INLS 749 Art and Visual Information Management

Class meets Tuesday and Thursday 12:30-1:45 pm in Hanes Art Building room 117, unless otherwise noted in the syllabus (see calendar below).

COURSE DESCRIPTION
In this course, we will cover the history and practice of art and visual resources librarianship/curatorship, with an emphasis on administration, collection development, copyright practices, digital resource management, instruction, and public services. A primary goal of the course is to help prepare students for careers in art librarianship, visual resources, and other areas of the field related to visual and art information.

COURSE INSTRUCTOR
JJ Bauer (Visual Resources Curator, UNC Department of Art) My office hours will be by appointment and can be made by e-mail. You are always welcome to stop by the Visual Resources Library at any time as well. The VRL telephone number is 962-3034. My email is jbauer@email.unc.edu.

PARTICIPATION
Students will be expected to actively engage in discussions of assigned readings/materials and with guests during classes and field trips. Come to class prepared to discuss the *required readings/materials for review* for the course. For all readings, try to identify the author (who are they, what is their affiliation, background, etc.). Come to class prepared to pose questions or offer insights about the readings and other assigned material. In anticipation of guests, please prepare questions for them in advance as there will be ample time available for free discussion.

READINGS & OTHER ASSIGNED MATERIAL (SEE COURSE CALENDAR BELOW)
Come to class prepared to discuss the *required readings*, assigned videos, and other materials assigned for you to review. Items listed under "further reading" are optional. Most reserve readings will be located on E-Reserve, along with additional material on physical reserve at the Sloane Art Library. Call numbers for "Reference" and "permanent Reserve" items, as well as URLs for free online publications and videos may not be listed in the reserves listing for this course, so locations are provided in the readings list below. Recent issues of hard copy journals such as *Art Documentation* and *Art Libraries Journal*, *Visual Resources* and *VRA Bulletin* are located in SILS and most are available online through the libraries' website as well. You are encouraged to browse these publications to get exposure to current issues in the field.

ADDITIONAL RESOURCES
North Carolina features many excellent cultural institutions, including UNC's own Ackland Art Museum, Duke's Nasher Art Museum, and the North Carolina Museum of Art in Raleigh. I encourage you to take some time to visit area museums and related library and special collections.

If you are seriously considering a career in an art/visual information field, I recommend that you get involved with relevant professional organizations such as ARLIS/SE, ARLIS/NA, VRA and/or ACRL Arts. ArLiSNAP is a great resource for students and new professionals http://www.arlisnap.org, in addition to the ARLIS/NA website and ARLIS-L listserv and the VRA website www.vra.org and listserv.

Additionally, the SILS student organization AMLISS (Art and Museum Library and Information Student Society) hosts events, field trips, and shares useful information about careers in the field: http://studentlife.unc.edu/organization/amliss/

COURSE ASSIGNMENTS

(1) Short Paper (20%): One short (8 page) paper on a topic of your choice related to the course. You may decide to use this assignment to explore a topic that you may or may not select for the final paper or final project. If you do decide to stick with the same topic, you should be certain to have enough material available for the long paper or project. Short papers will be due **February 12th by 5pm.**

(2) Long Paper OR Project (55%): One **long paper** (16-20 pages), including a literature review, on a topic of your choice that is related to material covered in the course. In addition to a literature review, you may consider using any of the following methods to research your topic: case study analysis, short user survey, interviews or oral histories, rapid ethnography, usability analysis, or historical analysis. *Instead* of a paper, you may decide to do a **project**. Some examples of projects include: online tutorials or other type of instructional material (design and content), physical space assessment and planning, database design, digital collections, etc. A review of the journals *Art Documentation, Art Libraries Journal*, *Visual Resources*, the *VRA Bulletin* and past SILS Master's papers may help you develop ideas for papers and projects.

Submit your paper or project abstract (500 word maximum) by **March 25th by 5pm**. Include in your abstract a brief description of the method(s) you will use (see above).

