculty, a librarian (the presenter), PhD and MA students, undergraduates, curators, and guest speakers. Additional initiatives to promote the collection be discussed.

Video Unavailable: The Complexities of Accessing Video Art Online

Speaker: Michelle Johnson, University of Toronto

Video, a revolutionary technology, was commercially introduced in the 1960s and inspired a generation of artists to experiment with this instantaneous moving image based medium. From the abstract electronic formations of Nam June Paik, the cooking show spoofs of Martha Rosler, and the guerilla television of... well... Guerilla Television, the influence of video art cannot be underestimated. Video art made in the late 20th century created waves in visual culture that

we still feel today, influencing movies, music videos and even Sesame Street! In the digital age, it is easy to assume one can simply watch a work of video art on an institution's website, yet, accessing videos outside of a museum's white walls can be a challenge. An art student is more likely to find Rosler's "Semiotics of the Kitchen" illegally uploaded to platforms like YouTube or Vimeo than available on the MoMA's website.

This presentation seeks to examine the barriers limiting access to early video art online and offer practical solutions and suggestions to aide librarians, instructors and students in the search for digital video art resources. With higher education taking place completely online due to COVID-19, understanding the medium and utilizing remote resources has never been more necessary. However, video tape is an essentially obsolete technology – a fact that dramatically slows down digitization efforts. Furthermore, in support of artist's rights, video art is often controlled by third party distributors; while distributors are crucial champions of the medium, issues of copyright complicate discussions of online access. Opportunistic art lovers have taken matters into their own hands, uploading work to online platforms; the most interesting of which is UbuWeb, a volunteer-based repository for obscure art started by a New York poet in 1996 and going strong to this day. By the end of this presentation, attendees should possess a better understanding of video recording technology, the historical development and dissemination of video art, and the problematic nature of many online resources providing access to these works.

Proactive Partnerships to Enhance Undergraduate Research Experience in Cinema Studies

Speaker: Kate Johnson, Cinema Studies & College Librarian, Innis College, University of Toronto

Learn about a solo librarian's path to developing partnerships with Cinema Studies Student Union, Writing Centre, and Student Life Services to enhance undergraduate students' engagement with primary source research in Film History. Walk away with low cost, practical ideas for jump starting your library's information literacy offerings through collaborations with students and academic colleagues. Take-away ideas will include a variety of events and specific activities your library could facilitate with in-person and online adaptations!

3:30 PM - 4:30 PM ET

Session 7: Library Design

Listening to Architecture: Understanding Recent Designs for Libraries Real and Imagined

Moderator: To be determined

Recent library designs can help us interpret and improve the function of the library experience. The design process necessitates that architects

and architecture students think creatively and critically. What can we learn from built and unbuilt library designs? The analysis of three recent areas of scholarship helps consolidate the discussion: libraries as "social infrastructure," architectural aspects of embodied cognition, and the little-explored psychological research on curiosity. These thoughts will be illustrated with recent projects by major firms, emphasizing the 2019 Charles Library at Temple University by Snøhetta. Focusing on unbuilt libraries, a study of Master of Architecture thesis projects presents design and program trends in architectural education and the imagination of emerging architects. Lessons in resilience from these projects help inspire libraries in the future to be elastic spaces that can adapt quickly to challenging situations.

Curiosity and Design for Academic Libraries

Speaker: Henry Pisciotta, Arts and Architecture Librarian, The Pennsylvania State University Libraries

Abstract to be provided.

Exploring Resilient Library Design: A Study of Master of Architecture Thesis Projects

Speaker: Cathryn Copper, Virginia Tech University

This paper presentation builds on an article that will be published in the Fall of 2021 issue of Art Documentation that analyzes library design through the lens of graduating architecture students between 2015 and 2019. The study of Master of Architecture thesis projects identifies educational trends in the design and program of libraries. Furthermore, looking at unbuilt library designs lays the foundation to collaborate with architecture students and emerging architects in order to create innovative spaces and effect positive change in libraries. The presentation will highlight an analysis of architectural case studies that were researched in the thesis development stage offering insight on influential built library designs. Next, the resilience of design and program trends in the thesis projects will be discussed. They will be measured in their elasticity and capacity to adapt quickly to challenging situations.

Session 8: Professional Development I

No Refunds: Managing Gifts and Navigating Donors in Museums and Special Collections

Speakers:

*John Burns, Electronic Resources Librarian, Dixie State University Library
Malia Van Heukelem, Art Archivist Librarian, University of Hawai'i at Mānoa Library*

Moderator: Caitlin McGurk, Associate Curator and Assistant Professor, The Ohio State University Billy Ireland Cartoon Library & Museum

Whether due to downsizing baby boomers, or what many media outlets are calling the "Marie Kondo Effect," libraries and cultural institutions have seen a swell in gift offers in recent years. Managing gifts and navigating relationships with donors, donor families, and the

communities your library serves can be complex and challenging. In this session, panelists will discuss the topic of donor relations, policies and procedures in academic libraries. Topics covered will include standardization and restriction of institutional policies on collections and gifts, managing unsolicited and even unwanted donations, the cost of donations in labor and space, inheriting legacy donors from predecessors, and establishing workflows for handling duplicate materials. Attendees will learn from our collective experiences and take away specific examples they can incorporate into their gift management and donor relations policies.

Session 9: Teaching & Learning II

Reimagining Interactivity, Publishing, and Collaboration as Catalysts for Creativity, Engagement, and Inquiry

Moderator: Rebecca Fitzsimmons, Special Collections, Milner Library, Illinois State University

Creating space for rethinking existing collaborative models and points of engagement within libraries and archives offers possibilities for everyone involved to learn and grow. Libraries can be an important driver of cross-disciplinary approaches to learning and this session will focus on expanding the ways librarians approach collaboration and teaching to encourage student growth and experimentation. The perspectives and projects are varied, which reflects the same spirit of exploration they seek to inspire. Examining models of publishing, such as those developed and employed by visual artists and visual arts theorists; rethinking how independent study can empower students as co-designers in their coursework; and using digital humanities tools and methods to encourage creative production, experimentation, and further research will provide the foundation of discussion. We will present imaginative approaches to project development, along with practical steps to implement outreach that leads to more expansive thinking about what is possible in undergraduate education.

Not Another Internship: Developing an Independent Study in Librarianship for Undergraduate Art History Students

Speakers:

Anna Harper, Fine and Performing Arts Librarian, University Library, California State University

Brianna Morales, Art History Student, California State University Sacramento

This paper is presented as a case study of a semester-long course created by the Fine and Performing Arts Librarian in collaboration with an undergraduate art history student and with oversight from Art Historians at a Hispanic serving, public, state university in the Spring 2020. Presenters will discuss the origination of the collaboration, the course design, and learning outcomes. They will share how the independent study differs from most intern experiences because of its structure as a credit bearing course and the commitment required

from the librarian to provide a valuable educational experience. They will also introduce the ways in which library professionals can partner with Art History faculty to introduce undergraduate students to the field of art librarianship and provide opportunities for students to develop important networking and collaboration skills.

Publishing as Concept: An Examination of Artist Publishing Practices and Their Value to Undergraduate Library Publishing Programs

Speaker: Dana Ospina, Digital Initiatives Librarian, University Library, California State University

This presentation explores the value of introducing publishing practices and strategies developed by artists and theorists into a curriculum designed for an emerging library undergraduate publishing program. While traditional undergraduate research can be nurtured and developed by traditional models of scholarly communication, such as academic journals, what of undergraduate interest in modes of production that fall outside or wish to interrogate more conventional scholarly communication parameters? Sharing with students some of the extended and varied discourse of artistic publishing production and critique allows for the consideration and inclusion of additional perspectives on the process and practice of publishing and has the potential to expand the reach of and interest in undergraduate publishing initiatives, both in terms of student participation and campus partnerships.

