ARLIS/NA

ART LIBRARIES SOCIETY of NORTH AMERICA

Art, Architecture, and Design Information Competencies (June 2018)

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Introduction

Purpose

The *Information Competencies for Students in the Design Disciplines*, published in 2006, provided a framework of core information literacy skills for learners.[1] Divided into basic, intermediate, and advanced skills, the intent of this initial report was to assist instruction librarians in the integration of information literacy skills across design and art disciplines. In the past decade, there have been tremendous changes in access to information and in teaching information literacy as well as expanding curriculum in art, architecture, and design. The focus on meta-literacies, including both visual and media literacies, coupled with the 2011 *Visual Literacy Competency Standards for Higher Education* and the 2016 *Framework for Information Literacy for Higher Education* (*Framework*), both issued by the Association of College and Research Libraries (ACRL), offer new approaches to how we teach information research skills.[2] These professional reports and the need for increased critical evaluation of information have set the stage for an updated version of the *Information Competencies*.

Current Context: The State of Higher Education

In the 2010 Association of College and Research Libraries report "The Value of Academic Libraries" Meghan Oakleaf states, "Academic libraries have long enjoyed their status as the 'heart of the university.' However, in recent decades, higher education environments have changed."[3] In this great time of change, librarians must communicate their value to the community served and to their institutions' stakeholders. Library administrators need to demonstrate a return on investment in offered resources and services and to

1. Jeanne Brown et al., "Information Competencies for Students in Design Disciplines," Art Libraries Society of North America, 2006, https://www.arlisna.org/publications/arlis-na-research-reports/148-information-competencies-for-students-in-design-disciplines.

2. Denise Hattwig et al., "ACRL Visual Literacy Competency Standards for Higher Education," Association of College & Research Libraries, 2011, http://www.ala.org/acrl/standards/visualliteracy; ACRL, "Framework for Information Literacy Standards for Higher Education," Association of College & Research Libraries, 2016, http://www.ala.org/acrl/standards/ilframework.

3. Megan Oakleaf, "The Value of Academic Libraries: A Comprehensive Research Review and Report," Association of College & Research Libraries, 2010, https://www.acrl.ala.org/value/?page_id=21, 11.

show their impact on users. At the center of this return on investment is student academic success and engagement.[4]

The *Information Competencies* subcommittee believes these updated competencies can help librarians contribute to the conversation about higher education's pedagogical goals and to demonstrate the impact of information literacy instruction on student learning and engagement. In particular, higher education is recognizing the importance of translating what is learned in the studio, the classroom, and the library to real-world skills and metacognitive development that can affect employability. While each institution has unique pedagogical aspirations, several key goals permeate the current landscape of higher education. These goals have direct bearing on information competencies, offering librarians the opportunity to showcase their impact and value. The subcommittee has kept these goals in mind when developing our draft competencies.

- Critical thinking
- Effective communication
- Familiarity with diverse fields of knowledge and the ability to make connections
- Solid understanding of the selected field of study
- Understanding of diversity and inclusion and the impact on selected field of study

As higher education institutions across the nation -- large or small, public or private -- re-evaluate their educational goals, librarians can contribute to the conversation and demonstrate their value. This project is designed to be a framework to demonstrate the specific competencies acquired by learners and hence, address the question: What does it mean to be information literate in art, architecture, and design disciplines?

Process

This project was developed by a subcommittee of the Art Libraries Society of North America (ARLIS/NA) Research and Information Services Section (RISS) members who recognized the value of the competencies and the need for a revision to reflect current trends and the continually developing pedagogy of both information literacy and art, architecture, and design

4. Ibid., 35.

disciplines. The subcommittee members reviewed the 2006 report, distributed a survey to ARLIS/NA members, and used the results to generate drafts and discussion documents for a working session at the ARLIS/NA 2018 annual conference. Individuals developed competencies for five of the disciplines outlined in the original report: Architectural History, Architecture, Art History, Fashion Design, and Studio Art.

