

ARLIS/NA

ART LIBRARIES SOCIETY of NORTH AMERICA

State of Academic Art Libraries
2019
ARLIS/NA Academic Library Division Report

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Executive Summary

Academic libraries are an essential part of higher education contributing to the mission, culture, and research output of an institution. Libraries support art, architecture, design, and related fields of study¹ through collection development and maintenance, subject librarians with discipline expertise, and outreach and programming designed to engage these constituents. Art collections and staffing may be integrated into a centralized library, kept as a distinct collection within a centralized library, or housed in a branch library.

The art librarian can be a research partner, teacher, or facilitator of access to collections for a range of patrons with various levels of knowledge. Scholars working in art disciplines have complex and unique needs including the use of print resources, high quality images, and browsable collections. Ideation for studio and design work relies on materials across discipline areas. Librarians play essential roles within their institutions by helping departments and those they serve produce scholarly and creative works in a changing research landscape.

Academic libraries continually evolve to meet changing research needs and university priorities. Wide scale adoption of e-resources problematizes continued reliance on print resources within art and architecture collections. Within the academic library, the reprioritization of space from a collections-based focus to user-centered spaces compels librarians to find creative solutions to maintain browsability with decreased collections space. New types of spaces, including learning commons, makerspaces, or digital scholarship labs, emphasize collaboration and emerging technologies. In addition to changing spaces, librarian roles are shifting from subject expertise to include expanded responsibilities such as digital scholarship or scholarly communications. Art librarians must navigate a changing landscape while continuing to advocate for and support the needs of arts researchers. This paper discusses major trends and issues facing academic art librarianship and provides strategies to use at home institutions.

Background

In the spring of 2018, the ARLIS/NA Executive Board charged the current and incoming moderators of the academic library division to prepare and publish a report on the trends and issues facing academic art librarians similar to the museum division's *State of Art Museum Libraries 2016 White Paper*, which explored the challenges facing art museum libraries and librarianship and provided guidance for addressing and managing change. The academic library division had already begun to discuss the increased pressures on campuses regarding space for collections, budgetary constraints, trends

¹ This report uses phrases such as “art library,” and “art librarianship” to include library collections, staff, and spaces that support production and research in the visual arts, design, architecture, photography, and other related areas of study in academic institutions. There are some instances where there are distinctions between an individual institution’s art and architecture librarians or libraries, and those are noted accordingly.

toward electronic resources, and staffing changes impacting all academic librarians. A few high-profile situations in academic art libraries were in the higher education news, and the academic library division moderators agreed this was a good time to take a snapshot of the field.

The moderators wanted the paper to represent a variety of academic institutions, and therefore they solicited co-authors from the academic library division membership as well as from ARLIS/NA's Advocacy and Public Policy Committee and Collection Development Special Interest Group. Authors reviewed literature looking at several specific areas, including research and instruction, collection development and management, the role of liaison librarians and subject specialists, library space use, digital scholarship, and advocacy. These topics informed the creation of an anonymous survey to collect data from academic art librarians,² as well as case study questions to ask art librarians at a selection of institutions chosen to represent various types of academic institutions, from community colleges to major Research I institutions. This report aligns with the mission of the academic division and is intended for academic art librarians as well as library and university administrators.³ The authors thank staff at case study institutions and survey respondents for their contributions to this report. Additionally, the authors thank the Macalester College and University of Kansas Institutional Review Boards for their assistance and oversight for the survey and case studies.

² The academic library division survey solicited input from librarians who serve art, architecture, and related departments on their campuses. One hundred individuals began the survey, and 72 identified themselves as working in an academic library. Survey data used in the report comes from those 72 respondents. The survey may have responses from library staff working with art and related departments and collections who may not identify themselves specifically as librarians. For this report, the term "librarian" is used to indicate any library staff identifying themselves as working in these areas.

³The purpose of the academic library division is to improve resources and services for art librarianship within academic and research libraries and to promote the knowledge and awareness of its members. The division fulfills its purpose by sharing ideas and research at formal programs during the society's annual conference and by submitting articles and updates to society publications.

Uniqueness of Art Libraries and Librarianship

The literature review and the survey responses identified several challenges unique to supporting art and architecture education in the research collections of academic libraries and suggested several areas for examination, namely, the importance of using print materials for both ideation and scholarship; the challenges of collecting suitable digital resources for classroom and research use; the need for librarians and collections that support and reflect the interdisciplinarity of studio and design practices; and subject expertise for building collections that support theoretical and historical research in the field.

Primacy of Print and Challenges of Digital

A comprehensive print book collection was once the hallmark of excellence for an academic library, but that attitude has changed. For library administrators, print books are perceived to be expensive to maintain and add little value to the academic library's mission over e-books and other electronic media.⁴ While other disciplines such as the natural and social sciences have seen significant transitions to digital publications as the preferred medium for publishing and research, print sources are still preferred by faculty in the humanities, and particularly in art history and the visual arts. This is particularly true for art and media research as rights clearance for digital publications is often an inhibition in producing electronic publications that are comparable to the image rich quality of print publications.⁵ In addition, the value of the single author monograph published by a scholarly press for tenure and promotion in art history keeps new and junior faculty producing scholarship using more traditional print formats.⁶

In 2014, D. Vanessa Kam wrote a two-part article about the current state of collection development in art libraries. The first part of her article was based on interviews with library professionals in academic and museum libraries in the United States and Canada.⁷ Library professionals interviewed by Kam spoke to the shift in budget priorities propelled by [electronic and] digital collections and the myth of the all-encompassing digital library held by some administrators. Interviewees noted the dominant role that print publications still had in art library collections based on the vast amount still being published and their indisputable importance in the research process of art scholars.⁸ In the article's second installment, Kam interviewed publishers from

⁴ For one library administrator's justification, see David W. Lewis, *Reimagining the Academic Library* (Lanham, Md: Rowan & Littlefield, 2016), 103-112.

⁵ Roger Schonfeld and Matthew Long, "Supporting the Changing Research Practices of Art Historians" (New York: Ithaca S+R, August 11, 2015), 38–39, <https://doi.org/10.18665/sr.22833>.

⁶ Schonfeld and Long, 38.

⁷ D. Vanessa Kam, "The Tenacious Book, Part 1: The Curious State of Art and Architecture Library Collections in a Digital Era," *Art Documentation* 33, no. 1 (2014), 2-17, accessed on July 10, 2018, <https://doi.org/10.1086/675702>.

⁸ Kam, 9. The importance of print publications in art scholarship was also discussed in Matthew P. Long and Roger C. Schonfeld, "Preparing for the Future of Research Services for Art History:

Europe and the United States, highlighting the limited amount of art e-book publications available compared to other disciplines.⁹ Kam concluded that her interviews with publishers demonstrated that art librarians would continue to collect printed books for the foreseeable future because publishers would continue to produce them.¹⁰

The continued preference for print resources in art and architecture scholarship impacts the spaces needed to maintain an active research and curriculum-supporting academic library. The trend toward preferring e-books and e-journals¹¹ over print seen in STEM fields has given many library and campus administrators the opportunity to repurpose some spaces formerly dedicated to housing physical print collections supporting those disciplines.¹² Thirty one percent of librarians stated their library favors electronic resources for all disciplines with another 31 percent noting a prioritization of e-resources in STEM and social science fields.¹³ The issue of repurposing or redesigning spaces is more complex regarding art and architecture collections as scholars still rely heavily on print resources needing spaces to hold collections for browsing and viewing. Space allotment impacts librarians serving these disciplines in both centralized and specialized art branch libraries and is discussed more thoroughly later in this report.