Curators and Active Participants: Archives, Exhibits, Engagement, and Outreach Through Teaching

Speaker: Rebecca Fitzsimmons, Special Collections, Milner Library, Illinois State University

This presentation focuses on how a set of digital humanities workshops offered to university faculty helped them incorporate new resources and methods into their teaching. The first workshop was an overview of digital tools that focused on getting started without feeling overwhelmed, ways to incorporate art and archival resources into projects, and approaches to facilitating meaningful experiences in the classroom. The second workshop refined this material by focusing on how the same idea and content could be used to create three different digital humanities projects—a collection database and map, an online exhibit, and a digital publication. The exhibitions and digital publications created for use in teaching this workshop, along with subsequent student projects, in turn became resources for additional outreach beyond the university setting. Specific strategies for planning and delivering these online workshops will be covered, including next steps that led to collaborations and additional faculty and student engagement.

4:45 PM – 5:30 PM ET

Convocation and Awards Ceremony

Moderator: Suzanne Rackover, Chair, ARLIS/NA Awards Committee

Organized with the Distinguished Service Award Subcommittee, we will celebrate the recipient of ARLIS/NA's Distinguished Service Award. This award honors an individual whose exemplary service in

art librarianship, visual resources curatorship, or a related field, has made an outstanding national or international contribution to art information.

5:40 PM – 6:30 PM ET

Welcome Party

Details to come on our welcome celebration.

WEDNESDAY, MAY 12

9:00 AM – 9:45 AM ET

Yoga

Instructor: Deborah Ultan, University of Minnesota Libraries

10:00 AM – 11:00 AM ET

Session 10: Cataloguing III

The Cataloging Manual Reinvented: The New RDA Toolkit and the 3R Project

Speakers:

Sherman Clarke

Elizabeth "Liz" O'Keefe

Andrea Puccio, Sterling and Francine Clark Art Institute

Alex Provo, New York University

Karen Stafford, Art Institute of Chicago

Moderator: Andrea Puccio, Sterling and Francine Clark Art Institute

RDA and the RDA Toolkit have undergone a substantial revision known as the 3R project (RDA Toolkit Restructure and Redesign). This revision impacts how catalogers will apply RDA and significantly alters how they access content and instructions in the RDA Toolkit. Members of the ARLIS/NA Cataloging Advisory Committee will give a general overview of the changes to RDA and the major conceptual and functional changes made to the Toolkit with a focus on the needs of art catalogers. Panelists will also present on the CAC's efforts to propose changes to RDA, on the potential creation of an RDA Toolkit application profile for cataloging art material, and the committee's ongoing revision of the "Cataloging Exhibition Publications: Best Practice" document (published by ARLIS/NA in 2010) to comply with RDA standards.

Session 11: Special Collections II

Session Title Forthcoming

Moderator: Jessica Hébert, Librarian, Print Collection Specialist, Artexte

Reimagining the Special Collections Classroom: Creating an Active Learning Laboratory for Art and Design Students

Speakers:

Kasia Leouis, Auburn University

Greg Schmidt, Auburn University

Abstract to be provided.

Les observatoires scientifiques comme lieux de convergence à l'ère des changements climatiques : ressources scientifiques et visuelles aux Archives des jésuites du Canada

Le Conférencier: Dominique Robb, Archives des jésuites au Canada

Reconnaissant l'importance des connaissances scientifiques dans une période de changements climatiques, les Archives des jésuites au Canada (AJC) préparent un projet d'exposition sur les observatoires jésuites du 20^e siècle à partir des ressources scientifiques et visuelles dans ses fonds. Les matériaux graphiques et photographiques sélectionnés éclairent la recherche et les démarches scientifiques. Cette communication souligne que la narration visuelle de ces recherches, mises en lumière dans l'exposition, se veut comme un lieu de convergence entre l'art, la science et les ressources documentaires. Le projet témoigne par ailleurs de l'importance des ressources scientifiques visuelles et graphiques se trouvant dans les bibliothèques et les centres d'archives, et montre ainsi leur rôle dans les questions contemporaines reliées aux changements climatiques. Cette communication fait part d'une approche créative et pédagogique afin de stimuler l'engagement des AJC envers différents publics.

As a result of the importance of scientific knowledge in a time of climate change, The Archives of the Jesuits in Canada (AJC) are preparing an exhibit project on 20th century Jesuit observatories based on scientific and visual resources from its fonds. The selected resources – both graphic and photographic – provide insight on scientific approaches and research. This presentation sheds light on how visual research, highlighted in the exhibit, can reflect a convergence of artistic, scientific, and documentary resources. The project demonstrates the importance of visual and graphic scientific resources found in libraries and archives, as well as their role in contemporary climate change issues. This presentation is part of a creative and pedagogical approach to develop the AJC's audience.

Paper Play: Engaging Students with Artists' Books

Speakers:

Clara Drummond, Curator and Exhibitions Coordinator, The Pennsylvania State University Libraries

Maggie Welch, Artist and Recent Penn State Graduate

Starting with a student curated exhibition on artist's books titled Paper Play, this session will examine how students can be brought into the collaborative work of Special Collections through teaching, curating, and making artists' books. The Italian designer and artist Bruno Munari encouraged readers to interact with his books by engaging multiple senses: to open treasure boxes or windows, peer through holes, and turn translucent and crinkly pages, for example. This focus on interactivity and engaging the multiple senses of a reader remains a prominent feature of many contemporary artists' books today. Interactive by nature, artists' books provide numerous opportunities for meaningful, multi-layered engagement and offer students and librarians a path for intellectual and creative exploration.

Paper Play: L'engagement des étudiants avec des livres d'artistes

À travers une présentation de l'exposition "Paper Play" sur les livres d'artistes organisée par des étudiants, cette intervention examinera comment les étudiants peuvent participer dans un travail collaboratif avec des collections spéciales en enseignant, en organisant, et en créant des livres d'artistes. Le créateur et artiste italien Bruno Munari encourageait ses lecteurs à s'engager avec ses livres en faisant appel à leurs sens multiples: ouvrir des boîtes à trésors ou des fenêtres, regarder à travers des ouvertures, ou tourner des pages translucides et froissées. L'interactivité et l'utilisation des multiples sens du lecteur sont aujourd'hui une caractéristique importante de nombreux livres d'artistes contemporains. Interactifs par nature, les livres d'artistes offrent de nombreuses possibilités d'engagement significatif et multidimensionnel en offrant aux étudiants et aux bibliothécaires une voie d'exploration à la fois intellectuelle et créatif.

Session 12: Tracing the Past I

Exploring Provenance: Research Methodology and Digital Discoverability

Moderator: Sally McKay, Head, Research Services, Getty Research Institute

This session will address aspects of provenance research on cultural property from different angles. One presentation will provide an overview of an undertaking at the Getty Research Institute to increase access to digitized art auction catalogs, while the second presentation will detail research methods and findings on displaced monographs within Canadian cultural institutions. Themes of the session will include examining the availability of primary and secondary sources for provenance research, creative collaborations with librarians, archivists, and researchers both within and across institutions, as well as the

challenges of reconciling dispersed physical materials and varying metadata on digital surrogates. In exploring the process of enhancing access to primary art history sources and through an exemplar of tracing the history of looted books, the session aims to inform and support research into the provenance of cultural objects.

Nazi Looted Cultural Property in Canadian Educational Institutions

Speaker: Karen Halliday, Faculty Librarian, Georgian College

This presentation will provide current research on the occurrence of World War II displaced (Nazi looted) artwork and books in Canadian museums, art galleries, academic libraries and archives through collaboration with key scholars and institutions such as the World Jewish Restitution Organization and the Alex Dworkin Canadian Jewish Archives. This research, initiated during COVID, included locating seminal archival files, documents such as the "Holocaust-Era Judaica and Jewish Cultural Property: A World-Wide Review" and analyzing Canada's best practice guidelines for "Holocaust-era Provenance Research in Art Museums and Galleries." Through examining historical information, library/artefact databases and contacting Judaica librarians and archivists in Canadian cultural institutions, this research will provide recommendations for conducting provenance research of specialized or displaced collections in general.