The new structure for the disciplinary competencies aligns with the *Framework*'s six key concepts that reflect a more problem-based and active-learning approach to information literacy. Thus, they are highly applicable to the hands-on creative art, architecture, and design educational environments. These six concepts are:

- Authority Is Constructed and Contextual
- Information Creation as a Process
- Information Has Value
- Research as Inquiry
- Scholarship as Conversation
- Searching as Strategic Exploration

The following competencies adapt these *Framework* concepts to closely align with art, design, and architecture disciplinary proficiencies and for learners at undergraduate and graduate levels. In updating these competencies, current curriculum, learning, and institutional outcomes from art, design, and architecture programs across North America were gathered and analyzed for similarities and themes, and many of these shared outcomes and values are reflected here. While drafting these competencies, the subcommittee's goal was not to issue a comprehensive, unyielding document. Rather, inspired by the adaptability offered by the *Framework* as well as the flexibility required by creative fields, we sought to offer starting points for librarians to build upon. This narrower focus is reflected in the choice of subjects as well - only a select number of disciplines are represented in these competencies, and we actively encourage the addition of more disciplines.

Essential Questions

Overview and Purpose

Essential questions are a common practice when approaching instructional planning through backward design and teaching to foster deep

understanding. Instructors start by identifying the questions that learners need to answer in order to show a deep level of understanding. Once these questions are identified, instructors can determine the best way to approach teaching content and designing activities that encourage critical, reflective, and creative thinking about research and knowledge creation for both learners and teaching art librarians. This practice empowers learners to think through and articulate their own creative research processes and practices with the guidance of a librarian and emphasizes the choices that learners and practitioners make throughout the creative, research process. Below is a set of questions that were developed in broad terms to apply to any creative discipline that is currently included in this report. They also serve as a supplementary resource for disciplines that have not yet been added to this report. Each question is based on a larger concept that relates to researching in the art, architecture, and design disciplines. These questions are not comprehensive or exhaustive of the questions one could potentially derive from places such as the *Framework* or deeper understanding of creative research practices, but are meant to serve as a starting point for instructional design.

Essential Questions

- How are the creative and research processes intertwined and informed by one another in your discipline? For you personally?
- How are your research questions grounded in the existing state of topical knowledge, unsolved problems, and personal experience?
- What role does personal experience and understanding play in the research and creative process?
- Where can you find information on historic and contemporary artists and designers working in media or conceptual themes similar to your own work?
- What existing interpretive frameworks and theoretical lenses might help you make meaning and contextualize your ideas and questions?
- What questions drive your creative work and how do they evolve over time?
- Where should you start when exploring new ideas that are discipline-specific as well as interdisciplinary ideas?

- How do you determine whether a resource meets a particular information need?
- What visualization and brainstorming techniques will help you engage in the process of exploring, interpreting, and analyzing ideas, knowledge, and creative output in your discipline?
- How do you best define and refine needs and search strategies as needed when searching for creative, educational, historical, or professional resources? How do these approaches vary?
- How will you organize new and existing knowledge in both formal and informal ways?
- How do your search habits allow for discovery of new ideas via browsing, social linking, and exploration?
- What do the different types of authority look like in your particular context or community of practice?
- What happens when one perspective is promoted and others are left unexpressed within your field?
- How do you critique persuasive, incomplete, prejudiced, or manipulative information, including images, text, and other creative media?
- What are your informed parameters and guidelines for determining authority within your discipline and practice?
- How do you use information, knowledge, and communication effectively to construct your authority and credibility as it pertains to your discipline?
- How does displaying or sharing creative output in one context vs. another create new meaning or understanding of the work?
- Who decides what information gets published and disseminated?
- How have you considered and documented every possible solution and angle from which you might approach a creative project?
- In what ways have you examined your own worldview, assumptions, and biases through collaborative and reflective practices?

- What are the ethical and creative integrity concerns or conventions within your discipline where copyright and fair use are concerned?
- Why and how do our perceptions of disciplinary constructs change over time?
- How would you best recognize the impact and contributions of other thinkers in order to contextualize your creative work and place it in relation to the larger context of art history, ideology, and social communities?