Despite the shift towards collecting electronic and digital publications in research libraries, art, architecture, and design e-books are underrepresented in current vendor collections. According to Jennifer Yao, only about 2 percent of e-books offered by EBSCO, JSTOR, and ProQuest were in art, architecture, and design disciplines (with most titles coming from scholarly presses) demonstrating the limited availability of e-books for these subject areas.¹⁴ Yao concluded it was not possible to create a balanced and comprehensive collection using only e-books. As mentioned previously, one factor is the reported chilling effect that image reproduction rights issues is having on digital publications and keeping new scholarship out of this realm, particularly in areas of new

Recommendations from the Ithaka S+R Report," *Art Documentation* 33, no. 2 (2014), 192-205, accessed July 10, 2018, <https://doi.org/10.1086/688728>.

⁹ D. Vanessa Kam, "The Tenacious Book, Part 2: Publishers' Views on the Once and Future State of the Art Book," *Art Documentation* 33, no. 1 (2014), 18-26, accessed on July 10, 2018, <https://doi.org/10.1086/675703>.

¹⁰ Kam, 25.

¹¹ In this report, the terms "e-book," "e-journal," and "electronic" refer to both digitized and born-digital materials that are considered to be static publications.

¹² While there is movement to add broad concepts of the arts to the STEM grouping of science, mathematics, engineering, and mathematics in the K-12 education environment, there is still frequently a separation in higher education policy and library administrative decision-making around staffing and collection support and this report maintains that separation. For further reading see, Sheena Ghanbari, "Learning Across Disciplines: A Collective Case Study of Two University Programs That Integrate the Arts with STEM," *International Journal of Education & the Arts* 16, no. 7 (June 9, 2015): 22.

¹³ All percentages noted in this report come from the academic library division survey unless otherwise indicated.

¹⁴ Jennifer Yao, "Art E-Books for Academic Libraries: A Snapshot," *Art Documentation* 33, no. 1 (2014), 27-40, accessed July 10, 2018, <https://doi.org/10.1086/675704>.

scholarship with living creators.¹⁵ Not surprisingly, the survey data collected shows that e-books are neither mandated nor preferred, with 60 percent of respondents reporting that buying e-books is *not* a priority with regard to art publications.

Additionally, research, publication, and teaching are wedded to image reproduction and require functional knowledge of data management best practices,¹⁶ further expanding the knowledge needed by the librarian working with scholars in these areas. This is demonstrated in the survey data, with 31 percent of respondents having digital scholarship or related functions as part of their jobs. Image collections are essential for arts research, allowing faculty and students access to artworks when physical objects are inaccessible.

Another anticipated benefit of digital publications was that more museums would publish exhibition catalogs, an important medium for scholarly research among art historians and scholars, as open access digital works. With regard to the scope and scale of e-book creation by North American museums, Paula Gabbard notes that a significant number of institutions made large quantities of their publications available electronically through open access. However, the selection and acquisition of e-books published by museums for academic libraries is problematic because university-approved vendors, often do not offer museum e-books.¹⁷

Subject Expertise with an Eye Toward Interdisciplinarity

Because studio art, design, and other media arts practices are largely medium-focused, the themes or topics can come from any discipline. In Greer's 2016 citation analysis, citations by students in studio art regularly included works of philosophy, religion and psychology, as well as literature. This suggests that the art librarian needs to have familiarity with sources in multiple disciplines in addition to art, photography, design, architecture, and related fields.¹⁸ However, based on the results of Ithaka S+R's study of research practices and needs in art history, Long and Schonfeld emphasize that art scholars rely on specialized expertise and purpose-built collections from a network of art libraries to fulfill their needs for primary and secondary sources.¹⁹

Nonetheless, subject expertise is demonstrably necessary for effective collection development, reference, and teaching. This was confirmed in the survey responses and

¹⁵ Patricia Aufderheide et. al, *Copyright, Permissions, and Fair Use among Visual Artists and the Academic and Museum Visual Arts Communities* (New York: College Art Association, February 2014), 36-37, <http://www.collegeart.org/pdf/FairUseIssuesReport.pdf>

¹⁶ Functional knowledge, or expertise, is the specialization of a specific function of library work, such as digital scholarship, instructional design, special collections, etc. as described in Mark A. Eddy and Daniela Solomon, "Leveraging Librarian Liaison Expertise in a New Consultancy Role," *Journal of Academic Librarianship* 43, no. 2 (March 2017): 121–27, <https://doi.org/10.1016/j.acalib.2017.01.001>.

¹⁷ Paula Gabbard, "Insights and Overview: The ARLIS/NA Museum E-Book Publishing Survey," *Art Documentation* 35, no. 2 (2016), 281-295, accessed July 10, 2018, <https://doi.org/10.1086/688728>.

¹⁸ Katie Greer, "Undergraduate Studio Art Information Use: A Multi-School Citation Analysis," *Art Documentation* 35, no. 2 (September 2016): 230–40, <https://doi.org/10.1086/688725>.

¹⁹ Schonfeld and Long, 22.

case studies as well as throughout the literature. Survey data shows that subject expertise is highly utilized by respondents, both in amount and frequency. Sixty-seven percent of respondents use specialized knowledge daily, while 22 percent use it weekly. When asked how often librarians use this knowledge, 48 percent reported using subject expertise a great deal in a typical week, while 47 percent report using it a moderate amount. Case study participants also cited teaching as requiring specialized subject knowledge. Effective librarianship for the arts is dependent on deep understanding of the users served. Hannah Bennett's often-cited article demonstrates how devoted attention to the needs of art and architecture studio students, when coupled with a librarian's educational background to translate their needs into library resources, can greatly increase enfranchisement of this user group in the library.²⁰ A more recent article by Amanda Meeks *et al.* demonstrates how to apply the ACRL Information Literacy Framework for Higher Education to studio art practices, with librarians using their expertise across libraries and art to frame this conversation most effectively.²¹ This suggests that it is necessary for librarians supporting faculty and students working in studio art, architecture, and areas of artistic production as well as art history and theory to have both disciplinary and interdisciplinary expertise.

In Transition

Academic libraries are undergoing organizational, operational, and physical restructuring to support changing institutional priorities and research practices. Organizational changes favor centralized reporting lines, collaborative teams, and functional expertise.²² Operational changes include greater reliance on automation and consortial agreements to support library collection responsibilities, along with a deeper engagement in functional areas such as digital scholarship and scholarly communications.²³ Physical restructuring includes prioritizing user-centered spaces, often by reducing collection space within the library. These changes impact the roles and responsibilities of academic art librarians and have implications both internal to their organization and external to university constituents.