Final projects and papers will be due **April 27 by 5pm.**

(3) Tiny Talks (10%): Each student will deliver a 5 minute presentation on an art reference resource or digital art history project that has not already been covered in class. **These presentations will take place in class on March 29 & 31.** *Additional guidelines for this assignment will be provided.*

(4) Lightning Talks (15%): Long papers and projects will be summarized and presented to the class at the end of the semester (7-10 minutes per student). **These presentations will take place in class on April 19, 21, 26.** *Additional guidelines for this assignment will be provided.*

Late and Incomplete Assignments
Assignments may be handed in late without penalty for a legitimate personal reason. The course instructors will be the judges of what is legitimate, such as a serious illness or a family emergency. A missed or incomplete assignment that is not made up will be given a zero. An unexcused late assignment will be penalized one full grade.

HONOR CODE
All UNC students must follow the University Honor Code http://studentconduct.unc.edu/

COURSE CALENDAR & READINGS

JANUARY 12 (T): first day of class

JANUARY 14 (TH): History of Art Librarianship as a Profession and the Role of Professional Organizations; Types of Art Libraries; Art Information Professionals Roles & Emerging Roles
Examine:
- Benedetti, Joan. *Art Museum Libraries and Librarianship.* "Thumbnail Sketches: Profiles of Fifteen Art Museum Libraries," pg 229-246. (Sloane Art Library Reserve Z675.M94 A78 2007)
- *ARLIS/NA Core Competencies for Art Information Professionals* https://www.arlisna.org/publications/arlis-na-research-reports/435-arlis-na-core-competencies-for-art-information-professionals

Required Reading:
- *Janice M. Jaguszewski and Karen Williams. Transforming Liaison Roles in Research Libraries (August 2013)* http://www.arl.org/publications-resources/2893-new-roles-for-new-times-transforming-liaison-roles-in-research-libraries#.VpVUyvkrLGg
- Freitag, Wolfgang. "ARLIS/NA at Twenty-Five: a reminiscence*," Art Documentation* 16:2 (1997): 15-19. (E-reserve)
- Freitag, Wolfgang and Martha Mahard. "Indivisibility of Art Librarianship Revisited," *Art Documentation* 22:2 (Fall 2003): 4-7. (E-reserve)
- Gibson, Sara Scott. "The Past as Prologue: the evolution of art librarianship*," Drexel Library Quarterly* 19 (1983): 3-17. (E-reserve)
- Patten, Katherine. "The Use of Art Books," *Papers and Proceedings of the Twenty-Ninth Annual Meeting of the American Library Association* (ALA, Boston, 1907): 182. (E-reserve)

JANUARY 19 (T): Artists' Book Collections & Artists' Self-Publishing
We will meet in the Sloane Art Library and then students will be welcome to stay and browse Vamp and Tramp books after class.
Guests: Josh Hockensmith (Library Assistant, Sloane Art Library) and Bill Stewart (Vamp and Tramp Booksellers)

Videos to watch:
- *How to Make a Book with Steidl* (Media Resources Center/MRC Reserves – in the Undergraduate Library)
- *Craft in America (PBS) video – Julie Chen*: http://www.craftinamerica.org/shorts/julie-chen-segment/
- *Sol LeWitt: A Wall Drawing Retrospective* (MassMOCA): http://youtu.be/c4cgB4vJ2XY
- *Ed Ruscha Interview with Christophe Cherix.* MOMA Artist Oral History Initiative. *http://www.moma.org/explore/multimedia/videos/210/1105*
- *Robert Adams: Books & Gravures (ART21) http://www.youtube.com/watch?v=j0HNRBj40cc&feature=share&list=PL9461961E1AD6BD70&index=1*

Examine:
- LeWitt, Sol. Six Wall Drawings: Arcs with Straight Lines, Non-straight Lines and Broken Lines. Houston: Cusack Gallery, 1973. (Art Library Artists' Book Collection N7433.4.L48 S68 1973 – request at the service desk – Library Use Only)
- Parr, Martin. The Photobook: a History. London; New York: Phaidon, 2004. (Art Library Reserve TR15 .P34 2004 v.1-2)

Required Reading:

- Phillpot, Clive. "Books by Artists and Books as Art," in Booktrek: selected essays on artists' books (1972-2010): 184-207. (N7433.3 .P45 2013 Art Library Reserve)
- Drucker, Johanna. "The Artist's Book as Idea and Form*,"* in The Century of Artists' Books. New York City: Granary Books, 2004. (Art Library Reserve N7433.3 .D78 2004); 1-19.
- Chang, Laurie Whitehill. "Making connections, creating dialogues: artists' books at Rhode Island School of Design," *Art Libraries Journal* 32:2 (2007): 10-14.
- White, Maria, Patrick Perratt, and Liz Lawes. Artists' Books: A Cataloguers' Manual. London: ARLIS/UK & Ireland, 2006. (Art Library Reserve)

JANUARY 21 (Th):   History & Development of VR as a Profession; VR Administration Issues
Required Reading:
- "Criteria for the Hiring and Retention of Visual Resources Professionals,"
  www.vraweb.org/criteria2.htm
- "VRA-ARLIS/NA Professional Status Survey,"
  http://www.vraweb.org/resources/general/proffstatus1999.html
- Wolfgang M. Freitag, "Art Reproductions in the Library: Notes on their History and Use," *The Documented Image: Visions in Art History*, Weisberg and Dixon eds., Syracuse University Press, 1987, pp. 349-363. (E-reserve)
- Freeman, Carla Conrad, "Visualizing Art: An Overview of the Visual Resources Profession in the United States," *Art Documentation*, 1997 (v. 16, no. 2, reprint from Spring 1988), pp. 31-34. (E-reserve)
Further Reading:
- McRae and Chrisman, "A Comparative Study of Visual Resources Collections in Libraries and Academic Departments," *Art Documentation*, Spring 1991, pp. 27-30. (E-reserve)
- Sundt, Christine, "Visual Resources," *Information Sources in Art, Art History and Design*, Simon Ford ed., KG Saur, 2001, pp. 103-119. (E-reserve)
- VRA website – Resources: www.vraweb.org/resources.html
- VRA-L listserv (JJ can forward digests)
- Summer Educational Institute website: http://seiworkshop.org/

JANUARY 26 (T): VR Collection Development, Managing Digitization Projects and Image Resources
Examine Online:
- ARTstor (see UNC Library website – listed under "E-Research by Discipline")
- Camio (see UNC Library website – listed under "E-Research by Discipline")
- Google Cultural Institute - Art Project: http://www.google.com/culturalinstitute/project/art-project
- ContentDM ("featured collections"): http://contentdm.org/
- Metropolitan Museum of Art Heilbrunn Timeline: http://www.metmuseum.org/toah/
- Rijksmuseum RijksStudio: https://www.rijksmuseum.nl/en/rijksstudio
- Smithsonian X 3D: http://3d.si.edu/
Required Reading:
- Nancy Shelby Schuller, *Management for Visual Resources Collections,* Libraries Unlimited, Inc., 1989, pp. 1-79. (Z692.P5 S38 1989 Sloane Art Library Reserve)
- Besser and Trant, *Introduction to Imaging: Issues in Constructing an Image Database*, Getty Art History Information Program, 1995. (e-pub available at
  www.getty.edu/research/publications/electronic_publications)
- Susan Wyngaard ed., *Digital Images and Art Libraries in the Twenty-First Century* (JLA, v. 39, nos. 2/3, 2003), Haworth Information Press, 2003. (Sloane Art Library Reserve)
- UNC digitization Guidelines (Sakai)

Further Reading:
- Michael Ester, "Image Quality and Viewer Perception," *Visual Resources*, 1991 (v. VII), pp. 327-352. (E-reserve)
- Walker and Beetham, *Image Buyers' Guide: An International Directory of Sources for Slides and Digital Images for Art and Architecture*, 7th ed., Libraries Unlimited, Inc., 1999. (Sloane Art Library Reference)
- David Mattison, "Looking for Good Art," Parts 1 and 2, *Searcher* (v. 12, issues 8 and 8, September and October 2004), pp. 12-22 and pp. 8-19. (E-reserve)
- Diane M. Zorich, *Introduction to Managing Digital Assets: Options for Cultural and Educational Organizations*, Getty Information Institute, 1999. KF2979.Z67 1999. (Sloane Art Library Reserve)
- Whalen, Maureen. "What's Wrong With This Picture? An Examination of Art Historians' Attitudes About Electronic Publishing Opportunities and the Consequences of Their Continuing Love Affair with Print," *Art Documentation* 28:2 (2009): 13-22.