Cross-Departmental Collaboration: Enhancing Research Capabilities on Art Auction Catalogs

Speakers:

Annie Rana, Getty Research Institute

Eric Hormell, Getty Research Institute

This joint presentation will illustrate a recent collaboration between two long-term projects, the Getty Provenance Index (GPI) and the Getty Research Portal, which involved aligning these previously separate platforms at our institution in order to better support provenance research. The GPI provides transcriptions of the contents of documents related to the history of art, including rare annotated copies of auction catalogs, and enhances these by providing authority control for artist, buyer, and seller names. The Portal is a free online search platform that provides access to digitized texts on art, architecture, material culture, and related fields—including several thousand auction catalogs. This presentation will detail how the collaboration sought to correlate digitized auction catalogs available through the Portal with entries in the GPI. In the current environment where access to libraries and archives has been significantly reduced due to the pandemic, availability of such digital surrogates has taken on renewed importance.

11:10 AM – 12:30 PM ET

Session 13: Professional Development II

Mission Critical: Fundraising Skills in Usual and Not-So-Usual Times

Speakers:

Sandra Ludig Brooke, Avery Director of the Library, The Huntington Library, Art Museum, and Botanical Gardens

Milan Hughston, Former Chief of Library and Museum Archives, Museum of Modern Art

Ann Whiteside, Librarian and Assistant Dean for Information Services, Harvard University Graduate School of Design

Moderator: Jon Evans, Chief of Libraries and Archives, Museum of Fine Arts

Regardless of research setting, it has become vital for art information professionals to pursue financial support through individual donors, friend groups, community partners, and grant-funding entities in order to advance our institutional missions and goals. Unfortunately, relatively few art information professionals have backgrounds in institutional advancement, grant writing, or donor relations. The challenging financial environment brought on by the pandemic has further underscored the necessity for these skills.

This session will highlight key aspects of fundraising through the insights of three proven leaders, each of whom will address tried and true approaches to fundraising. They will also share reflections about their fundraising experiences during the pandemic that relate to capital projects, exhibitions, and virtual fundraisers, as well as diversity and equity initiatives.

Session 14: Special Collections III

Publications for the People! Archives, Workshops, and Engaging the Audience

Moderator: Steenz, Freelance Cartoonist, Editor, and Cartooning Professor

The act of creating zines is inherently community based--they're meant to be given away, swapped, and maybe even lost in a pile of books. Zines have also become a part of library and archive culture, whether through preservation efforts or class instruction. Presenters on this panel will discuss their experiences with zines in the classroom, the library, and the archive while addressing the challenges these unique materials present.

Eve Griffin examines the history of teenage girls and their creative output in 1990s America, as influenced by feminist activist and music culture.

Shira Loev Eller describes a do-it-yourself zine workshop for students that created community through art-making, engaged students with special collections materials, and provided an opportunity to learn about counterculture history.

Stefanie Hilles and Alia Levar Wegner discuss the creation of a zine archive serving the needs of both student and faculty users that would be both used by and created during zine workshops.

What Can Feminist Punk Rock Teach Us About the Collecting and Evaluation of Ephemera?

Speaker: Eve Griffin, Curator of Fine Arts, Boston Public Library

The Riot Grrrl Collection (RGC) at NYU's Fales Library represents a sustained and dynamic effort to collect rebellion-oriented ephemera from the early 1990s feminist-punk movement. The Riot Grrrls, a loose feminist collective that thrived on punk aesthetic and grassroots activism, fought to raise consciousness about, provide political commentary on, and resist and educate against racism, rape, domestic violence, homophobia and heterosexism, classism, reproductive rights, and equity. They called for a teen girl revolution that emphasized the importance of making rather than consuming. As a result, thousands of zines (DIY magazines), buttons, flyers, posters, cassettes, photographs, media clippings, and notebooks were generated by teen girls throughout the country, and comprise the basis of the Fales' collections. With an emphasis on self-made materials, these items stand in stark contrast to an archives' more rare and valuable items, yet they offer an unparalleled understanding of feminism, punk activism, DIY culture, and rebellion in the early 1990s. Now containing over 30 discrete collections, the Fales Library holdings represent a different understanding of ephemera as it relates to historic narrative, offering a rare glimpse of teenage girl vernacular, as well as a new perspective on activist culture and rebellion.

Soviet Counterculture, Poison Girls, and Glue Sticks: Engaging History and Enhancing Community with a Do-It-Yourself Zine Workshop

Speaker: Shira Loev Eller, Art and Design Librarian, George Washington University

The feeling of community and camaraderie is essential to first year student success and retention; urban universities with dispersed campus locations can particularly struggle to meet this need for our students. As central gathering places which exist outside the formal academic structure, libraries can serve as a locale for informal, community-building activities. In this presentation, I will discuss how I, as Art and Design Librarian, collaborated with library partners to co-lead a do-it-yourself zine workshop which was not only successful at creating community through art-making, but engaged special collections materials and provided an informal opportunity to learn about counterculture history.

The Revolution Will Be Archived: Creating a Student-Centered Zine Collection for Instruction

Speakers:

Stefanie Hilles, Arts and Humanities Librarian, Wertz Art and Architecture Library, Miami University

Alia Levar Wegner, Digital Collections Librarian, Walter Havighurst Special Collections and University Archives

Once the purview of underground counterculture, zines are now actively collected in archives and libraries for both preservation and access. This presentation discusses the collaboration between the Arts and Humanities Librarian and the Digital Collections Librarian to create a new zine archive at a university art library specifically aimed to serve the teaching needs of its student and faculty users. The project team used ArchivesSpace, the university's archival management system, to archive the collection and improve the discoverability of the materials. By focusing on accessibility, while still meeting preservation standards, the project team seeks to reimagine the archive as a student-centered teaching collection that will be used during the art librarian's popular zine instruction sessions.

Session 15: Teaching & Learning III (Teaching SIG) Creativity at Work: Teaching in the New Virtual Environment

Speakers:

Maggie Murphy, University of North Carolina at Greensboro

Melody Rood, University of North Carolina at Greensboro

Maia Hajj, Moore College of Art & Design

Tonya D. Lee, Instructional Technology & Online Learning Coordinator, Moore College of Art & Design

Mackenzie Salisbury, School of the Art Institute of Chicago

Barbara Prior, Head, Clarence Ward Art Library, Oberlin College

Moderators:

Anna Boutin-Cooper, Franklin & Marshall College

Eva Scippa, University of North Carolina at Wilmington

COVID-19 has presented a multitude of challenges for librarians, forcing us to completely rethink what it means to thoughtfully engage with our library users. This extends to the library classroom, which shifted dramatically for many when campuses around the country closed down and went virtual this past spring. This panel will highlight the experiences of teacher librarians who navigated the new virtual environment, as they share their thoughts, best practices, and lessons learned. Panelists will specifically address: working with non-art majors in the virtual classroom; shifting to a fully remote instructional delivery method due to COVID-19 without subscription services; engaging in mental flexibility through collaboration; and teaching with special collections in a remote model.

12:20 PM – 1:30 PM ET

Dedicated Exhibit Hall Hours

Visit the exhibit hall during this dedicated time to meet with the exhibitors. We invite all attendees to visit the exhibit hall, which is open throughout the conference to meet your scheduling needs.

1:30 PM – 2:30 PM ET

Session 16: Tracing the Past II

Now Screening: How Films and Video Enhance Documentation of the Decorative Arts

Speakers:

John Burns, Electronic Resources Librarian, Dixie State University Library

Beth Goodrich, American Craft Council

Beth Hysten, Retired, Corning Museum of Glass

Elizabeth Mowl Lay, Decorative Arts Historian

Moderator: Karyn Hinkle, University of Kentucky

In this media-based session, four panelists will each screen a series of short clips that illustrate how vital film and video footage is for documenting the history of decorative arts. Decorative arts librarians and instructors Beth Goodrich, John Burns, Beth Hysten, and Elizabeth Mowl Lay have selected films and videos from a variety of genres and formats: clips with archival artists-at-work footage from the American Craft Council; PBS's seminal "Craft in America" television series; video-rich e-books by the Corning Museum of Glass on Venetian glassworking; and feature-length commercial films that show how Hollywood films influenced popular fashion. In addition to seeing important examples of artists, craft, decorative arts, and design live on video, attendees will have the opportunity to learn about libraries with strong collections of decorative arts and design on video, and about various producers and sites of preservation for decorative arts-related video and film.