Information Competencies

Architectural History

INTRODUCTION

Architecture shelters and protects all of us, and therefore must meet manifold utilitarian and economic requirements not required of many other art and design forms. Its history, therefore, draws on advances in technology to satisfy changing expectations of utility and comfort. Changing technologies of communication, transportation, and production all deeply affect the course of architectural development. Architecture has great symbolic power as well, and represents our complex, changing, cultural identities. It can connote our ethnicity, class, education, and social mobility. Knowledge of its development requires a broad exposure to social history to understand how well it meets a society's immediate needs.

Because of the wide variety of subjects mastered by architects, students of architectural history need to know how to access resources across many disciplines. This necessitates a broad exposure to texts in architecture and range of other areas, including history, economics, psychology, and engineering, to name a few. In order to dig into the social requirements faced by an architect at a given moment, one needs to develop sound skills at researching local history and biography using print and online tools made available by libraries and a range of archives. An accomplished learner of architectural history can learn to "read" the surrounding cultural landscape and make educated conclusions about the people who inhabit the place. This provides one with a deep sense of connection to place.

NOVICE

Learners are able to:

- Demonstrate persistence and flexibility in undertaking scholarly research
- Differentiate between primary and secondary sources and understand the values and limitations of both
- Discuss the strengths and limitations of printed and digital texts to underscore that technology has its benefits and limits and that learners should remain critical and open-minded about technological change
- Differentiate between multiple types of sources (print vs. digital or databases vs. direct e-journal interfaces, for example) and why these distinctions can be important when doing library research on architectural topics
- Recognize the merits and shortcomings of both scholarly/peer-reviewed and popular forms of information
- Distinguish among several ways to access digital resources, including discipline-specific article databases, electronic journal home pages, and large aggregators such as Google Scholar
- Understand the basic ways databases and search algorithms operate by considering how simple and advanced search modes differ and how advanced searches often provide greater flexibility to do iterative searching to streamline results
- Conduct searches using disciplinary vocabulary and browse call number ranges to become familiar with the basic organizational structure of architectural history
- Develop consistent personal strategies for finding productive keywords for searching; keep track of the keywords searched, combinations of keywords used, and the number of hits retrieved in each search
- Employ research management tools to assist in concept mapping, tracking citations, streamlining research workflow, and eliminating plagiarism

- Develop a basic understanding of Library of Congress Subject Headings (LCSH) and how they provide systematic organization to collections of architectural history books and journals
- Use LCSH subject headings during searches of curated databases to find materials with consistent themes; these subject headings can be useful in most research endeavors
- Use search limiters to refine results
- Assess how to find sources of images, including those that can provide photographs and measured drawings of buildings
- Understand basic concepts of digital asset management to enable proper citation, maintenance, and retrieval of images
- Complete a literature review citing leading authorities, synthesizing findings, and drawing conclusions applicable to forming a paper topic
- Develop a research topic that addresses a gap in knowledge, and then summarize and synthesize the analyses made by earlier architectural historians in a research paper

Learners are aware of:

- Key monuments, architects and architectural treatises of a basic overview of architectural history
- Key disciplinary resources, offered in a variety of formats, that may be authoritative tools for beginning research, such as printed and digital books, encyclopedias, dictionaries, and discipline-specific databases
- Architectural terms and vocabulary and how important understanding these terms can be in writing about the field
- Basic architectural drawing types, including plans, elevations, and sections, and how to read them
- Architecture’s symbolic value in terms of class, wealth, and cultural identity and how architecture may be viewed as a language that can include or exclude social groups
- Different approaches to vernacular design of diverse cultural groups, and how they change and adapt to new locations

- Methods of access to visual material including physical objects, print image reproductions, open-source and key proprietary digital image databases, and archival image repositories
- The purposes of copyright in architecture and the ethical and legal issues regarding intellectual property and fair use of visual material

EXPERT

Learners are able to:

- Discuss the historical relationship between Western architecture and that of other cultural traditions globally
- Access research support services and collections beyond their local institutions and libraries, including archives, museums, and historical societies
- Read all parts of a blueprint or site plan
- Discuss how architects collaborate with engineers, landscape architects, interior designers, building contractors, and trade subcontractors
- Recognize the field's authorities and be able to critique and interpret these authorities with an awareness of disciplinary, historical, and cultural constructions of expertise
- Identify different forms of access and copyright for text and visual material, such as public domain, open access, and creative commons
- Demonstrate curiosity, persistence, and adaptability in conducting textual and visual research
- Use historic maps (such as fire insurance maps) and other primary documents for architectural research
- Locate electronic newspaper backfiles and other primary documents for local history research
- Locate dissertations and theses on a research topic
- Incorporate scholarship in related disciplines that informs architectural historical research including history, landscape architecture, urban planning, literature, archaeology, anthropology, religion, and philosophy