Changing Role of Subject Liaison

Seventy nine percent of survey respondents indicated that they have liaison responsibilities and 64 percent indicated that an additional master's degree was preferred for their position, yet the liaison librarian model and the role of the subject specialist is in transition at many academic libraries. The call for a recalibration of librarian roles has been justified by claiming that the liaison model has not significantly

²⁰ Hannah Bennett, "Bringing the Studio into the Library: Addressing the Research Needs of Studio Art and Architecture Students," *Art Documentation* 25, no. 1 (Spring 2006), 38-42.

²¹ Amanda Meeks, *et al.*, "CREATE: Adapting the Framework to Studio Art Disciplines." *College & Research Libraries News* 78, no. 10 (November 2017): 554-59.

²² Anne Kenney, "Leveraging the Liaison Model," ITHAKA S+R, accessed October 3, 2018, <http://www.sr.ithaka.org/blog/leveraging-the-liaison-model-from-defining-21st-century-research-libraries-to-implementing-21st-century-research-universities/>

²³ Fine Arts Library Task Force, *Report of the Fine Arts Library Task Force*, University of Texas at Austin, April 2, 2018, https://lib.utexas.edu/sites/default/files/FAL_task_force_report_final_2018-04-02.pdf

changed in the last twenty years, while methods for conducting, collecting and disseminating research have evolved.²⁴ This transition marks new priorities for liaison librarians, with their most important role being the cultivation of greater engagement across their constituencies rather than traditional responsibilities such as collection development and research and instruction. However, survey respondents still list collection development and management, departmental liaison, and research and teaching among top job responsibilities, demonstrating the tension between the shifting administrative priorities for liaison work and the continued needs of users.

Some new staffing models blend subject and functional expertise. Liaison librarians are asked to be up to date with emerging trends in functional areas such as digital scholarship, scholarly communication, curricular development and instructional design, service design, and other areas as they impact the liaison subject in question. However, the failure to revise job duties accordingly makes it difficult to devote the time needed to cultivate familiarity with functional responsibilities or acquire the necessary expertise. Subject and functional responsibilities within a liaison framework are distributed in a variety of ways. Some models assign functional mastery to the liaison, while other models expect liaisons to make referrals to a functional specialist. Furthermore, a greater focus on collaborative models deemphasizes the individual librarian's responsibility for a discipline instead, concentrating on standardized library outreach and partnerships models that are considered to be more sustainable.²⁵ Art librarians in public academic institutions are impacted at a higher rate as they are more likely to assume functional responsibilities such as digital scholarship or scholarly communications in addition to traditional liaison roles.

Along with the rise in requirements for functional expertise, many libraries have implemented centralized reporting lines, moving away from liaisons having supervisory responsibilities. Staff are more often supervised through a centralized library unit such as access services, with the intention of freeing up the time liaison librarians were devoting to supervision in order to spend more time on outreach and engagement. For those who work in branch libraries, no longer supervising staff in those libraries has the potential for decreased efficiency of services and communication among branch staff. There can also be limitations to the librarian's effective participation in space planning and individualized decision-making opportunities that are tailored to the needs of the collection.

Considered collectively, these trends have significant ramifications for the art librarian, as arts scholars have both highly specialized resource needs and unique information-seeking habits. As discussed earlier, art librarians use their subject expertise extensively to work with these users. Liaison models that divorce subject expertise from

²⁴ Association of Research Libraries, *Research Library Issues*, No. 294 (2018) accessed December 7, 2018, <https://publications.arl.org/rli294/1>

²⁵ Danielle Cooper and Roger Schonfeld, "Rethinking Liaison Programs for the Humanities" (Ithaka S+R, July 26, 2017), <https://doi.org/10.18665/sr.304124>, 7-8; Association of Research Libraries, *Research Library Issues*; Barbara Rockenbach, "Association of Research Libraries/Columbia University/Cornell University/University of Toronto Pilot Library Liaison Institute Final Report," n.d., 34, 23.

a user group are questionable in general, but have negative repercussions specifically for art librarianship.

Redesign and Reuse of Library Spaces

While library spaces once focused on print collections and quiet study, academic libraries are now prioritizing collaborative learning and technology enriched spaces to meet changing research and pedagogical needs across the curriculum.²⁶ Seventy-seven percent of librarians reported such changes with changes to collections, technology-enriched spaces, and digital scholarship or data labs ranking highest. Fifty-seven percent of respondents reported that spaces in their libraries now include a digital scholarship or data lab and forty-four percent reported adding makerspaces. Creating environments for emerging practices like digital scholarship demonstrates how libraries are embedded throughout the research lifecycle, including data management, data collection, modeling, and dissemination.²⁷

Many decisions on spaces are better suited to STEM and social sciences, and less so in the fields of arts and humanities. Art and architecture disciplines continue to rely heavily on print resources making the redesign of library spaces housing these collections more complex. Furthermore, methods of teaching and learning in these disciplines haven't changed as radically as STEM fields and maintaining close proximity to print collections remains important to faculty who frequently consult resources for their research.²⁸ Graduate students depend on physical library spaces and collections since they do not have the means or stability to maintain their own personal libraries.

Fifty-three percent of respondents note the impact of library-wide changes to space utilization on print collections with 81 percent reporting materials sent to storage. Additionally, 44 percent of librarians working in branch art libraries reported space changes impacting the collections. Shifting collections to offsite storage is the primary way to accommodate space changes within the branch library. Other strategies include collection reduction, modifying collection development and management policies, and consolidating resources with another library. As onsite collections are resized to meet new space needs, librarians must engage in collection curation, tying space changes to subject expertise.

Library space reconfigurations to accommodate digital scholarship labs, maker spaces, and other technologies create new opportunities for campus users to learn transliteracies²⁹ and engage in new scholarly and creative practices. Artists and

²⁶ Scott Bennett, *Libraries Designed for Learning*. (Washington, D.C: Council on Library and Information Resources, 2003), 38.

²⁷ John Cox, "Communicating New Library Roles to Enable Digital Scholarship: A Review Article," *New Review of Academic Librarianship* 22, no. 2–3 (July 2, 2016): 132–47, <https://doi.org/10.1080/13614533.2016.1181665>.

²⁸ Schonfeld and Long, "Supporting the Changing Research Practices of Art Historians," 33.

²⁹ Transliteracy is the engagement of multiple platforms and tools, including digital, visual, oral and written communication methods to synthesize or create new work as described in Sue Thomas, et al.,

designers adopting and integrating new technologies such as virtual reality and 3D printers into studio art and architecture pedagogy demonstrate the need to negotiate space use within the library to support the diverse needs of art users. As historical and theoretical researchers become more engaged in digital scholarship, libraries may need to create spaces that meet competing needs of the same patron base.

Centralization and Automation of Collections

Libraries are moving collection development and management responsibilities to a collection strategist or library units, shifting responsibility away from the liaison librarian. Sixty-seven percent of librarians report not knowing their collection budget for electronic resources, indicating a centralization of responsibility. A centralized model can pose challenges for ensuring comprehensive collecting of arts resources that are often highly specialized and difficult to obtain, requiring discipline specific knowledge and expertise.³⁰

Collections acquisitions strategies have increasingly favored automated approaches, such as approval plans, demand driven acquisitions, and evidence-based models. Eighty percent of survey respondents note having at least one art approval plan to receive new acquisitions. Although librarians are using numerous systems to assist in purchasing material, 49 percent report not having a collection management policy specific to arts resources. Branch and centralized art librarians indicate that they are creating or using collection policies as strategies for dealing with reduced collection space due to altered space configurations, indicating a reactive approach to decision making.