JANUARY 28 (Th): Art Publishing & Collection Development
Videos to Watch:
- American Art History and Digital Scholarship: New Avenues of Exploration
  - Pugh, Emily. *Art History Online: Nineteenth-Century Art Worldwide's Digital Research and Publishing Initiative.* http://www.ustream.tv/recorded/40798937. This presentation begins at 48:58 on the recording timeline.
- OSCI (Online Scholarly Catalogue Initiative)
  - Helmreich, Anne. OSCI and the Future of Digital Publishing. *http://www.youtube.com/watch?v=zBUQljAMUG4&feature=share&list=SPwu__CNkemeyRCLe-i8h5gvsfFuP9ivIS&index=2*

Examine:
- Whiteside, Ann Baird, et al., compilers. *Collection Development Policies for Libraries & Visual Collections in the Arts.* Long Beach, Calif.: Art Libraries Society of North America, 2000. (Art Library Reserve)
- Directory of Open Access Journals (DOAJ), browse "Arts & Architecture" subject titles http://www.doaj.org/
- *Nineteenth-Century Art Worldwide:* http://www.19thc-artworldwide.org/
- ARTIFEX Press: https://artifexpress.com/
- Rauchenberg Research Project (SFMOMA): http://www.sfmoma.org/explore/collection/project/rauschenberg_research_project

Required Reading:
- Boccia, Terri. Collection development in a global context: documenting the contemporary art of Asia, Latin America, and Africa", *Art Documentation* 26:2 (2007): 13-17. (E-Reserve)
- Robinson, Adam. "University of Kansas Print and Electronic Journal Comparison Study", *Art Documentation* 29:1 (2010): 37-40. (E-Reserve)
- Ballon, Hilary and Mariet Westermann. "Art History and Its Publications in the Electronic Age", http://cnx.org/content/col10376/1.1 (also on E-reserve)
  - Dynamics of Art History Publication (entire section)
  - Electronic Publication (entire section)
- McGill, Lawrence. "The State of Scholarly Publishing in the History of Art and Architecture": http://cnx.org/content/col10377/1.2
- Tomlin, Patrick. "Beyond the monograph? Transformations in scholarly communication and their impact on art librarianship," in The Handbook of Art and Design Librarianship (2010), 91-111. (Sakai)
- Downie, Edmund. "How Yale Press Took Over Art Publishing," *YDN Magazine* April 30, 2011. http://yaledailynews.com/magazine/2011/04/13/how-yale-press-took-over-art-publishing/

- L.A. Art ONLINE: Learning from the Getty's Electronic Cataloguing Initiative. http://getty.edu/grants/pdfs/LA_Art_Online_Report.pdf

FEBRUARY 2 and 4 (T/TH): VR Cataloging Issues

Required Reading:
- "VRA Core Categories, Version 4.0," vraweb.org/projects/vracore4/index.html and links
- "Cataloguing Cultural Objects" cco.vrafoundation.org/, especially focusing on introduction
- Murtha Baca ed., *Introduction to Art Image Access: Issues, Tools, Standards, Strategies,* Getty Research Institute, 2002. Z695.718.I67 2002. (e-pub available at http://www.getty.edu/publications/digital.html)
- Harpring, Patricia, "Development of the Getty Vocabularies: ATT, TGN, ULAN, and Cona." *Art Documentation: Bulletin of the Art Libraries Society of North America*, Spring2010, Vol. 29 Issue 1, p67-72, https://auth.lib.unc.edu/ezproxy_auth.php?url=http://search.ebscohost.com/login.aspx?direct=true&db=llf&AN=502989105&site=ehost-live&scope=site
- Harpring, Patricia, *Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and Other Cultural Works*, Getty Research Institute, 2010, as much as you can get through (e-pub available at www.getty.edu/research/publications/electronic_publications)