Learners are aware of:

- Key monuments, architects, and architectural treatises of a broad cross-section of architectural history
- Powerful social institutions and how they influence the design of architecture and space to serve and reflect their goals
- Changes in architectural education over time and how these have reshaped the profession and its goals
- The role of patronage in shaping the built environment
- Who possesses new technologies - changing design techniques, construction methods and building materials - and how this drives architectural development
- The systematization of architecture and urbanism; how increasingly complex systems are needed to cope with the growth of cities and changes in the physical environment
- Key methodological approaches to historiography, such as the social history of art, semiotics, phenomenology, and others
- Their own interpretations of architectural history and how other methodologies can be synthesized to shape them
- The influence of Building Information Modeling (BIM) and Facility Information Modeling (FIM) on contemporary architectural design processes; these new methods generate large files with new and sometimes complex preservation needs
- Their own contributions to the discipline through their scholarly output and practices
- Digital humanities tools that can provide other multimedia means of presentation of ideas and scholarship
- Professional associations as places to network with others and exchange ideas

Architecture

INTRODUCTION

The craft and science of architecture has a profound impact on the places and spaces of everyday life. Architects, as professionals, are engaged in a

continual reshaping and renewal of the built environment. Guided by values such as beauty, functionality, and safety, architecture is a unique discipline where science and art combine to foster new and transformative buildings and habitable spaces. Architecture has a long and influential history of aesthetic theory, technical expertise, and visual conventions upon which contemporary practice can draw inspiration and guidance. Furthermore, architecture also has a strong drive to continually innovate and push the bounds of the creative potential of the physical world. New tools and technologies allow for a degree of freedom and form exploration unimaginable just a few decades earlier.

With all of these newfound freedoms and creative powers comes an increased responsibility for architects to be accountable stewards of the world in which they actively engage and transform through their collective efforts and visions. This call to stewardship extends not merely to engaging in sustainable building practices but also to being mindful, equitable, and compassionate for the people who will live in the buildings that architects design. Because of architecture's extensive historical underpinnings and explosion of contemporary digital innovations, architects have more information (textual, visual, and digital) at their disposal than ever before. To discover, understand, and use these resources to their optimal ends, it is necessary that architecture students and researchers become critical users of information and develop sound information competencies and practices.

NOVICE

Learners are able to:

- Locate architecture resources, both textual and visual, in a variety of print and digital formats through their university library
- Search library catalogs, databases, and the Internet effectively using thesauri, controlled vocabularies, and subject headings
- Browse print and digital resources for inspiration
- Use the basic representational conventions of architecture to interpret building information from drawings
- Use the basic representational conventions of architecture to create original architectural ideas

- Develop basic digitization, scanning, and photography skills to document and archive one's creative work
- Use resource management strategies and tools, including citation managers, to organize, manage, and safeguard digital assets
- Develop basic digital, technical and software skills to collect and present one's work in a logical and understandable manner through professional portfolios or websites
- Develop an information organization strategy for documenting notes and architectural observations through sketchbooks and photography
- Understand how to cite and attribute the ideas of others, both texts and images, properly in both scholarly writings and visual presentations
- Locate local, national, and international building codes/standards and use them to inform original architectural designs
- Locate information and resources related to information on sustainable design
- Utilize digital creative tools to create 2D and 3D representations of one's architectural ideas
- Understand how to use and manipulate images responsibly within the context of fair use

Learners are aware of:

- Vocabulary terms found in architecture encyclopedias and dictionaries that are used by practicing architects to describe the technical and stylistic elements of architecture
- The basic drawing, pictorial, and representational conventions, which include plans, sections, elevations, and details, and how they are used to represent architecture concepts
- Image repositories for both contemporary and historical architecture images
- Professional publications dealing with architecture and related fields and the type of content they contain