At the library-wide level, collections are moving from building distinctive individual holdings to a consortial approach in which universities and colleges work together to ensure coverage through cooperative collection management. Retention agreements and consortial borrowing allow academic libraries to share the cost and responsibility of managing print collections across multiple organizations or networks. Cooperative collection management efforts can take many forms, including the use of shared storage facilities and the development of shared print preservation programs.³¹

Financial Landscape

Funding models have shifted over the last fifty years across public and private institutions. Private institutions rely on a combination of tuition, gifts, and some federal aid and grants. Reliance on endowments makes for budgets that can fluctuate in accordance with the market. Public institutions have a financial and governance relationship to the state; however, public universities' state funding represents only a

"Transliteracy: Crossing Divides." *First Monday* 12, no. 12 (2007).
<https://firstmonday.org/ojs/index.php/fm/article/view/2060/1908>.

³⁰ Wanda Dole, "Austerity and the Arts: Collection Development in the 1980s," *Drexel Library Quarterly* 19, no. 3 (1983): 28–37.

³¹ UT Fine Arts Library Task Force, *Task Force Report*, 9.

small percentage of their overall funding models.³² Furthermore, the attitude of a state's executive and legislative branches towards the importance of higher education fluctuates and has long-term ramifications. Funding has steadily declined from the high point of government assistance during the post-World War II GI Bill period when many academic libraries expanded their research collections. Today's academic institutions are expected to prepare students for the workforce while providing an ecosystem for discovering new knowledge with potential for economic impact or cultural benefits. Additionally, higher education has adopted business model strategies in order to demonstrate their worth. In the library, this has meant identifying cost-saving measures such as reducing collections and operational budgets as well as finding ways to attract grant dollars.

A key example of streamlining library operations includes art and architecture branch libraries that face closure or consolidation. For library administrators, the duplication of services and staff across multiple service points and locations can become a risky business expenditure of real concern.³³ Stephen Patton and Kristina Keogh examined trends in closures or consolidations between 1978 and 2015. Their study shows a 9 percent increase in the centralization of art collections due to the closure or consolidation of branch libraries.³⁴

In some cases, librarians have been able to demonstrate that the closure of the branch library has minimal financial gain and negative consequence to the user community. Rationale for maintaining a branch library includes the proximity of collections to users.³⁵ This is especially important for studio art, design, and architecture students and scholars whose information-seeking behavior includes browsing collections to find inspiration, and the preference for print materials noted earlier. Additionally, the proximity of the subject specialist to the department allows the librarian to be embedded within the specific learning community.³⁶

³² John Budd, *The Changing Academic Library: Operations, Culture, Environments*, 3rd ed., ACRL Publications in Librarianship 74 (American Library Association Editions, 2018), 127.

³³ Jeff Alger, "The Value of Architecture and Design Branch Libraries: A Case Study," *Art Documentation* 29, no. 2 (2010): 50.

³⁴ Stephen Patton and Kristina Keogh, "The Branch Art Library in ARL Institutions: A Longitudinal Study and Environmental Scan," *Art Documentation* 34, no. 2 (September 2015): 256.

³⁵ Cindy Frank and Christine Henry, "How the University of Maryland Architecture Library Avoided Closure and Emerged as a Professional Library," *Art Documentation* 35, no. 1 (March 1, 2016): 115, <https://doi.org/10.1086/685980>.

³⁶ UT Fine Arts Library Task Force, *Task Force Report*, 10.

Case Studies

The following case studies reflect some of the current circumstances faced by academic libraries and specifically those conditions that affect academic art librarians in a time of transition. These case studies further demonstrate common themes revealed in the survey of academic art librarians conducted in September 2018 for the purpose of this paper, including changes in staffing, the redesign and reuse of library space, and shifts in collection management.

Colby College

Colby College is a small private liberal arts college in Waterville, Maine with approximately 2,000 FTE students, 180 full-time and 25 part-time faculty. It has three libraries: Miller Library and Special Collections serving the humanities and social sciences, Olin Science Library, and the Bixler Art and Music Library. Collections are augmented through a consortial relationship with Bates and Bowdoin Colleges. The art and music library serves the needs of students and faculty in relevant academic departments as well as staff of the Colby College Museum of Art and the broader arts community in rural Maine. The museum is one of the top academic museums in the country. Students across disciplines use the museum to augment their course content. Major areas of concern are the creation of collaborative spaces, the promotion of information (and visual) literacy, reduction in collections space despite the need to maintain print and electronic book collections, rising subscription costs, and changing roles and competencies for all library staff. Budgets have remained largely level with no significant increase. Increases in journal subscriptions and package prices diminish the flexibility to enter into agreements with new database providers across all subjects. Collections focus is on curricular use, yet new programs don't always include start-up funding for materials. Off-site storage accommodates less-used resources as new materials and space changes necessitate adjustments. In 2010, the Media Lab, a multi-purpose open lab and digital classroom to support photography, music and information literacy instruction, replaced an AV viewing room; other library spaces are in transition as well. Librarians hold faculty status (non-tenure) and serve as faculty reps via election or appointment on faculty and all-college committees, giving them a voice in conversations on a broad range of institutional issues.

Indiana University Bloomington

Indiana University Bloomington (IU Bloomington) is the flagship university of the Indiana University system with approximately 43,000 students. IU Bloomington is a public doctorate degree granting university. IU Bloomington closed their fine arts library in May 2017 and transferred its approximately 130,000 volumes to other library facilities. Collection location decisions were made during a staffing transition, when IU Bloomington was without an art and architecture librarian. Approximately fifty percent of the art and architecture collection was sent to storage; items kept on site were integrated into the general collection at the Wells Library. Criteria for sending future collection items to offsite storage included reviewing metrics such as circulation data

and an awareness of the need for diversity and inclusion to prevent further marginalization of certain artists or communities. Diversity and inclusion measures are also integrated into subject-specific collection development policies created by IU Bloomington librarians.

LaGuardia Community College, City University of New York

LaGuardia Community College (LCC) is a constituent of the City University of New York (CUNY) system in Queens, New York. LCC awards associates' degrees and certificates, with around 19,000 degree students and 26,000 non-degree students. A single main library houses all collections, including approximately 5,000 volumes in the arts disciplines. The LCC library has completed the first stages of a renovation, adding technology-enriched space, private and group study areas, and enhanced special collections space. This has minimally impacted the amount of collections onsite; some weeding was completed, but the stacks were more efficiently reorganized and a mezzanine floor was renovated. The renovation, which resulted in a 60 percent increase in space and a 75 percent increase in seating, has been positively received. A second stage will refurbish existing space to match the new space achieved in phase one. Although collections funding has held steady, dependence on the state's budget makes collections acquisitions unpredictable. Library staff devote a moderate amount of time each week to subject specialization activities and have established effective communication with college administrators.