Session 17: Research Methods

Confluent Practices: Non-Traditional Research Methodologies in Art Librarianship

Moderator: Mackenzie Salisbury, School of the Art Institute of Chicago

As art information professions evolve, we look to understand our work and patrons through a diversity of voices, experiences, and approaches. Although library and information science (LIS) scholarship reflects a multidisciplinary approach to research, much of the existing literature focuses on traditional qualitative and quantitative methodologies. The turn towards autoethnography, creative interventions to library work, and the utilization of non-traditional information sources enriches our practices and our own body of knowledge. This panel will explore the application of non-traditional research sources and methodologies in art information scholarship. Panelists will discuss new ways of approaching the literature of art librarianship or visual

literacy, the application of autoethnography and reflective practices in art information work, creative and studio practice in relation to library work, and other approaches.

Reading Outside the Lines: Using the Writings of Artists to Understand Artistic Research Practices

Speakers:

Courtney Hunt, Art & Design Librarian and Assistant Professor, Fine Arts Library, The Ohio State University Libraries

Michele Jennings, Ohio University

This paper will explore an article featured in the Spring 2021 issue of Art Documentation. After reviewing the literature related to artists' information seeking, we sought a study focused broadly on artists' research practice beyond the context of the library. Rather than limiting our search to the literature written by librarians, we looked to the literature written by artists, for artists to develop a framework for understanding information acquisition in the studio. We found a rich discourse which made many of our implicit knowledge explicit, and both filled in and augmented the library-centric literature. The resulting framework posits that knowledge for studio artists is embodied, affective, ambivalent toward disciplinary norms and strategies, and enacted through making. Rather than surveying art students or faculty, we interviewed two practicing artists to uncover the extent to which their framework was supported. Based on these preliminary findings, we will discuss future directions for this scholarship.

The Personal is Pedagogical: Autoethnography, Disability Studies and Interdisciplinary Art and Design Education

Speaker: Sian Evans, Maryland Institute College of Art

During a research project on the effects of service work on library workers who experience mental illness, I was introduced to two research methodologies that would intersect with my pedagogical practice: disability studies and autoethnography. At Maryland Institute College of Art, I work directly with Senior Thesis students in a number of departments, meeting with around 85 students for research consultations annually. Many of these students are interested in accessibility and design, or in exploring their own identity through their work. Introducing them to autoethnography and disability studies often radically transformed their experiences of research. Further, I found myself engaging more deeply with students, bringing my own practice and personal experiences into our discussions. In this presentation, I will explore the relationship between the interdisciplinary research strategies I employed in my writing and how these tactics changed my pedagogical practice, enabling me to better support my students' creative work.

Performing Art History: Scholarship as Embodied Practice

Speaker: Kevin Talmer Whiteneir, Jr., Ryerson and Burnham Library and Archives, Research Center, The Art Institute of Chicago

This session proposes a praxis-oriented approach on how embodied art history can activate viewers and spaces through performative and artistic practices that rewrite and discuss art histories beyond the threshold of the academy while maintaining critical academic engagement and rigor. I will illustrate this proposed approach through an exploration of my own mixed artistic and art historical practice, *Queer Heresies*. My practice is one of socially engaged art and research that combines archival and historical with artmaking to create rituals of mythmaking, cultural subversion and heresy, and the production of new research and perspectives for global and diasporic audiences. By activating art historical research through this creative practice, I argue the gallery, the library, the archive, and the museum carry the possibility of transforming its visitors, by inviting them to imagine worlds, people, and cultures both like and unlike their own.

Comics as Information Behavior Artifacts

Speaker:

Olivia Piepmeier, Assistant Librarian, University of Massachusetts Dartmouth

Abstract to be provided.

Session 18: Art Publishing

Promoting Artists' Book Criticism and Scholarship through Collaboration: We All Want the Same Thing (But What Is It?)

Speakers:

Corina Reynolds, Center for Book Arts

Giana Ricci, New York University

David Solo, Independent Researcher

Moderator: Deirdre Donohue

Strong, diverse criticism and scholarship are vital for the promotion of the book arts, the creation of new projects, and for making artist books accessible to a wider audience. Artist book criticism does not exist in a vacuum; it is the product of a symbiotic community of book artists, publishers, writers, collectors, enthusiasts, librarians, and scholars. This session will examine three ongoing examples of collaborative efforts aimed at satisfying the multifaceted needs of the diverse book arts community. These include focusing the Contemporary Artist Book Conference (CABC) on these topics, the launch of the Book Art Review initiative with Center for Book Arts (CBA), and the framing of a discovery project with the Bibliographical Society of America. Following short presentations on each of these three initiatives, there will be a discussion among the panelists on the objectives of these endeavors and the central role collaboration plays in achieving them.

Session 19: Work-Life Balance II

Collaborative Change Management Within College Libraries

Speakers:

Becca Pad, *College for Creative Studies*

Ginny Moran, *Macalester College*

Moderator: Emilee Mathews, *University of Illinois at Urbana-Champaign*

Experiencing and navigating change is inevitable in any workplace environment. How change is implemented has a lasting impact on the success of specific initiatives and overall organizational effectiveness. Change as a collaborative process, either between colleagues or administrators and staff, is a strategy to improve organizational effectiveness and implementation of new services, resources, or staff responsibilities. In addition to examining current literature on leadership and change in the workplace, session presenters will share examples of collaborative change through the lens of their home institutions. The presentations provide examples of navigating change through different roles within the library from the perspective of both an administrator and a librarian. Following the presentations, session attendees will be invited to participate in small group discussion to explore strategies for navigating change as based on their home institutions.

2:45 PM – 4:00 PM ET

President's Choice Panel

Organized by ARLIS/NA President Amy Trendler, details forthcoming.

4:15 PM - 5:30 PM ET

Diversity Forum: Accessibility in Art Libraries

Organized by the ARLIS/NA Diversity and Inclusion Committee, the forum features Shannon Finnegan and Cyree Johnson as they explore the issue of accessibility in art libraries. Our presenters are artists and activists who provide workshops on ways libraries can be more inclusive. Shannon will address visual impairments and cognitive

disabilities through a reframing of alt-text as a type of poetry and practice. Cyree will examine how libraries think of disabled patrons and colleagues and ways these spaces can embrace all members of the library.

Speakers:

Shannon Finnegan, *Artist*

Cyree Jarelle Johnson, *Diversity, Equity, and Inclusion Librarian at Pratt Institute Libraries*

Moderators:

Carla-Mae Crookendale, *Arts Research Librarian, Assistant Professor, Virginia Commonwealth University Libraries*

K. Sarah Ostrach, *Yale University*

Shannon Finnegan is a multidisciplinary artist making work about accessibility and disability culture. She has done projects with Banff Centre, Friends of the High Line, Tallinn Art Hall, Nook Gallery, and the Wassaic Project. She has spoken about her work at the Brooklyn Museum, School for Poetic Computation, The 8th Floor, and The Andrew Heiskell Braille and Talking Book Library. In 2018, she received a Wynn Newhouse Award and participated in Art Beyond Sight's Art + Disability Residency. In 2019, she was an artist-in-residence at Eyebeam. Her work has been written about in C Magazine, Art in America, Hyperallergic, and the New York Times. She lives and works in Brooklyn, NY.