- Architecture as a combination of art and science requiring buildings to be both aesthetically satisfying and structurally sound
- Architecture's responsibility to insure the safety of the public while continuing to innovate and advance the profession
- Library of Congress subject classification numbers that cover architecture and related fields including urban planning, landscape architecture, engineering, construction, photography, and the visual arts
- The interconnected nature of architecture and related disciplines including landscape architecture, urban planning, construction, and engineering within the built environment

EXPERT

Learners are able to:

- Develop unique and original ways of representing and communicating architectural concepts and design ideas
- Locate, understand, and compare architectural product and material information through curated databases, manufacturers' catalogues, and other industry literature
- Gather information to prepare for job searching, interviewing, and salary/benefits negotiating
- Access information resources and study aids necessary to begin the Architect Registration Examination (ARE) process
- Apply basic concepts of intellectual property to their own creative work
- Understand standard American Institute of Architects (AIA) contract documents
- Develop a basic knowledge of building information modelling (BIM) as a design tool
- Use, access, and manipulate geographic information systems (GIS) tools and resources to inform design decisions
- Build their visual literacy of different architectural representation techniques including perspectival renderings, axonometric projections, measured drawings, and diagrams

- Develop a range of presentation skills to communicate their ideas both verbally and visually to a variety of audiences including laypersons, peers, instructors, and invited critics in a variety of contexts and situations

Learners are aware of:

- The professional liability, codified in laws and standards, of architects to ensure the health and safety of the general public and the environment
- The ways in which architecture can draw information and inspiration from disciplines outside of architecture including science, philosophy, and psychology
- Criticism as a vital and constructive process through which architectural ideas are evaluated and improved
- Architecture as a collaborative endeavor that liberally borrows and draws inspiration from the work of other architects
- Architecture's reuse and interpretation of past design ideas, familiar architectural motifs, traditional materials, and building technologies to satisfy contemporary needs without outright copying, imitating, or plagiarizing the work of others
- The need for professional architects to embrace a lifelong learning mentality, both personally and professionally, through continuing education
- Current trends and technologies in the architecture discipline
- The requirements to become a licensed architect in their respective states and countries
- Architecture as a collaborative ecosystem built upon shared resources, both technical and inspirational
- The responsibility to contribute to ongoing development of the architecture discipline
- That architects and architecture students must work with urban planning, landscape architecture, engineering, and construction management professionals as equal partners engaged in a collaborative endeavor

- The benefits and usefulness of archives including academic library special collections, museum collections, and municipal/state archives to find architectural documents and information
- The basic concepts of intellectual property rights including licensing, copyright, and fair use
- Architecture as a global practice often involving a diverse and highly interconnected set of local and global partnerships
- The effects of global politics, international markets, labor practices, and climate change on architectural practice
- The need of architecture practices to continue to embrace and promote gender, socio-economic, and ethnic diversity

Art History

INTRODUCTION

Art history has a long academic record encompassing both broad, interdisciplinary explorations and specialized knowledge. A liberal arts foundation supports the art historian's research about physical objects; built environments; digital images, objects, and media; and image reproductions (visual material). Learners must understand the cultures and histories of key geographical regions, significant artworks and environments, and influential artists from prehistory to the present. In addition, art historians must be mindful of museology, curation and preservation practices, and how presentation of objects affects interpretation. Proficiency with foreign languages and a practical knowledge of creative studio processes are also expected competencies.

The discipline's most common scholarly output is still writing, relying on historical and primary sources in order to interpret visual and textual materials critically. While print monographs and journals continue to be integral to disciplinary research, electronic books and reference sources, full-text article databases, image repositories, and freely available internet material are all information sources. Learners must become familiar with both physical and digital library, archive, and museum spaces. Visual and information literacies and metacognition are integral skills for the learner to develop. Most notably, because art history is fundamentally the study of

culture, learners will confront their own preconceptions and biases through critical inquiry and self-reflection.