FEBRUARY 9 & 11 (T/Th): VR Copyright & Image Access
Required Reading:
- Aoki, Boyle and Jenkins, "Tales from the Public Domain: Bound by Law?" *VRA Bulletin*, Spring 2006 (v. 33, no. 1), pp. 7-46. (E-reserve)
- Heins and Beckles, *Will Fair Use Survive? Free Expression in the Age of Copyright Control*, 2005, http://www.fepproject.org/policyreports/WillFairUseSurvive.pdf
- "Intellectual Property Rights/Copyright," http://www.vraweb.org/resources.html
- UNC copyright policies, http://policy.sites.unc.edu/files/2013/05/Copyright.pdf
- VRA Statement on the Fair Use of Images for Teaching, Research, and Study: http://www.vraweb.org/organization/pdf/VRA_FairUse_Statement_Pages_Links.pdf
- CAA, *Code of Best Practices in Fair Use for the Visual Arts*, 2015, http://www.collegeart.org/pdf/fair-use/best-practices-fair-use-visual-arts.pdf
- ARL, *Code of Best Practices in Fair Use for Academic and Research Libraries*, 2015 (Sakai)
- Crews and Brown, "Control of Museum Art Images: The Reach and Limits of Copyright and Licensing," Kress Foundation, 2009 (Sakai)

Further Reading:
- *Visual Resources*, current issues
- *VRA Bulletin*, 2000-present
- Free Expression Policy Project, http://www.fepproject.org/

Howard Besser: http://besser.tsoa.nyu.edu/howard/

FEBRUARY 12 (F) – SHORT PAPERS DUE by 5PM

FEBRUARY 16 & 18 (T/Th): Artists' Files & Archives, Web Archiving
Guest on the 18th: Denise Anthony (SILS, Community Archiving and my team member on the Artists' Archives project)

Videos to watch:

- *Contemporary Chinese Art: Primary Documents* (MOMA). Friday, October 15, 2010. http://www.moma.org/explore/multimedia/videos/138/839
- *Where Art Comes Alive* (Archives of American Art): http://youtu.be/DfyBdUqlW7g
- *A Brief History of Shana Moulton & Whispering Pines* http://www.youtube.com/watch?v=5Z1kow40WGY&feature=share&list=PL70298B8E028D372C&index=1
- Andy Warhol Museum Time Capsule Blog: http://www.youtube.com/playlist?list=PLEA50BFE2E98E4B33 These are videos of project cataloguers opening Andy Warhol's Time Capsules – fun! Some of Heather's favorites are:
    - TC540: "Artwork" and "Julia Warhola" and "Magazines"
    - TC439: "What the heck happened here?" Elaina discusses her use of Art & Architecture Thesaurus terms in cataloging Warhol's time capsule contents. http://www.youtube.com/watch?v=gv1xcJcOeqI&feature=share&list=PLEA50BFE2E98E4B33&index=8
    - Time Capsule Trunk – Unboxing: http://www.youtube.com/watch?v=BoEFgy_HGS0&feature=share&list=PLEA50BFE2E98E4B33&index=7
    - Back in the Trunk: http://www.youtube.com/watch?v=7e2ncmwHFu0&feature=share&list=PLEA50BFE2E98E4B33&index=6

Examine these collections online:

Collections:
- Andy Warhol Archives: http://www.warhol.org/collection/archives/
    - Interactive feature – Time Capsule 21: http://www.warhol.org/tc21/main.html
- Archives of American Art – *Research Collections*: http://www.aaa.si.edu/collections
- Art Spaces Archives Project: http://as-ap.org/
- Asia Art Archive: http://www.aaa.org.hk/
- Getty Research Institute:
    - Special Collections: http://www.getty.edu/research/special_collections/
    - Pacific Standard Time Research Project: http://www.getty.edu/research/scholars/research_projects/pst/index.html
- NYU Fales Library & Special Collections – The Downtown Collection: http://www.nyu.edu/library/bobst/research/fales/downtown.html