Cyree Jarelle Johnson is a writer and librarian from Piscataway, New Jersey. He holds an MSLIS from Drexel University, an MFA from Columbia University, and a BA from Hampshire College. He is the Diversity, Equity, and Inclusion Librarian at Pratt Institute Libraries. SLINGSHOT, Johnson's first collection of poetry, was released in 2019 by Nightboat Books. His work has appeared in The New York Times, Rewire News, Boston Review, Vice, and The Root. He has delivered lectures, recited poetry, and facilitated workshops at The White House, Whitney Museum of American Art, Interplanetary Festival, Performance Space NYC, and TEDxColumbia as well as colleges, youth groups, prisons, churches, and community spaces. His work has been supported by grants and scholarships from Leeway Foundation, Astraea's Global Arts Fund, CultureStrike, Davis-Putter Scholarship Fund, and Columbia University.

THURSDAY, MAY 13

9:00 AM – 9:45 AM ET

Yoga

Instructor: Deborah Ultan, *University of Minnesota Libraries*

10:00 AM – 11:00 AM ET

Session 20: Professional Development III

Joining Forces: Improving Access, Representation and Preservation through Private and Public Collaboration

Moderator: Colleen Farry, *Assistant Professor, Digital Services Librarian, The University of Scranton*

This session will focus on forming partnerships to address issues of preservation and access, and will share processes and methodologies. The first presenters will provide an overview of their NEH-funded work on The Color Film Emergency Project, including the consortium they are forming to facilitate preservation of at-risk 35mm slides. They will also offer insight drawn from their experience with the grant-writing and -administering process in a large public university system. The second presentation will detail an international collaboration between two research institutes to disseminate a group of digitized books and periodicals on Japanese art in order to increase both access and discovery of this literature. The final presentation will report on a case study in crowdsourcing as a methodology for enhanced description of archival photographs. This presentation will also explore how community-driven description can support diversity, equity, and inclusion by involving communities in the construction of their historical narratives.

Inter-Agency Collaboration: Piloting a Visual Resources Consortium to Meet Society of Architectural Historians Preservation Goals through an NEH Grant-Funded Project

Speakers:

Sonja Sekely-Rowland, University of California, Riverside
Jacqueline Spafford, University of California, Santa Barbara

This presentation provides an overview of our successful NEH Humanities Collections and Reference Resources Planning Grant award and its related work advancing the Society of Architectural Historians' Color Film Emergency Project. The grant, which was announced just as the world went into pandemic lockdown, has presented a clash of good news/bad news challenges. The presenters will discuss the grant project origins and how the project is taking shape, as well as obstacles encountered and lessons learned, including their navigation of the University of California's federal grant policies and processing, and the complications resulting from a sub-award model. They will also discuss piloting the consortium model being developed through the grant project, and the incorporation of recent learning through polling efforts. The presenters hope to gain both feedback and participation interest from ARLIS/NA members.

Building Bridges: Working Together to Disseminate Japanese Art Literature

Speakers:

Annie Rana, Getty Research Institute
Tomoko Emura, Tokyo National Research Institute for Cultural Properties

This joint presentation will address the current collaboration between the Getty Research Institute and the Tokyo National Research Institute for Cultural Properties to disseminate a selection of recently-digitized texts on Japanese art. Through metadata coordination between our institutions, this literature, which includes Japanese art journals, rare exhibition catalogs on Japanese art, and woodblock print books, has

been made available via the Getty Research Portal, a free online search platform that provides access to digitized art history texts contributed by a range of international institutions. With a significant number of these texts not previously available online and functionally inaccessible for many scholars—made all the more so given travel restrictions with the current pandemic—our institutions aimed to make this valuable material readily obtainable in digital form. This presentation will address the collaboration's history and challenges, explore some of the digitized content, and discuss future potential outcomes.

Capturing the Knowledge of the Crowd: Crowdsourcing Initiatives with Archival Photographic Collections

Speaker: Colleen Farry, Assistant Professor, Digital Services Librarian, The University of Scranton

This presentation will report on the initial findings of a case study that applied crowdsourcing as a methodology for enhanced description of archival photographs through community engagement. It will explore how the collective memory within communities can be harnessed to generate descriptive metadata for image-based collections, thereby enhancing their discovery. The majority of crowdsourcing initiatives developed by libraries and archives are transcription-based projects. In contrast, this project adopted crowdsourcing for the description of image-based resources. By engaging community members to describe archival photographs that relate to their histories, the descriptive information takes on new, deeper dimensions of meaning. In this way, community-driven description can support diversity, equity and inclusion by involving communities in the construction of their own historical narratives. This presentation will review the outcomes of this methodology, describe future applications, and discuss the broader opportunities this methodology offers for community outreach and engagement.

Session 21: Teaching IV

Curiosity, Critical Inquiry, and Digital Skills in Undergraduate Art History Courses

Moderator: Michelle Johnson, University of Toronto

Abstract to be provided.

Curiosity and Critical Practice: Building Reflective, Collaborative Communities

Speaker: Kate Joranson, Head Librarian, Henry Clay Frick Fine Arts Library, University Library System, University of Pittsburgh

In the course "Curiosity and Critical Practice," students reflect on the role curiosity and inquiry play in the way we conceptualize ourselves as thinkers. We wonder, together, what does it mean to be curious? How has the practice of observing, looking, and noticing shaped our identities as thinkers, writers, and makers? Students build their capacity to notice and articulate questions, developing a greater

sensitivity to how questions shape our environment, our relationships, and identities. Questions in and of themselves are at the center of our work as a class, including our collaboration with a studio arts course where we respond to one another's questions in the form of images, objects, videos, and more questions. Students find that these diverse modes of critical inquiry and response open up what they can imagine as creative, scholarly work, and help them to become more deeply aware of their own authentic questions.

Beyond the Essay: Integrating Digital Skills Development into Undergraduate Art History

Speaker: Paulina Rousseau, Scarborough Library, University of Toronto

The essay has long been a standard assessment in art history. With galleries and museums looking for ways of engaging their audiences and educating and entertaining their public, institutions are turning to interactive digital content that is made publicly available. Numerous institutional closures have increased this need. As a result, there is a shift towards a need for art historians to have the technical skills that assists in the development and delivery of such content. This session presents three courses that incorporated non-traditional assignments focusing on digital skills acquisition - a digital exhibit incorporating VR, a visual StoryMap, and a podcast - where students were given the opportunity to develop tangible technical skills in addition to skills more closely associated with art history: critical thinking, analysis, and academic writing. Topics covered include faculty buy-in, outcomes and assignment design, software selection, session delivery online, alongside dos and don'ts for those thinking of supporting similar assignments.

Session 22: Outreach I

Outreach Convergence: Adapting Programming to COVID-19

Speakers:

Anna Boutin-Cooper, Franklin & Marshall College

Elisa Hansen, The John and Mable Ringling Museum of Art

Alex O'Keefe, School of the Art Institute of Chicago

Mackenzie Salisbury, School of the Art Institute of Chicago

Moderator: Larry Eames, Instruction Librarian & Instructor, Kraemer Family Library, University of Colorado Springs

Whether reimagining existing programs or creating new ones, librarians sought the opportunity to foster connections between the library and its patrons in the wake of a rapid transition to online learning in the Spring of 2020. This panel will showcase how librarians have embraced community connection in a creative and timely manner using both established and experimental methods, with discussions of how these efforts may persist beyond the socially distant library. Alex O'Keefe and Mackenzie Salisbury will walk through creating a wide range of virtual programming using Instagram as a primary platform. Elisa Hansen will describe the development of the museum's book discussion group, Literati, from its success as an on-site library program

to a virtual format during the pandemic. Anna Boutin-Cooper will discuss the transitioning of an in-person film festival to a completely virtual series of film screenings, through the use of Facebook Live and Open Broadcaster Software (OBS).