NOVICE

Learners are able to:

- Differentiate between primary and secondary sources, recognizing the merits of both scholarly and popular forms of art historical writing
- Conduct searches using disciplinary vocabulary and browse call number ranges to become familiar with organizational structures of art history
- Assess sources of visual material and choose relevant artworks and images based on need
- Effectively observe, describe, and analyze visual material and mindfully integrate and attribute visual material throughout their research processes and outputs
- Develop a research topic appropriate for the anticipated output and timeframe, then summarize and analyze interpretations and ideas of art historians
- Incorporate scholarship in related disciplines that inform art historical research including history, archaeology, anthropology, religion, and philosophy
- Employ research management tools and techniques to assist in concept mapping, tracking citations, attributing ideas, and avoiding plagiarism

Learners are aware of:

- Key disciplinary resources, offered in a variety of formats, that may be authoritative tools for beginning research
- Different formats and purposes of books including exhibition catalogs, museum collection catalogs, artist monographs, and catalogues raisonnés
- How information structures and processes, such as the Library of Congress subject headings and peer-review, assign value to information

- Methods of access to visual material including physical objects, print image reproductions, digital images, and image repositories
- Materials and processes used to create the artworks relevant to their research inquiry and how they may inform interpretation of the works
- How the internet and digital cultural heritage have made art history accessible to different audiences

EXPERT

Learners are able to:

- Access research support services and collections beyond their local institutions and libraries, including archives, special collections, and museum libraries
- Complete a literature review, synthesizing findings and independently drawing conclusions
- Recognize the field's authorities and be able to critically read and interpret these authorities with an awareness of disciplinary, historical, and cultural constructions of expertise
- Use specialized sources such as provenance records and auction catalogs to determine authenticity and perceived monetary and cultural worth of artworks
- Identify different forms of access and copyright for text and visual material, such as public domain, open access, and creative commons
- Develop digital proficiencies for information management, presentation and sharing of ideas and scholarship
- Demonstrate curiosity and adaptability in conducting textual and visual research
- Find relevant information to aid in career development

Learners are aware of:

- Established art historical interpretations, marginalized voices in the discipline, and historical shifts and gaps in both art history education and scholarship
- The development of their own perspectives on art historical topics and how those perspectives may influence interpretation

- How they are contributing to the discipline through their scholarly output and practices
- Advanced research management tools and techniques to assist with synthesizing information and looking for potential gaps in art historical scholarship
- New uses of multimedia for presenting scholarship to a variety of audiences and how the format of that scholarship may impact its perceived value
- Ethical and legal issues regarding intellectual property and fair use of visual material
- How to engage in the current professional conversation and collaborate with peers through relevant associations and organizations

Fashion Design

INTRODUCTION

Fashion design occupies an interesting space as a discipline and demands utmost flexibility from learners. They must familiarize themselves with the past and present fashion trends, forecast the future, maintain a well of creative inspiration, and understand how to market and sell their designs. Learners must therefore adopt an adaptive mindset and be willing to seek information in a variety of formats and spaces. While print monographs have and will continue to be an excellent source of inspiration - particularly as publishers have expanded their offerings following the critical success of museum fashion shows[5] - the relentless pace of the fashion world requires that designers maintain a strong comfort with digital information sources like blogs and various image-oriented social media platforms. However, museums continue to support the development of historic costume collections, recognizing that the ability to see items in person provides the learner with valuable visual and experiential information that cannot be gained from an image.

5. Lindsay M King and Russell T. Clement, "Style and Substance: Fashion in Twenty-First-Century Research Libraries," *Art Documentation: Journal of the Art Libraries Society of North America* 31, no. 1 (Spring 2012): 93-107, https://doi.org/10.1086/664912.

The Fashion, Textile, and Costume Librarians Special Interest Group of ARLIS/NA, founded in March of 2011, has been instrumental in sharing resources for fashion learners and librarians, while a wide variety of professional fashion associations, ranging from the American Apparel and Footwear Association to the Costume Society of America to the International Textile and Apparel Association and more, provide post-baccalaureate support in networking, sourcing manufacturers, and continuing education.