McGill University

McGill University is a public doctorate-granting research university in Montreal, Québec, Canada, with a student body of approximately 40,000. The art and architecture collection holds about 92,000 monographs and journal titles housed in a distinct space within the humanities and social sciences library. In the summer of 2010 the collection space was refurbished and reorganized. Rare books are housed in the rare books and special collections located within the same library complex. There is currently one full-time liaison librarian dedicated to collection development for the circulating art and architecture library collection, and one of the librarians in special collections specializes in art and architecture. Both librarians have collection development, consultation, instructional, and research responsibilities; a special collections librarian also has exhibition responsibilities. McGill Libraries prefers electronic resources regarding purchases for the circulating collection, although art and architecture purchasing is more flexible due to publishing trends in these areas. The collection materials budget is a mixture of budgeted library and endowment funds. In 2010, the "library" became a "collection" following the retirement of the head librarian, and circulation service and staff merged with the humanities library. In 2012, the reference desk was also consolidated into one service point located in the main lobby of the humanities library.

Northwestern University

Northwestern University, a large, private doctorate-granting institution, has had space and facilities challenges but its collections budgets are strong, and overall, remain steady. The art library, one of six “distinctive collections,” is housed in the historic 1933 Charles Deering Memorial Library. A planned but not yet funded renovation would address much needed repairs to the 1933 building, but would have ramifications for accommodating the amount of material that can continue to be offered onsite. Planning for this space redesign revealed structural integrity concerns and required that 50,000 of the 140,000 books onsite to be moved off-site. Nevertheless, collections budgets are sound with fund lines for acquisitions sourced primarily through endowments and an annual gift managed through a foundation. NU Libraries’ workforce is hierarchically organized and appointment on committees and task forces is a forceful means to communicate needs to administrators. The art library has only been fully staffed briefly during the last five years. With additional staffing, the art library could help the university accomplish its objectives as part of its broad mission.

Temple University

Temple University is a public doctorate-granting institution based in Philadelphia, Pennsylvania, with 40,240 undergraduate and graduate students. The arts, humanities and media librarian supports faculty and students through liaison responsibilities, including collection development and management, research, instruction and outreach. There are no percentage allocations to the librarian’s job responsibilities, allowing for flexibility within their role to meet evolving needs of liaison areas. There is a shift towards purchasing electronic publications within the library, though the arts librarian is still able to prioritize print for art and architecture subject areas. A collections analyst librarian is developing a high level collection development policy for the library, centralizing oversight of acquisitions. The art and architecture collections are currently integrated into the main campus Paley Library. In 2008, the Tyler School of Art joined Temple University’s main campus, resulting in consolidation of arts collections with the main library. In 2010, the architecture collections that were formerly housed in the science, engineering and architecture library, were merged with the Paley Library due to space constraints. Most landscape architecture resources are on the Ambler campus where the landscape architecture program is located. A new library scheduled to open in 2019 will replace the Paley Library. The new facility will have reduced space for browsable collections and will feature an automated storage and retrieval system. Library administrators recognize the need for art and architecture users to browse collections and plan to designate a large percentage of open stacks space to these subject areas.

University of Nebraska-Lincoln

University of Nebraska-Lincoln (UNL) is a public research I university with approximately 26,000 students. The main library features a visual arts collection for heavily used materials, including art history. Less frequently used visual arts materials

are held in lower level stacks. The visual arts collection contains around 50,000 volumes. The School of Architecture has about 500 students, staff, and faculty and has a branch library of approximately 60,000 volumes, with an additional 20,000-30,000 volumes in off-site storage. Current collection development prioritizes e-books and e-journals for acquiring art and architecture resources. Print materials are acquired through patron-driven acquisitions or firm orders; there is currently no approval plan in place. One librarian is responsible for selecting print and electronic architecture materials and shares the visual art resources selection with one other librarian. In 2014, the main library began renovations to create common use areas, which resulted in the collection being divided among multiple floors based on frequency of use. The architecture branch library is currently conducting an analysis of on-site print materials and space in anticipation of the School of Architecture's studio space expansion by 2020. In 2019, architects will begin redesigning the architecture branch library and the collection will be reduced from 60,000 to 10,000 through weeding and moving items to off-site storage. As a result of recent state funding shortages, university administrators announced potential cuts across the system's four campuses, including possible consolidating or eliminating some undergraduate and graduate programs, one of which was art history.

Advocacy

Advocacy for libraries requires informing and persuading others to recognize the value of libraries. Library employees should think of themselves as advocates and take the initiative to inform others about the library's value and needs. A first step in the advocacy process is to understand why the library is a valuable resource for the college, university, and larger community and to be able to articulate that importance to students, faculty, staff, university administrators, and donors. The Association of College and Research Libraries (ACRL) provides a toolkit designed to empower academic librarians to develop advocacy skills in areas such as messaging, promotion, and influence on behalf of libraries.³⁷

Demonstrating the value of libraries is a topic of increasing interest to all librarians, with 68 percent of academic art librarians considering advocacy to be a key part of their roles. Survey responses showed that advocacy efforts were most often focused on library collections (22 percent), library spaces (21 percent), and changes that may impact faculty and student research (16 percent). Yet opportunities to communicate are complicated: Thirteen percent of respondents reported administration does not seek feedback from librarians when considering decisions that impact these areas and only six percent reported opportunities to engage with broad advocacy initiatives aimed at institutional values and issues of diversity, inclusion, and equity. Such oversight may undermine the critical role of the library in the success and reputation of the academic institution. However, 60 percent of academic art librarians report having opportunities to share their opinions with library and university administration on a monthly basis, while 17 percent report holding weekly discussions.³⁸ Institution size played a role as well: Larger institutions with hierarchical organizational structures tend to offer fewer opportunities for feedback, and there is less likelihood that librarians would be appointed to a task force or committee.

Understanding the college or university library from multiple perspectives is another logical starting point for advocacy. Librarians use a variety of approaches to communicate regularly with library administration and stakeholders such as students and faculty. Twenty-three percent use in-person meetings with library and university administration for eliciting and sharing feedback and 35 percent report that attending academic departmental meetings as their primary means to communicate with faculty. Twenty percent use email and 14 percent cite task force and committee service as additional opportunities for communication and advocacy at both the academic and administrative levels.

Indeed, academic libraries are increasingly required to contribute to discussions about higher education assessment, impact, and accountability. Library staff should be ready to demonstrate value through a multi-faceted and ongoing process of documentation

³⁷ Association of College & Research Libraries. *The Power of Personal Persuasion: Advancing the Academic Library Agenda from the Front Lines*, 2005.

http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/marketing/advocacy_toolkit.pdf

³⁸ The survey asked about communications with "library/university administration," and it is unclear to what degree data here may be limited to advocacy and communication within the library specifically.

that is strategically focused. The academic division survey included an anonymous narrative response section for participants to share examples of successful advocacy efforts at their institutions. The results reveal the importance of using data and documentation to advocate effectively for arts collections and spaces. In one example, the librarian collaborated with faculty on a study to justify the management of library spaces and collections:

There was a proposal to close our branch at a time when the economy was in a downturn. The idea was to consolidate services as a cost savings measure. When my branch librarian colleagues & I informed our liaison departments, there was an uproar among the faculty and local community (including major donors). A study was undertaken, and we were able to show that closing our branch would result in minimal cost savings and that our main library and remote storage facilities were inadequate for our collections and the way they were used by our constituents. We were able to justify staying open as a branch library.