11:10 AM - 12:30 PM ET

Session 23: New Voices in the Profession

Moderators:

Courtney Hunt, Art & Design Librarian and Assistant Professor, Fine Arts Library, The Ohio State University Libraries

Meredith Hale, Metadata Librarian, The University of Tennessee Libraries

Returning for its fifteenth year, "New Voices in the Profession" provides professionals new to art librarianship or visual resources the opportunity to present topics from exceptional coursework, such as a master's thesis, or topics with which they are engaged early in their professional life. New professionals are defined as either students in MLIS or Master's programs leading to a career in art librarianship or visual resources, or those within five years of Master's level study. This session is organized by the Professional Development Committee, ArLiSNAP, and the Gerd Muehsam Award Committee.

Computer Vision for Visual Arts Collections. Looking at Algorithmic Bias, Transparency, and Labor

Speaker: Jessica Craig, 2021 Gerd Muehsam Award Recipient, University of California, Los Angeles MLIS 2021 Candidate

The implementation of artificial intelligence and machine learning is increasingly becoming commonplace for visual arts libraries, archives, and museums. In particular, computer vision, a distinct form of machine learning, has been used in arts-based collections to automate digital image analysis through trained algorithms to increase metadata description and collection accessibility. However, machine learning algorithms used for computer vision are known to reflect bias, lack transparency, and significantly impact labor. How can LAMs, as institutions supposedly motivated by equity and access, confront these potentially harmful aspects of computer vision during their use of it? Through analysis of recent case studies, accounts, and literature, this presentation proposes visual arts collection processors can mitigate algorithmic bias by promoting transparency of computer vision models, demonstrating caution, and establishing accountability. The development of capable workforces through the implementation of education and collaboration is also crucial in order to alleviate outsourcing and temporary labor.

Managing Sensitive Indigenous Materials through Cultural Competency and Community Engagement

Speaker: Edith Mulhern, MSLIS 2022 Candidate and Library Assistant, Penn Libraries, Drexel University

Despite the importance of access within the Library and Information Sciences (LIS) field, in practice when applied to sensitive materials, this value can conflict with Indigenous cultural practices, creating disharmony within Indigenous communities and distance and misunderstanding between Indigenous communities and cultural institutions and LIS workers. Beginning in the 1970s, greater attention to Indigenous communities became a feature of academic discourse, but governments and professional associations moved slowly to change perspective and policy. Cultural competence helps to make sense of differing beliefs about privacy and ownership, and devise more appropriate preservation and access strategies. Effective community engagement can help to repair and foster improved relationships between Indigenous communities and cultural institutions.

Exploring Replay Integration of Web-Archived Art Resources in Digital Repositories

Speaker: Jack Patterson, NYARC Web Archiving Fellow, Frick Art Reference Library, and MSLIS/MA Art History Candidate, Pratt Institute

While a growing community of scholars use web archives, they remain under-utilized compared with other digital collections. Particularly for art-related materials, web archives may benefit from display and organization similar to digital repositories of visually rich objects. This talk describes an exploratory use case of newly available open-source tools allowing for such an approach: the digital repository software Archipelago (under development by the Metropolitan New York Library Council) and the Replay.web tool by the Webrecorder project. Summarizing an ingest process of selected websites from the New York Art Resources Consortium's collections, the talk will consider strategies in treating web archives (both literally and from a UI standpoint) as discrete digital objects, and the implications of directly integrating replay into objects' pages. The talk will illustrate how these tools and conceptual possibilities are ongoingly derived from community-driven, collaborative processes with open-source methods and goals.

Why Have There Been No Great Art Libraries: The Role of Radical Cataloging in the Reassessment of Art History

Speaker: Janna Singer-Baefsky, 2020 Celine Palatsky Travel Award Recipient, Digital Assistant, David Zwirner Gallery

During the past year, there has been a global reckoning with systemic racism, misogyny, transphobia, and xenophobia. As institutions look inwards at the ways they can dismantle ongoing systems of oppression, academia must also look at how they codify these ideologies through Eurocentric canons. Art History is one such field. However, as a highly interdisciplinary subject, it presents a unique foundation on which to restructure these frameworks. This essay dissects the role that cataloging plays in reinforcing the canon within art libraries and how a radical cataloging approach can diversify research and representation within art history as a field.

Session 24: Outreach II

Outreach in the Time of COVID-19: How Academic Art Libraries Are Pivoting Their Services to a Virtual Environment

Speakers:

Anna Clare Harper, California State University

Megan Lotts, Rutgers, The State University of New Jersey

Marty Miller, Louisiana State University

Katy Parker, University of Texas at Austin

Sha Towers, Baylor University

Joshua Yang, Georgia State University

Moderators:

Tiffany Bailey, Manager, J. Erik Jonsson Central Library, Fine Arts

Courtney Baron, University of Louisville

Tess Colwell, Yale University Library

Leah Sherman, Florida State University

This year has changed how arts librarians provide support and outreach to students, faculty, and researchers. Due to the pandemic and library closures, many arts librarians in academic libraries quickly pivoted their services to a virtual environment. With the changing nature of the pandemic, communication and outreach is critical in relaying library services and research support. This lightning talk session will highlight six academic arts librarians and how they have adapted their outreach methods and support online. Given that this session is a collaboration between ARLIS/NA and the ACRL/Arts Section, the lightning round presentations included represent the varied disciplines within the umbrella of visual and performing arts librarianship in academic libraries.

Session 25: Collection Development/Management

Adaptive Strategies for Collection Development, Access, and Management

Moderator: Amy Ballmer, Chair of Library, Teaching, Learning & Collection Development at Pratt Institute

This panel will explore emerging and evolving patterns in collection development and management. The presentations highlight the importance of situational responsiveness at all stages of collections' life cycles – from sourcing and acquisitions, to processing and discoverability, to deaccessioning. Joey Vincennie considers the art book fair as a powerful site for collection development and community building and shares the results of a survey he conducted on how art librarians utilize art book fairs. Simone Fujita discusses her approach to critical library collection development for the Getty Research Institute's African American Art History Initiative. Hannah Marshall presents an archival implementation case study from the Chinati Foundation, exploring the team's pandemic response through its adapted project plan and redefined notions of equitable access. Anna Flinchbaugh examines the community ramifications of different deaccessioning strategies. Taken together, these presentations provide a holistic view of how to create, nurture, and maintain a thriving research ecosystem.

The Other Side of the Archives: Multifaceted Library Collection Development for the African American Art History Initiative

Speaker: Simone Fujita, Getty Research Institute

The Getty Research Institute's African American Art History Initiative is an effort to support advanced research and new scholarship on Black American artists. Press coverage of the Initiative has focused on archival acquisitions (including those of Betye Saar, Paul R. Williams, and the Johnson Publishing Company); however, collection development efforts are not solely within the realm of special collections. The Getty Library has considerably expanded its holdings on multidisciplinary Black American art and artists through the acquisition of print materials and electronic resources. Simone Fujita (Bibliographer, African American Art, Getty Research Institute) will discuss her work leading library collection development for the Initiative, share the ways in which the Getty's resources can serve as a complement to existing African American art research sites, and provide helpful suggestions for colleagues in the field who are looking to broaden their own library collections in a critically inclusive way.

Building Roots from Dead Trees: Community-Centered Deaccession Practices

Speaker: Anna Flinchbaugh, Pratt Institute

Librarians across the profession are navigating the apparent contradiction of meeting an increased need for connection and engagement with decreased budgets and other resources. This presentation uses the often-dreaded task of weeding to illuminate the ways in which library choices can either further exacerbate the negative issues created by neoliberal policies and austerity measures or resist them. Data-driven initiatives – including OCLC's GreenGlass, Baker & Taylor's Sustainable Shelves, and homegrown machine learning projects – are contrasted with community-based solutions like weeding parties, book sales, and programming structured around deaccessioned materials. This presentation recognizes all weeding decisions to be a matter of complex negotiation to suit individual library's resources, including available space, labor, time, community engagement, and funding. Rather than attempting to suggest a one-size-fits-all solution, it instead highlights the importance of including externalities and secondary impacts in decision making.