NOVICE

Learners are able to:

- Utilize industry terminology to conduct searches in subject-specific databases as well as online search engines
- Browse physical fashion objects (items of clothing, accessories, etc.) in libraries for inspiration
- Create and maintain personal image archives through a variety of physical (filing systems and image inspiration boards) and digital (social media accounts, online storage accounts) tools
- Cultivate a social media or web-based presence to share their work
- Create mood boards from provided briefs
- Correctly cite images in keeping with an understanding of and respect for copyright
- Identify their role as a creator and consumer of fashion objects and content

Learners are aware of:

- Library resource lists developed by fashion school librarians
- Trade publications available in print and online
- Key terms and subject headings for fashion[6] for the sake of browsing
- Image repositories for historical images and online resources for updated coverage of current runway shows

6. "Fashion Directory," Women's Wear Daily, accessed February 10, 2018, http://wwd.com/fashion-dictionary/.

- The role of trend forecasts in their own design process and in the fashion business
- Archives and museums of fashion objects and patterns
- Social media platforms (Instagram, Pinterest, etc.) as both image resources and tools for professional connection and brand development
- Physical and digital ways to organize research (mood boards, RSS feeds for blogs and industry news, etc.)
- The intersection of commerce and creativity in fashion design

EXPERT

Learners are able to:

- Acknowledge the usefulness of digital images and resources as well as physically interacting with physical images or constructed garments
- Articulate creative and business goals and format them for different mediums (pitches, grant applications, etc.)
- Create an informed, well-researched business plan
- Source manufacturers through professional associations and lists
- Cultivate design thinking skills, including developing a product from a design brief
- Engage with design as an iterative process and a product
- Identify disciplines that influence and impact fashion, such as cultural studies, anthropology, psychology, business, and history, among others

Learners are aware of:

- Intellectual property related to their own designs and the work of other designers
- Business periodical indexes
- Grants, residencies, and fellowships to continue their work after school
- The purpose and utility of swatch books

- Professional associations (Council of Fashion Designers of America, etc.)
- The value in questioning established design processes and experimenting with new fabrics and forms

Studio Art

INTRODUCTION

These updated competencies reflect current interdisciplinary approaches to art-making, concerns of the digital age, and recognize that studio art exists in conversation with all manner of topics, narratives, and histories. These conditions require studio art learners to be able to locate, evaluate, and use not only visual art resources, but those from other fields as well. Research and studio work often overlap for studio arts learners and practitioners, and it is vital for learners and teachers alike to recognize all the ways research occurs through the experiences of making, looking, and participating.

Artists impact culture and society just as culture and society impact artists. It is therefore critical for studio art learners and practitioners to understand the ethical considerations of their role as producers of cultural, visual, and myriad other types of information.

NOVICE

Learners are able to:

- Ascertain and access the best resources for information needs
- Use databases and internet searches effectively to locate textual and visual sources relevant to studio art practice and related research
- Differentiate between scholarly/academic, promotional, and trade/consumer art writing
- Understand and utilize bibliographic information in order to cite textual resources correctly and provide proper attributions for ideas and work that inspire and inform studio practice
- Locate relevant materials using call numbers and understand the basics of a library classification system as it relates to art

- Brainstorm and organize ideas, text, images, and multimedia sources effectively in preparation for creative and research projects
- Locate, evaluate, and incorporate knowledge and concepts from other fields (such as literature, ecology, etc.) that inform studio practice and build on conceptual themes
- Participate effectively in critiques by honing language and understanding of formal and conceptual elements
- Develop and maintain best practices for organization of research materials
- Draw on research and knowledge of their own practice in order to write effectively about their work, in the form of artist statements, exhibition proposals, etc.

Learners are aware of:

- Tools that help with bibliographic citation in the preferred style of their institution
- The value of experiencing art as a way of learning, including visiting galleries, museums, performances, etc.
- Intellectual property rights as they relate to textual, visual, and digital information
- Research as an integral part of making and studio work
- Various approaches to using writing to contextualize, promote, and communicate ideas in educational and professional art practice
- The processes through which some art and artists enter the canon(s) and others are omitted
- Studio art terms and vocabulary, relevant Library of Congress subject headings, and call number ranges

EXPERT

Learners are able to:

- Develop and articulate personal approaches to research inclusive of alternative sources, fields, and methodologies where applicable