The American Library Association (ALA) and its division ACRL have provided additional resources to guide librarians in demonstrating the value of academic libraries in measurable ways aligning with the interests and needs of academic administrators. ACRL's *Value of Academic Libraries Statement* articulates the value of academic libraries and provides a useful framework to begin discussing the impact of libraries.³⁹ The summary touches upon student and faculty recruitment, student learning and success, faculty research, and contribution to the community. Survey responses demonstrate that librarians are keenly aware of the importance of aligning the library to the needs of faculty and university administrators. When faced with the potential ramifications of a library-wide collections reduction project, one librarian stated:

Myself [sic] and two fellow arts & humanities librarians met and prepared guidelines and recommendations, based on studies of the information-seeking behaviors of artists and writers. Our administrators agreed to find collections space and allot time for us to do a more comprehensive survey of those affected [by the] collection.

Megan Oakleaf's comprehensive report for ACRL on ways librarians can assess and communicate the value of their library offers practical guidelines to answer the question, "how does the library advance the mission of the institution?" She acknowledges that assessing impact is not easy in an environment of people, services, and resources that is constantly changing. However, library value research and reporting should focus on academic library stakeholders other than librarians. Students, faculty, deans, administrators, and donors are all potential stakeholders. Her recommendations for demonstrating value include outcomes assessment and student retention, articulating the role of the library in student and faculty achievement, user engagement, and

³⁹ Association of College & Research Libraries. *Value of Academic Libraries Statement*. Chicago: Association of College and Research Libraries, 2016. <https://acrl.ala.org/value/wp-content/uploads/2016/07/Value-of-Academic-Libraries-Statement-FINAL.pdf>

outreach.⁴⁰ According to the survey, some librarians make use of the accreditation process--which requires an assessment of library collections that support academic programs--to advocate for additional space, funding, and print and electronic resources.

Other strategies from the academic library division survey and case studies include:

- Increasing visibility to stakeholders through events that highlight library resources, perspectives, and services.
- Using librarian faculty status to serve on committees throughout the university and contribute perspectives.
- Participating in community organizations such as unions to increase rights and privileges and call out injustices.
- Seeking out administrators and other decision makers and taking steps to inform them about the ramifications of decisions that would negatively affect art collections and their users. Providing real-life examples and walking through library spaces to demonstrate potential problems can be particularly effective.
- Participating actively in service work, such as committees, task forces, and working groups, to develop mutually agreeable recommendations and shape successful outcomes.

Strategies for demonstrating the value of libraries can include collecting quantitative data.⁴¹ LibQual+ surveys on library quality measure patrons' expectations of libraries and desired levels of service, which provide a clear indication of what patrons value. Another tool for gauging the library's value is return on investment (ROI). This can be used to determine monetary worth and highlight time and cost savings. Convincing statistics and persuasive stories may appeal to a wide range of stakeholders.

To demonstrate value effectively, it is important not only to understand current needs and priorities but also to engage in "futures thinking" that balances evidence from the present to draw inferences about the future. Typically, this involves an intensive environmental scan to discover trends and key themes that may reveal new perspectives and opportunities. The ACRL report *Futures Thinking for Academic Libraries: Higher Education in 2025* provides guidelines for engaging in these activities.⁴² The ACRL Research Planning and Review Committee regularly publishes the top trends in higher education as they relate to academic librarianship. Librarians can use these and similar reports to think strategically about issues affecting academic

⁴⁰Megan Oakleaf, *The Value of Academic Libraries: A Comprehensive Research Review and Report* (Chicago, IL: Association of College and Research Libraries, American Library Association, 2010). http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/value/val_report.pdf

⁴¹ See article for further suggestions on assessment and communication strategies, Jeanne Brown, "Demonstrating Library Value: Examples and Applications for Arts Libraries," *Art Documentation* 30, no. 1 (2011): 48–53.

⁴² Association of College and Research Libraries. *Futures Thinking for Academic Libraries: Higher Education in 2025*. Prepared by David J. Staley and Kara J. Malenfant. Chicago: Association of College and Research Libraries, 2010. <http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/value/futures2025.pdf>.

libraries and anticipate the impact they may have on services, collections, and patrons.⁴³

Effective library advocacy calls for sustained effort that requires clear goals and strategies for accomplishment. Sustainable thinking aims to align library values and resources such as staff, facilities, services, collections, and technology to ensure robust organizational development and longevity. It frames the role of the library as a critical aspect of a thriving community and recognizes the importance of choices made in all areas of library operations and outreach to the future success of the library. In today's political, economic, and social environment libraries cannot afford to be passive or neutral. The academic library provides essential resources fundamental to learning and research. The unique role of libraries in promoting prosperous communities is at the core of library advocacy efforts.

⁴³ Research Planning and Review Committee, ACRL, "2018 Top Trends in Academic Libraries: A Review of the Trends and Issues Affecting Academic Libraries in Higher Education," *College & Research Libraries News* 79, no. 6 (June 2018): 286, <https://doi.org/10.5860/crln.79.6.286>.

Recommendations

1. The survey showed that 44 percent of respondents are aware that their library or university has a communication strategy but nearly 60 percent are uncertain if the strategy is successful and 33 percent feel that it is not successful.

Recommendation: An integrated communication strategy is essential to form consensus and keep the organization moving forward. Institutions should develop a comprehensive communication strategy based on mission, goals, and objectives and set metrics to ensure the communication plan is successful.

2. Four themes emerged from the survey's advocacy section: space and collections, outreach and partnerships, donors and gifts, and use of data and documentation.

Recommendation: Create a website or portal for librarians to share projects and advocacy tools specific to these areas to improve communications and avoid redundant initiatives. Be proactive and build a thoughtful argument for the desired outcome. Remember to identify and gather relevant data and prepare supporting documentation in the course of performing assigned job duties.

3. Advocacy examples described in the case studies highlighted cross-departmental partnerships. Timing is key to getting institutional buy-in and support.

Recommendation: Approach outreach, programming, and marketing with broader advocacy goals in mind. Seek out partnerships that capitalize on the mission and strengths of the library and the unique role they play in the success of the institution.

4. Case Studies demonstrate that not all advocacy efforts are successful initially.

Recommendation: Be willing to reframe the idea, be persistent and flexible, and keep a positive attitude.

5. Administrators need to be better listeners and not have a "one-size-fits-all" approach to space and collections management.

Recommendation: Encourage administrators to consider the unique needs of arts users when making critical decisions about space and staff resources. Arts collections need to be treated differently because of the nature of the collections themselves and the users' need to browse. The distinctive nature of special collections in the arts argues for arts librarians' active participation in advocacy efforts.