"How Do Art Librarians Art Book Fair?": Art Book Fairs as Collection Development

Speaker: Joey Vincennie, Pratt Institute

Strategies for collecting in libraries require multiple modes and methods. Over the past decade, art book fairs have emerged as an exciting and worthwhile venue for collecting artists' books and other special collections materials. Occurring internationally and across the United States, the attendance of librarians at art book fairs continue to rise with the overall popularity of these fairs. Despite this growth, there

is a lack of professional literature in the field that examines how and why art librarians utilize art book fairs especially in relation to collection development.

After observing this gap, Joey Vincennie created a survey as an attempt to provide data to further this research. In the fall of 2020, Vincennie distributed an online survey and conducted a literature review. This presentation considers what makes an art book fair, shares the findings of the online survey and literature review, and finally reinforces the important social aspects that art book fairs offer to librarians and the art community.

Processing During the Pandemic: A Case Study

Speaker: Hannah Marshall, Chinati Foundation

This presentation will explore the pandemic's impact on the two-year project to process the archives of the Chinati Foundation, a contemporary art museum in Marfa, Texas founded by the artist Donald Judd. Like many arts institutions, the foundation closed to the public in March 2020 and staff shifted to remote work. However, archival processing cannot be done from home, so the pandemic created significant logistical challenges to this project. This presentation will explore the Chinati Archives' pandemic response in two ways: First, through a discussion of tools and workflows used to keep the project on schedule. Second, by exploring how the team redefined "equitable online access" in response to the pandemic's impact on remote work, online education and its disproportionate impact on specific communities. Ultimately, the project team revised our plan for collection management and dissemination in order to align with that expanded definition.

Session 26: Tracing the Past III

International Perspectives on Photo Archives documenting the Transformation of Cultural-Heritage Sites

Moderators:

Spyros Koulouris, Collections Services and Photograph Archivist, I Tatti The Harvard Center for Italian Renaissance Studies
Isotta Poggi (Q&A), Associate Curator of Photographs, Getty Research Institute

Since the invention of photography, this medium has been used in archaeological missions and surveys to document the process of discovery, mapping, and interpretation of historic sites. The photo archives collected by art libraries over several decades can be used to analyze how archaeological and cultural-heritage sites have changed over time, due to urbanization, neglect, or destruction, particularly in conflict zones.

What do these archives tell us about the discovery, transformation and reception of the cultural-heritage landscape? How have archaeological and historic buildings been documented in different parts of the

world? Who are the agents of discovery and documentation that created these archives?

The panel organized by the International Relations Committee offers cross-cultural perspectives on how heritage sites have been transformed, across geographic boundaries and historical periods, with four case studies focusing on the Middle East region, Italy, and the city of Havana, Cuba.

Broadening Perspectives on the Ancient Villages of Northern Syria: Contextualizing and Opening Photographic Archives

Speakers:

Bettina Smith, Manager of the Image Collections & Fieldwork Archives, Dumbarton Oaks

Stephanie Caruso, Postdoctoral Fellow in Byzantine Art and Archaeology, Dumbarton Oaks

March 2021 marks the tenth anniversary of the ongoing Syrian civil war. The UNESCO World Heritage site known as the Ancient Villages of Northern Syria recognizes the significance of 40 of the 700 villages dating to the first–seventh centuries CE located in the region; they were placed on UNESCO’s list of world heritage in danger in 2013. This region came to wider scholarly attention as a result of the publications from Howard Crosby Butler’s survey expeditions to this region at the turn of the twentieth century. The publications and the expeditions’ photographic records were critical to establishing a canon of architectural remains on which scholars continue to rely. In 2016, Dumbarton Oaks’ Image Collections and Fieldwork Archives (ICFA) acquired a collection of 8,000 photographs of over 100 sites from this region taken in the 1990s by the historian Frank Kidner, which complements ICFA’s holdings of a copy of the Butler photographs as well as other collections documenting late Roman and Medieval monuments in Syria. Kidner’s travels were inspired both by Butler’s publications and a personal interest in the development of early Christian architecture. Kidner’s interests should, however, not be seen as entirely independent from his familiarity with Butler’s publications, which presented a strong focus on the Christian architectural remains, notwithstanding that domestic architecture was the largest surviving architectural type in the region. Despite Kidner’s prioritization of the Christian remains, his photographs also provide evidence of everyday life in rural settlements of the twentieth century. Given the current situation in Syria, such photographic archives offer critical resources for scholars studying the distant and recent past. At the same time, cataloguing approaches have an important influence on how these archives are received and what exposure these images get. This talk considers how archival collections can perpetuate scholarly biases and offers suggestions of how to address these imbalances by employing strategies such as uploading our collection to Wikimedia and establishing Wikidata entries in order to benefit from crowdsourcing.

The Contribution of Early Photo-Archives to the Conservation of the Archaeological Heritage: The Case-Study of K.A.C. Creswell’s Photographs of the Near East

Speaker: Stefano Anastasio, Archaeologist, Soprintendenza di Firenze

Early photo-archives are becoming more and more a primary source of information for Near Eastern archaeology. This trend is undoubtedly positive for the archaeological discipline. However, archive studies require precise skills in archive methods, established cataloguing procedures, and shared standards on the systems for publishing data, in order to fully exploit the potential of their information. Currently, the archaeological community looks with increasing attention to archives, but has not yet established enough the common practices as for their management, particularly as regards the publication of data. The present contribution concentrates on a specific source of information, i.e. the early photographs taken in the 1920s by K.A.C. Creswell in Mesopotamia, Syria and Jordan. The illustrated examples aims to point out the main types of information that can be inferred from early photo-archives: the state of the monuments prior to recent damage or destruction processes; the reconstruction of the provenance of archaeological items; the history of conservation interventions on a monument, if any; the modification of the landscape in which the monuments currently stand – just to quote the main ones.

Personal Photographic Archives: Involuntary Witnesses

Speaker: Lavinia Ciuffa, Photographic Archive Curator, American Academy in Rome

The Photographic Archive of the American Academy in Rome consists of several invaluable and specialized collections of photographs on archaeology, architecture and art, as well as landscape architecture. They represent an exceptional record of the activity of notable personalities, master photographers as well as scholars, active from the second half of the 19th century to recent times. Created either by an archaeologist, an architect, or an art historian - someone who captures an event in the course of investigating his or her own research or travel documentation - a personal photographic archive may become an invaluable documentary source for studying historic and archaeological sites.

The purpose of this presentation is to illustrate the importance of specific personal photographic archives (those of Esther B. Van Deman, Ernest Nash and of Richard W. Ayers, among others) as coincidental witnesses of the transformation of cultural heritage sites, mostly in Italy, from the beginning of the 20th century through post-WWII.

The Havana Archive Project: A Project of Perseverance

Speakers:

Rachel Beckwith, Director of the Harold F. Johnson Library, Hampshire College

Jacqueline Hayden, Professor Emerita of Film and Photography, Hampshire College, and Director of the Havana Archive Project; Project Director of PRAHA, Puerto Rico Architectural Heritage Archive

Just over a year ago at the start of 2020, the Hampshire College Library launched the Havana Archive Project, an Open Access digital photographic archive containing over 8,000 photographs of the 1,055 most significant buildings in the Historic Center of Havana, Cuba (as determined by Dr. Eusebio Leal, Director of the Office of the Historian) at the beginning of the restoration of Havana in the early 1980s.

Begun in 2012, the project was a collaboration between Jacqueline Hayden, Professor Emerita of Film and Photography, and students from Hampshire College with Plan Maestro, Office of the Historian. The digital archive is hosted by the Five College Compass: Digital Collections and the Center for Research Libraries.

The Center for Research Libraries' Latin American Materials Project (LAMP) awarded Hampshire College a grant back in 2015 to create metadata and complete the digitization of the thousands of photographs documenting these buildings (declared World Heritage Monuments by UNESCO in 1982) in the center of Havana.

This presentation will talk about the timeline of the project, how many collaborators it took to come to fruition, and then a case study in how the Havana Archive Project was used in a class at Hampshire College in the fall of 2020.