Required Reading:
- Butler, Ann. "Artists' Records as an Extension of the Artwork," *Artists' Records in the Archives – Symposium Proceedings.* http://www.nycarchivists.org/resources/Documents/ArtistsRecordsSymposiumProceedings.pdf. (2011) 9-12.
- Manzella, Christina and Alex Watkins. "Performance Anxiety: Performance Art in Twenty-First Century Catalogs and Archives." *Art Documentation: Bulletin of the Art Libraries Society of North America* 30:1 (2011): 28-32. (E-Reserve)
- Breakell, Sue, and Victoria Worsley. "Collecting the traces: An archivist's perspective," *Journal of Visual Art Practice* 6:3 (2007): 175-89. (E-Reserve)
- Evans, Jon - Moderator. *Where Libraries & Archives Converge: Artists Files* http://www.arlisna.org/news/conferences/2009/proceed_index.html
- Wilcox, Ruth. "The Library's Responsibility in Collecting Source Material Concerning Local Art and Artists", *Bulletin of the American Library Association, Papers and Proceedings, Saratoga Conference 1924* 18 (ALA, Chicago, 1924): 296-298. (E-reserve)

FEBRUARY 23 (T): Art History Research Methods
Class will meet at the Ackland Art Museum
Examine:
- Dictionary of Art Historians: http://www.dictionaryofarthistorians.org/

Required Reading:
- Fernie, Eric. "Introduction: a history of methods", in Art history and its methods: a critical anthology (Art Library Reserve - N85 .F475 1995)
- Sylvan Barnet, A Short Guide to Writing About Art, chapter 10 - Art Historical Research, pp. 220-238. N7476 .B37 2011 (Art Library Reserve)

Further Reading:
- Hatt, Michael and Charlotte Klonk. Art History: a critical introduction to its methods. (Art Library Reserve - N7480 .H38 2006)
- Mansfield, Elizabeth (editor). Art History and its Institutions: foundations of a discipline. (Art Library Reserve - N6450 .A77 2002
- D'Alleva, Anne. Methods & Theories of Art History. (Art Library Reserve - N380 .D355 2005)

FEBRUARY 25 (Th): Artists' and Designers' Methods & Sources / Art Library Research, Reference, and Instructional Services
Watch:
In these short videos, artists and designers talk about their influences, sources, processes of making new works. As you watch these clips, think about how you – as an information professional - might support their research and the preservation and access to their archives/scholarship/data:
- *Laylah Ali: ART21 "Power"* segment http://search.lib.unc.edu/search?R=NCLIVE2049714 (segment 0:15:45-20:00 on streaming video timeline)
- *Maya Lin: Disappearing Bodies of Water* (ART21 exclusive) http://youtu.be/_r-9VB04eFg
- *Josiah McElheny "History & Originality"* (ART21 exclusive) http://youtu.be/v22YG-Z6P4E
- *Deep Dive: one company's secret weapon for innovation*. ABC News Nightline. http://search.lib.unc.edu/search?R=UNCb6984934 (Available through the library catalog, streaming video and posted on E-Reserve)
- Many architecture schools participate in the Solar Decathlon competition. Here's one Stanford University student talking about his experience as a member of their Solar Decathlon team: http://bit.ly/1lFvByR

Examine:
- ACRL Information Literacy Standards: http://www.ala.org/acrl/standards/informationliteracycompetency
- ACRL Visual Literacy Standards: http://www.ala.org/acrl/standards/visualliteracy
- Brown, Jean and others. *Information Competencies for Students in Design Disciplines*:   http://www.arlisna.org/pubs/onlinepubs/informationcomp.pdf

Required Reading:
- ACRL Working Group on Intersections of Scholarly Communication and Information Literacy. *Intersections of Scholarly Communication and Information Literacy: Creating Strategic Collaborations for a Changing Academic Environment*. Chicago, IL: Association of College and Research Libraries, 2013. http://www.ala.org/acrl/sites/ala.org.acrl/files/content/publications/whitepapers/Intersections.pdf
- Beaudoin, Joan. "Image and Text: A Review of the Literature Concerning the Information Needs and Research Behaviors of Art Historians," *Art Documentation* 24:2 (2005): 34-7. (E-reserve)
- Hemmig, William S. "The Information-Seeking Behavior of Visual Artists: a literature review," *Journal of Documentation* 64:3 (2008): 343-362. (E-reserve)