Conclusion

As higher education and scholarship become increasingly dependent upon online resources and distribution methods, art librarians have an unusual opportunity to consider how they will respond to these trends. As high-resource, low enrollment programs such as art and art history are being cut,⁴⁴ the negative implications for art libraries and art librarianship at the institutional level are obvious; how that may affect the profession as a whole remains unclear. Likewise, art libraries with browsable, print-based collections serving as the gold standard are costly to maintain; administrators are increasingly reluctant to justify the expense of maintaining large print collections on-site.

Finding allies and advocates within and outside the library will be key to the continued health of art libraries. By cultivating partnerships and working closely with their clientele, the art librarian can promote demonstrable value. As academic libraries continue to embrace business models, justification for investment in resources will be key. Documenting and communicating patron needs will be an essential part of the advocacy process. Greater transparency and consultation in decision making from administrators is needed to take full advantage of the highly skilled labor in their organization, as well as to prevent low retention rates and burnout among librarians, trends that are extremely detrimental to the institution in both short-and long-term ways.

Despite the growing body of scholarship that calls for changing the liaisons' job duties, librarians are still performing traditional duties while increasingly performing more functional roles such as digital scholarship or scholarly communication. How librarians manage these demanding work environments will take strategic action coupled with work-life balance.⁴⁵ The recommendations above are designed to provide librarians and administrators with better ways to react to current trends and be more proactive in decision-making.

Fluctuations in funding have led to increased stratification of academic institutions across both private and public sectors, thereby adversely affecting the impact education has on the rest of these students' careers. Taking the time to inform oneself of and respond to these trends are incumbent on not only those who work in academia, but also those who depend on an educated society.

⁴⁴ See for example, <https://www.chronicle.com/article/Plan-to-Phase-Out-2-Dozen/241643> and <https://uakron.edu/advance-ua>

⁴⁵ Kaetrena Davis Kendrick, "The Low Morale Experience of Academic Librarians: A Phenomenological Study," *Journal of Library Administration* 57, no. 8 (November 17, 2017): 846–78, <https://doi.org/10.1080/01930826.2017.1368325>.

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Appendices

Appendix A: Case Study Interview Questions

Demographic

1. What is the size of your institution?
2. Are your fine arts collections housed in a stand-alone branch library or a separate distinct collection space?
3. What is the highest degree level awarded by your institution?
4. Is your institution public, private, or a mixture?
5. What is the size of the department, school, or college that you work with?
6. Which disciplines are represented in or served by your collections?
7. What are your primary job responsibilities? Have your job responsibilities changed since you were hired?

Collections

1. Does your institution have specific collection development policies and procedures for art publications (print and electronic)? If so, are the collections policies outward facing, internal, or both?
2. How has your annual budget for visual arts print and electronic collections changed over time?
3. What is the size of your institution's art collection (print and electronic titles)?
4. Does your library have an approval plan for art publications? If, so are all art publications covered under the same approval plan or multiple? If you do not have an approval plan for art publications, why?
5. Has the annual budget for electronic resources in the arts in the past five years, increased, decreased, or stayed the same? Has this influenced your budget for the acquisitions of art print publications? If you have noticed changes in the budget for the acquisitions of art resources, how have you addressed these changes to ensure the collection continues to reflect the needs of your library's users?
6. In your opinion, does your institution give preference to the acquisition of electronic publications? If yes, does this preference apply for art publications as well?

7. Does your library collect ephemera or special collections material related to the arts? If so, how are these materials housed and accessed?

8. Have you done any use analysis of your onsite collections? If so, did you enact any sort of creative solutions related to your analysis? If so, has this had an impact on use of your collection?

9. Is any portion of your fine arts collection housed in off-site storage or another campus library? What are the criteria for storing materials off-site?

Spaces and Services

1. Has your library conducted an analysis of space use and design?

If so...

-Has your library implemented changes to space design?

-Have library collections been impacted by changes to space use in the library?

-How is staffing handled in these new spaces?

-What was the campus community's response to implemented space changes?

2. Does your institution have subject specialist librarians? If so, how many oversee instruction, research, or collections responsibilities specific to the arts? Has there been a change in the number of positions related to art subject specialists working at your institution?

3. Do you have a graduate degree, in addition to an MLS? If so, is a second graduate degree required for your position?

4. What role(s) do subject specialist librarians play in the accreditation process at your institution?

5. In a typical week, how much of your time is spent on tasks that utilize your specific subject expertise?

Advocacy

1. Are you provided with opportunities to share your thoughts with library and/or university administration? If so, is there a communication strategy for internal and external stakeholders?

Appendix B: Academic Library Division Survey Questions

Survey Consent

Q1. All submissions to this survey are anonymous. By selecting *I consent*, you agree to share your answers with ARLIS/NA leadership and the ARLIS Academic Division Report working group.

- I consent
- I do not consent

Demographics

These questions relate to the size and type of your institution, and the type of responsibilities you have in your position.

Q2. What country do you work in?

- Canada
- United States of America
- Mexico
- Other _____

Q3. What type of institution do you work in?

- Academic Library
- Art and Design School
- Independent Research Institute or Special Library
- Public Library
- Other _____

Q4. What is the size of your institution?

- Fewer than 1,000 degree-seeking students
- 1,000 - 2,999 degree-seeking students
- 3,000 - 9,999 degree-seeking students
- 10,000 - 29,999 degree-seeking students
- 30,000 or more degree-seeking students

Q5. What is the highest degree level awarded by your institution?

- Associate
- Bachelors
- Masters
- Doctorate

Q6. Is your institution public or private?

- Public
- Private
- Both
- Other

Q7. Is the library space where you work or have responsibility for dedicated solely to the arts - either as a distinct collection or branch library?

- Yes
- No

Q8. What are your job responsibilities? Select all that apply.

- Acquisition, receipts, processing
- Archives or special collections
- Cataloging and resource description
- Circulation, access services and interlibrary loan
- Collection development and management
- Conservation or preservation
- Departmental liaison
- Digital scholarship, digital images, digital collections
- Management or administrative duties
- Research and teaching
- Scholarly communications, copyright, open access
- Systems, technology, or IT support
- Outreach and engagement (including events and exhibits)
- Other _____

Q9. In what ways are you professionally active? Select all that apply.

- Conference Presentations
- Faculty Committee
- Institutional Committee
- Library Committee

- Mentoring
- Professional organizations
- Research/writing

Print Collections

These questions refer to arts-related print collections, both monograph and serial.

Q10. Which disciplines are represented in or served by the arts-related collections at your institution?

- Architecture
- Art history
- Costume, textile or fashion
- Craft
- Design
- Photography
- Studio art
- Other _____

Q11. Does your institution have a collections management policy specifically for art publications?

- Yes
- Maybe, I'm not sure.
- No

Q12. How has your annual budget for visual arts print collections changed over the last 5-10 years?

- Increased a great deal
- Increased somewhat
- Stayed about the same
- Decreased somewhat
- Decreased a great deal
- Not sure

Q13. Do you know the approximate size of your institution's art collection for print volumes, including monographs and serials?

- Yes
- No

Q14. Please tell us the approximate size of your art collection for print volumes, including monographs and serials.

- <10,000 titles
- 10,001-20,000 titles
- 20,001-50,000 titles

- 50,001-100,000 titles
- 100,001-200,000 titles
- >200,000 titles

Q15. Does your library have at least one approval plan for art publications?