- Demonstrate a deep engagement with larger cultural, social, and political theories and histories as they relate to personal artistic practice
- Critically evaluate and form thoughtful responses to a variety of creative ideas, works, and knowledge within communities of practice
- Effectively contribute to academic and professional dialogue around studio art
- Demonstrate critical awareness of their role as a producer of visual and textual information, especially as it relates to social and ethical responsibility
- Engage in both self-directed and collaborative study of a topic and production of creative work
- Locate and organize opportunities and resources related to professional practices such as residencies and exhibitions
- Establish an informed perspective on ethics and creative integrity related to image use based on copyright and fair use standards
- Draft cover letters, curriculum vitae, grant proposals, and other documents related to professional development
- Develop and execute best practices for presentation of their art on the internet, including web design and protection of intellectual property

Learners are aware of:

- Reasons for and practices of using alternative sources for information
- The place their own work occupies in relation to historical and contemporary movements, artists, ideologies, etc.
- The connections between contemporary art as information and culture and the implications thereof
- Career opportunities and resources for professional practice, including residencies, grants, teaching and lecturing positions, portfolio presentations, etc.

Resources

Along with the professional resources noted in this report, the subcommittee consulted key online publications that address current trends associated with information literacy and higher education.[7] Many of the resources associated with the landscape of higher education were compiled by the Orbis Cascade Alliance Strategic Planning Task Force and the subcommittee would like to acknowledge their contributions. In addition, to help contextualize the art, architecture, and design information competencies, a bibliography of scholarly and professional resources associated with changing trends in libraries and higher education is provided through a collaborative and publicly available Zotero library at https://tinyurl.com/arlisnainfocomplibrary.

Credit, Feedback and Future Development

2017 - 2018 RISS Subcommittee Members

Introduction: Jane Carlin, Library Director, University of Puget Sound

Essential Questions: Amanda Meeks, Teaching, Learning and Research Services Librarian, Northern Arizona University

Architectural History: Alan Michelson, Head, Built Environments Library, University of Washington

7. Resources consulted include "Standards & Guidelines," College Art Association, accessed April 30, 2018, http://www.collegeart.org/standards-and-guidelines; "Value," Association of American Colleges & Universities, accessed April 30, 2018, https://www.aacu.org/value; National Association of Schools of Art & Design, *NASAD Handbook* (Reston, VA: National Association of Schools of Art & Design, 2017), https://nasad.arts-accredit.org/accreditation/standards-guidelines/handbook/; Mark Toner, "Community Colleges: Creating the Future," American Council on Education, June 20, 2016, http://www.acenet.edu/the-presidency/columns-and-features/Pages/Community-Colleges-Creating-the-Future.aspx; Sondra Smith, "7 Things You Should Know About Leading Academic Transformation," EDUCAUSE, 2015, https://library.educause.edu/resources/2015/11/7-things-you-should-know-about-leading-academic-transformation; Amit Mrig, Daniel Fusch, and Patrick Cain, "Small but Mighty: 4 Small Colleges Thriving in a Disruptive Environment," Academic Impressions, 2015, https://www.academicimpressions.com/small-but-mighty-4-small-colleges-thriving-in-a-disruptive-environment/; George D. Kuh and Ken O'Donnell, "High Impact Educational Practices," Association of American Colleges & Universities, 2013, https://www.aacu.org/sites/default/files/files/LEAP/HIP_tables.pdf.

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Credit

This project was completed by a group of ARLIS/NA Research and Information Services Section (RISS) members with guidance and input from RISS moderators and members of ARLIS/NA. The competencies are freely available for educational use. Use of these competencies in whole or in part should be accompanied by a statement to the effect that the report is prepared by the Art, Architecture, and Design Information Competencies subcommittee. Please note the date of the draft used.

Feedback & Future Development

Feedback is requested on the use of these competencies with learners in art, architecture, and design disciplines. This project is ongoing and feedback helps facilitate future revisions. ARLIS/NA members who want to suggest major changes to the report are requested to submit a brief outlining the changes and reasoning to the current RISS moderator for consideration.

This draft report is the result of an approved 2017 ARLIS/NA project charter to revise the 2006 report *Information Competencies for Students in Design Disciplines*. Future iterations will include added disciplinary competencies and be maintained and updated by RISS members. The latest iteration of the report will be available through the ARLIS/NA website. For more information, please contact the current RISS moderator.