- Zanin-Yost, Alessia, and Erin Tapley. "Learning in the Art Classroom: Making the Connection between Research and Art," *Art Documentation* 27:2 (2008): 40-5. (E-reserve)

March 1 (T): Digital Art History & Digital Humanities
<u>Examine:</u>
- SCALAR & The Alliance for Networking Visual Culture. http://scalar.usc.edu/

<u>Videos to Watch:</u>
American Art History and Digital Scholarship: New Avenues of Exploration
   - o Saab, A. Joan. "*Searching for Siqueiros"* http://www.ustream.tv/recorded/40798937. This presentation begins at 5:54 on the recording timeline.
   - o Tilton, Lauren. "*Re-visioning the Archive: The Photogrammar Project"* http://www.ustream.tv/recorded/40790835. This presentation begins at 23:30 on the recording timeline.

<u>Required Reading:</u>
- Diane M. Zorich, *Transitioning to a Digital World: Art History, Its Research Centers, and Digital Scholarship*. Report to the Samuel H. Kress Foundation and the Roy Rosenzweig Center for History and New Media, George Mason University, May 2012, http://www.kressfoundation.org/uploadedFiles/Sponsored_Research/Research/Zorich_TransitioningDigitalWorld.pdf. (Sakai)
- Johanna Drucker. "Is there a Digital Art History?" in *Visual Resources: An International Journal of Documentation*, special issue, edited by Murtha Baca and Anne Helmreich, Spring 2013. (Sakai)
- Diane M. Zorich (2013) "Digital Art History: A Community Assessment", in *Visual Resources: An International Journal of Documentation*, 29:1-2, 14-21. (Sakai)
- G. Wayne Clough, *Best of Both Worlds: Museums, Libraries, and Archives in a Digital Age*, Smithsonian e-book, http://www.si.edu/BestofBothWorlds (Sakai)
- Enrico Bertacchini and Federico Morando, "The Future of Museums in the Digital Age: New Models for Access to and Use of Digital Collections," *International Journal of Arts Management*, vol. 15 no. 2, Winter 2013. (Sakai)

MARCH 3 (Th): Digital Art History & Digital Humanities
guests: Dr. Glaire Anderson (UNC, Art History) and <mark>Jan Chambers (UNC, Dramatic Art)</mark>
<u>Examine:</u>
- A Medieval "First in Flight:" Visualizing 'Abbas Ibn Firnas & the Art of Early Aviation

ARLIS-NA/VRA Conference; NO CLASS, March 8 & 10
SPRING BREAK; NO CLASS, March 15 & 17

MARCH 22 (T): Art Library Administration & Facilities
<u>Examine:</u>
- Association of Research Libraries (1999), *Branch Libraries and Discrete Collections, A SPEC Kit* compiled by Croneis, K. and Short, B., SPEC Kit 255 ARL, Washington, D.C. (Art Library Reserve)
- UCLA Arts Library homepage: http://www.library.ucla.edu/libraries/arts/arts-library
- "UCLA Has Arts Library on the Chopping Block", Los Angeles Times, August 15, 2009. http://latimesblogs.latimes.com/culturemonster/2009/08/ucla-has-arts-library-on-chopping-block.html

<u>Required Reading:</u>

- Alger, Jeff. "The Value of Architecture and Design Branch Libraries: a case study," *Art Documentation: Bulletin of the Art Libraries Society of North America*; 29:2 (2010): 48-52. (E-reserve)
- Abrams, Leslie. "A Case Study in Transformative Renovation and Organizational Change at the University of California, San Diego Arts Library," *Art Documentation: Bulletin of the Art Libraries Society of North America* 30:2 (2011): 64-69. (E-reserve)
- Benedetti, Joan M. "Managing the Small Art Museum Library," *Journal of Library Administration*. 39:1 (2004): 23-44. (E-reserve)
- Schwartz, Laura. "Assessment, Is It Really Worth It?: the UT Austin Fine Arts Library, a Case Study", in *2008: 36th Annual Conference Proceedings, Session 17: Using Numbers and Stories for Advocacy* (ARLIS/NA) http://www.arlisna.org/news/conferences/2008/proceedings/ses_17-schwartz.pdf
- Terry, Carol. "The Making of the 21st Century Art Library: cultivating vision, collaboration, and support", in The Handbook of Art and Design Librarianship. (Art Library Reserve)
- Terry, Carol. "From grand banking hall to the art and design school library of the 21st century". *Art Libraries Journal* 32:4 (2007): 11-16. (E-reserve)