- Yes
- Maybe, I'm not sure.
- No

Q16. What are the funding sources for your acquisitions? Select all that apply.

- Annually budgeted operational lines
- Endowment funds
- Not sure

Q17. Ranging from 0% on the left, to 100% on the right, please estimate the percentage of your operational funds versus your endowments in your overall acquisitions budget.

0 10 20 30 40 50 60 70 80 90 100

Annually budgeted operational lines ()	
Endowment funds ()	

Q18. Does your library collect ephemera or special collections material related to the arts?

- Yes
- Maybe, I'm not sure.
- No

Electronic Resources

These questions relate to electronic resources, such as databases, online reference tools, electronic access to journals, and ebooks.

Q19. How has your annual budget for visual arts electronic collections changed the last 5-10 years?

- Increased a great deal
- Increased somewhat
- Stayed about the same
- Decreased somewhat
- Decreased a great deal
- Not sure

Q20. Do you know your approximate annual budget for electronic resources in the arts?

- Yes, approximately _____
- No

Q21. Does your institution generally prefer to purchase e-books in library acquisitions? i.e., are ebooks the format of choice?

- Yes, for all disciplines
- Yes, for STEM and social science fields
- No

Q22. If yes, does the preference for e-books apply for art publications as well?

- Yes
- Maybe, I'm not sure
- No

Q23. Do you know the approximate size of your institution's art e-book collection?

- Yes, <10,000 titles
- Yes, 10,001-20,000 titles
- Yes, >20,000 titles
- No

Library Space Use

These questions ask about spaces and facilities. If you have a branch arts library at your institution, please answer the first questions about space use generally for the

institution's library or libraries overall. We will ask specifically about branch arts libraries afterward.

Q24. Has your institution's library or libraries conducted an analysis of space use and design in the past five years?

- Yes
- Maybe, I'm not sure.
- No

Q25. Has your institution's library or libraries implemented changes to space design?

- Yes
- Maybe, I'm not sure.
- No

Q26. If yes, what changes? Select all that apply.

- Collections space
- Digital scholarship or data lab
- Exhibition space
- Food services
- Interactive or technology-enriched study spaces
- Makerspace
- Multi-use classrooms
- Private study spaces
- Special collections

- Tutoring
- Visual resources
- Other services (Financial aid, international student services, health services, etc.)

Q27. Has your institution's library's or libraries' collections been impacted by changes to space use in the library?

- Yes
- No

Q28. If yes, how have the collections of the institution's library or libraries been impacted by changes to space use in the library? (Select all that apply)

- Changes in collection development policies
- Collection reduction
- Consolidating materials
- Moving materials to off-side storage
- Use of compact shelving
- Other _____

Q29. How is staffing handled in these new spaces? Select all that apply.

- By the library
- By other campus units, such as the office of information technology or student writing services
- Other _____

Q30. What was the student/faculty/other campus community members' response to implemented space changes?

- Positive
- Negative
- Mixed
- Indifferent

Q31. If the library space where you work or have responsibility for is dedicated solely to the arts (either as a distinct collection or branch library), does the collection or library receive different spatial treatment than other spaces?

- Yes
- Somewhat
- No
- We do not have a branch library

Q32. Has the branch arts library or distinctive collection conducted an analysis of space use and design in the past five years?

- Yes
- Maybe, I'm not sure.
- No

Q33. Has the branch arts library or distinctive collection implemented changes to space design?

- Yes
- Maybe, I'm not sure.
- No

Q34. If yes, what changes? Select all that apply.

- Collections space
- Digital scholarship or data lab
- Exhibition space
- Food services
- Interactive or technology-enriched study spaces
- Makerspace
- Multi-use classrooms
- Private study spaces
- Special collections
- Tutoring
- Visual resources
- Other services (Financial aid, international student services, health services, etc.)

Q35. Has the branch arts library or distinctive collection been impacted by changes to space use?

Yes

No

Q36. If yes, how have library collections been impacted by changes to space use in the branch arts library or distinctive collection? (Select all that apply)

Changes in collection development policies

Collection reduction

Consolidating materials

Moving materials to off-side storage

Use of compact shelving

Other

Q37. How is staffing handled in these new spaces?

By the library

By student services departments

Other _____

Q38. What was the student/faculty/other campus community members' response to implemented space changes in the branch arts library/distinctive collection?

Positive

Negative

Mixed

Indifferent

Subject Expertise

These questions relate to subject expertise and how this is used in library work.

Q39. Do you have a graduate degree, in addition to an MLS/MSIS?

Yes

No

Q40. If yes, what degree and subject area? Select all that apply.

Architecture

Art History

Design

Film

Fashion or Textile

Fine Art

Other _____

Q41. Is a second graduate degree required for your position?

Required

Preferred

No

Not sure

Q42. How often does the completion of tasks assigned to you in your position description require art or other specific disciplinary knowledge?

- Daily
- Once a week
- 2-3 times a month
- Never

Q43. In a typical week, how much of your time is spent on tasks that utilize specific art or other disciplinary knowledge?

- A great deal
- A moderate amount
- None

Advocacy

These questions relate to how you communicate the value of the library, as a whole or your branch, to both internal and external stakeholders.

Q44. On the scale of 1 (a little) to 10 (a lot), to what extent do you feel your opinions about what services your library provides are valued by the library administration?

1 2 3 4 5 6 6 7 8 9 10

My opinions matter:



Q45. In a given month, how many opportunities do you have to share your opinions with library/university administration?

- Daily
- Once a week
- Monthly
- Never

Q46. Does library or university administration ask for your feedback about proposed changes in the following areas? Select all that apply.

- Changes that may impact faculty and student research
- Library collections
- Library spaces
- Staffing structures in the library
- Your role and responsibilities at work
- Does not seek feedback

Q47. What avenues do you regularly use to communicate your feedback **internally** to the library or university administration? Select all that apply.

- Email to library or university administration
- In-person meetings with library or university administration
- Library departmental meetings
- Library staff council or senate
- Monthly/quarterly reports
- Project management software, such as Trello
- Task force or committee recommendations
- Other _____

Q48. What avenues do you regularly use to communicate your feedback **externally** to library stakeholders? Select all that apply.

- Academic departmental meetings
- Faculty senate
- In-person meetings with university administration
- Meeting with accreditation bodies
- Student senate
- Other _____

Q49. Does your library or university have a communication strategy to inform stakeholders of proposed and implemented changes?

- Yes
- Maybe, I'm not sure.
- No

Q50. If yes, do you feel the communication strategy is successful?

- Yes
- Maybe
- No

Q51. Do you consider advocacy for library resources and collections a key part of your role at your institution?

- Definitely yes
- Probably yes
- Might or might not
- Probably not
- Definitely not

Q52. Describe a time when you were part of a successful effort to advocate for your library/the collection you oversee in some way at your institution, whether internally or externally. Why was the effort needed and what made it successful?

Q53. How often does library/university administration ask for your feedback about its position with regard to values statements, diversity/equity/inclusion, and other forms of institutional advocacy?

- A great deal
- A moderate amount
- None at all