12:20 PM – 1:30 PM ET

Dedicated Exhibit Hall Hours

Visit the exhibit hall during this dedicated time to meet with the exhibitors. We invite all attendees to visit the exhibit hall, which is open throughout the conference to meet your scheduling needs.

1:30 PM – 2:30 PM ET

Session 27: Work-Life Balance III

A Way Forward for Working Parents & Caregivers

Speakers:

Tina Lidogoster, The Metropolitan Museum of Art

Jill Luedke, Temple University

Lori Salmon, New York University

Moderator: Adèle Flannery, Visual arts and design librarian, Bibliothèque des arts, Université du Québec à Montréal

Being a parent or caregiver before coronavirus (COVID-19) dominated

2020 was no easy undertaking, but the pandemic has illuminated some of the opportunities and challenges of these important roles within the workplace. This session will explore the perspectives of art information professionals who are parents & caregivers in Canada and the United States as they navigate work and life during this unprecedented crisis. It will also consider what lies ahead.

Topics discussed will include advocacy and support for work-life needs, family leave policies, and the closing of gaps in diversity, inclusion, and equity in the workplace. The audience for this discussion includes parents & caregivers, librarians, and library support staff, managers and directors, and other professionals.

Session 28: Professional Development IV

Collaborative Institutional Problem-Solving: Exploring DEI Initiatives and Five Case Studies Across Libraries and Museums

Moderator: Katy Parker, Humanities Liaison Librarian to the Fine Arts, University of Texas at Austin

Institutions have long espoused the values of diversity, equity, and inclusion, but have been challenged in making real change. The twin public health crises of the COVID19 pandemic and racial injustice have demonstrated how much "lip service" is paid more so than action. How do we pivot when broad-based reform is only just beginning in many workplaces? These two papers highlight methods for action that detail inward facing initiatives to reform workplaces cultures, as well as outward facing public initiatives to engage stakeholders. The presenters will share five case studies to encourage the audience to reflect on how they can make an impact at their institutions in the midst of the profound changes to our workplaces and our lives.

Fostering Collaborative Institutional Cultures through DEI Initiatives

Speakers:

Claralyn Burt, Gonzaga University

K. Sarah Ostrach, Yale University

The presenters will highlight four of their experiences at three institutions that have implemented a variety of collaborative diversity-leaning experiences: a reading group with a feminist social justice agenda; an institution-wide discussion group program bringing members of different departments together; a collaborative annotated bibliography circulated among colleagues; and a grassroots-led DEI group meeting during lunch. These forums provide a truly unique space where advanced- and early-career professionals can come together with equal footing to learn and practice both vulnerability and humility. It is the goal of this presentation to argue that, beyond what should be the obvious benefits of championing change toward equity in our profession and communities, there is institutional value in taking time during the workday to explore DEI learning and action together as a professional community.

Learning Out Loud: Moving Toward a More Inclusive Architecture Library through Dialogue and Action

Speakers:

Emilee Mathews, University of Illinois at Urbana-Champaign
Soumya Dasgupta, University of Illinois at Urbana-Champaign

The profession of architecture and that of librarianship have two core aspects in common: that they are both rooted in the legacy of Western-centric epistemologies and resultant knowledge production and dissemination systems; and without intervention, will not change rapidly enough to be relevant to current and future students. The Ricker Library of Architecture and Art and Illinois School of Architecture (ISoA) at the University of Illinois at Urbana-Champaign are collaboratively addressing these challenges, in order to create something more inclusive, student-centered, and sustainable. The project highlighted is twofold in action: decenter the canon in the curriculum while convening public conversation on philosophical and pragmatic implications. The presentation will discuss the initiative, present early findings from the survey and focus groups, and lessons learned from the experience. It is the author's hope to help spur the audience's imaginations to figuring out what convergences lay in their own institutions.

Session 29: Exhibitions

A Collective Journey to the Creation of Library Exhibition Standards

Speakers:

Allison Comrie, Librarian, Alberta University of the Arts
Kristi Kohl, Archives Specialist, Archives & Special Collections, Max Chambers Library, University of Central Oklahoma
Elizabeth Meinke, Exhibitions Coordinator, Case Western Reserve University
Carol Ng-He, Digital Collections Curator, Center for the Art in East Asia, University of Chicago, Chicago, IL, United States

Moderator: Carmen Peters, Librarian for Fine Arts and Philosophy, University of Waterloo

In Spring 2020 the ARLIS/NA Exhibitions SIG created an Exhibition Standards Task Force to produce industry-wide standards for library exhibitions. In this session, representatives of the task force will present on the process and methodology used to inform the creation of the standards. Special collections librarians, archivists, art librarians, and other stewards of artifacts and rare materials will gain a comprehensive view of the areas concerning the planning and execution of exhibitions that could be applicable to their own setting, including philosophy and policy, curating, the use of digital technology, issues of diversity and inclusion, facilities considerations, conversation, marketing, financial, and evaluation. Participants in this session will also have the opportunity to engage in conversation with the Task Force representatives to help refine the standards in advance of final publication on the ARLIS/NA website in later 2021.

2:30 PM – 3:15 PM ET

Poster Finissage: Meet the Poster Presenters

3:15 PM – 4:30 PM ET

Closing Keynote Address with Giovanna Borasi

Speaker: Giovanna Borasi, Director of the Canadian Centre for Architecture

Moderator: To be determined

4:45 PM – 5:55 PM ET

ARLIS/NA Annual Membership and Business Meeting

Hosted by the Executive Board and open to all ARLIS/NA members, the meeting features updates on the society's activities.

FRIDAY, MAY 14

11:00 AM – 1:00 PM ET

Workshop III: Teaching in the Art Library: From Pedagogy to Praxis

Speakers:

Courtney Baron, Assistant Professor & Director of the Art Library, University of Louisville

Anna Boutin-Cooper, Franklin & Marshall College

Eva Sclipa, University of North Carolina Wilmington

While teaching is often a core responsibility of art librarianship, many MLIS programs do not adequately prepare their students. This beginner's workshop is intended to provide a foundational introduction to teaching, setting up librarians who are either new to the field or simply new to teaching for success. This workshop will cover a wide range of skills and pedagogy necessary to any new teacher, including lesson planning, creating outcomes based learning objectives, a basic introduction to pedagogy and the scholarship of teaching & learning, and more as time allows, delivered in an active, engaging manner by fellow expert art librarian teachers. Workshop participants will work individually and in groups to explore the content, and will have the opportunity to gain hands-on experience creating their own learning objectives and lesson plans. Workshop participants will also learn about ways to manage teaching anxiety, tips for communicating with faculty, and will have a basic introduction to curriculum mapping as it benefits a program of instruction at their institution. This workshop will require some pre-work and readings.

- » Maximum Participants: 25 attendees
- » Fee: \$25.00 USD/CAD

2:00 PM – 4:00 PM ET

Workshop IV: Building Character: Popular Tabletop RPGs and the Importance of Idea Development for Creative Students

Speaker: Katy Parker, Liaison Librarian to the Visual Arts and Design, University of Texas at Austin

The tabletop gaming movement began in 1974 with the publishing of *Dungeons & Dragons*, First Edition. This form of gaming still remains widely popular with college students and young adults, as evidenced by observation of students within the library, interactions with student organizations, and circulation statistics on collections of tabletop RPG books. All of this interest surrounding tabletop gaming is leading academic art and design librarians to explore ways to draw the connections between game development for an RPG campaign and the skills students will use in creative fields, such as creative writing, illustration, sequential arts, script/screenplay writing and more. Successful campaigns are built around an expansive world and story, developed and led by a Game Master. The player must develop a character that fits within this world, with the skills and personality to overcome the challenges developed by the Game Master. This workshop will teach participants the methodology for creating an engaging world and characters to populate it, as well as leading them through creating a character, themselves.

- » Maximum Participants: 30 attendees
- » Fee: \$25.00 USD/CAD