MARCH 24 (Th): VR Instructional Support Issues
Required Reading:

- Michael Ester, "Digital Images in the Context of Visual Collections and Scholarship," *Visual Resources*, 1994 (v. X), pp. 11-24. (E-reserve)
- Eileen Fry, "Image Access and Cyber Searching: The Philadelphia Experiment," *Art Documentation*, 1998 (v. 17, no. 2), pp. 51-52. (E-reserve)
- Scott Carlson, "Ditch the Slide Projector: An Art Professor Brings Paintings to Life with Software," *The Chronicle of Higher Education*, June 24, 2005. http://chronicle.com/article/Ditch-the-Slide-Projector-An/3142
- Allan T Kohl, "Revisioning Art History: how a century of change in imaging technologies helped to shape a discipline," *VRA Bulletin*, vol. 39 no. 1, 2012 (Sakai)

Further Reading:

- *Visual Resources*, current issues
- *VRA Bulletin*, 2000-present

MARCH 25 (F) – LONG PAPER TOPIC or PROJECT TOPIC & ABSTRACT DUE by 5PM

MARCH 29 & 31 - "TINY TALK" PRESENTATIONS

MARCH 29 (T): Art Library Reference, Research, and Instructional Services / Student "Tiny Talks" on Art Reference Tool or Digital Art History Project
Class will meet at the Sloane Art Library

DUE In-class: "Tiny Talks" - Each student will deliver a 5 minute presentation on an art reference resource or digital art history project that has not already been covered in class.

MARCH 31 (Th): Art Library Reference, Research, and Instructional Services / Student "Tiny Talks" on Art Reference Tool or Digital Art History Project
Class will meet at the Sloane Art Library

DUE In-class: "Tiny Talks" - Each student will deliver a 5 minute presentation on an art reference resource or digital art history project that has not already been covered in class.

APRIL 5 (T): Museum of Early Southern Decorative Arts
<u>Guest:</u> Gary Albert, Director of Publications and Adjunct Curator of Silver, MESDA
<u>Examine:</u>
- MESDA Craftsman Database:
  http://www.mesda.org/research_sprite/mesda_craftsman_database.html

<u>Required Reading:</u>
- Albert, Gary. "The Museum of Early Southern Decorative Arts: an introduction," *Magazine Antiques*. 171:1 (2007): 146-149. (E-Reserve)

APRIL 7 (Th): Engaging Communities through Public Programming & Social Media
<u>Guest:</u> Emily Jack, Digital Projects and Outreach Librarian, North Carolina Collection Gallery, Wilson Special Collections Library
<u>Required Reading:</u>
- TBA

APRIL 12 (T): Paper Conservation –
<u>Guest:</u> Grace White (Paper Conservator, Ackland Art Museum)
Class will meet at the Print Study Room of the Ackland Art Museum
<u>Required Reading:</u>
- TBA

APRIL 14 (Th): Video Art & Film collections
<u>Guests:</u> Winifred Metz (UNC, Media Librarian and Head, Media Resources Center) and Danette Pachtner (Duke, Librarian for Film, Video, & Digital Media and Women's Studies)
<u>Required Reading:</u>
- McKie, Annamarie, Jill Trumper, and Nicholas Turner. "Diverse practices: video art and libraries." *Art Libraries Journal* 29, no. 1 (January 2004): 35-41. (E-Reserve)
- Montero, Gustavo, Grandal. "Video as art: collecting artists' moving image in academic art libraries." *Art Libraries Journal* 34, no. 3 (January 3, 2009): 5-10. (E-Reserve)

FINAL "LIGHTNING TALK" PRESENTATIONS - April 19, 21, 26

LONG PAPER or PROJECT DUE APRIL 27, by 5PM