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 jnbauer@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:

- ARLIS/NA Core Competencies for Art Information Professionals
  https://www.arlisa.org/publications/arlis-na-research-reports/435-arlis-na-core-competencies-for-art-information-professionals

Required Reading:


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)
- *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:

Required Reading:


JANUARY 21 (Th): History & Development of VR as a Profession; VR Administration Issues

Required Reading:


Further Reading:

- 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:

- UNC digitization Guidelines (Sakai)
Further Reading:


JANUARY 28 (Th): Art Publishing & Collection Development

Videos to Watch:

- American Art History and Digital Scholarship: New Avenues of Exploration
- OSCI (Online Scholarly Catalogue Initiative)

Examine:

- ARTIFEX Press: https://artifexpress.com/
- Rauchenberg Research Project (SFMOMA): http://www.sfmoma.org/explore/collection/project/rauschenberg_research_project

Required Reading:

- 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)
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
- 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:
- UNC copyright policies, http://policy.sites.unc.edu/files/2013/05/Copyright.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

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:

• 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:
  o TC540: “Artwork” and “Julia Warhola” and “Magazines”
  o 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
  o Time Capsule Trunk – Unboxing: http://www.youtube.com/watch?v=BoEFgy_HGS0&feature=share&list=PLEA50BFE2E98E4B33&index=7
  o 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/
• 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:
  o Special Collections: http://www.getty.edu/research/special_collections/
• NYU Fales Library & Special Collections – The Downtown Collection: http://www.nyu.edu/library/bobst/research/fales/downtown.html

Required Reading:
FEBRUARY 23 (T): Art History Research Methods
*Class will meet at the Ackland Art Museum

Examine:

Required Reading:

Further Reading:

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:
- Maya Lin: Disappearing Bodies of Water (ART21 exclusive) [http://youtu.be/_r-9VB04eFg](http://youtu.be/_r-9VB04eFg)
- 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](http://bit.ly/1lFvByR)

Examine:
- ACRL Information Literacy Standards: [http://www.al.org/acrl/standards/informationliteracycompetency](http://www.al.org/acrl/standards/informationliteracycompetency)

Required Reading:

**March 1 (T): Digital Art History & Digital Humanities**

*Examine:*
- SCALAR & The Alliance for Networking Visual Culture. [http://scalar.usc.edu/](http://scalar.usc.edu/)

*Videos to Watch:*

American Art History and Digital Scholarship: New Avenues of Exploration

*Required Reading:*

**MARCH 3 (Th): Digital Art History & Digital Humanities**

guests: Dr. Glaire Anderson (UNC, Art History) and Jan Chambers (UNC, Dramatic Art)

*Examine:*
- 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**

*Examine:*
- UCLA Arts Library homepage: [http://www.library.ucla.edu/libraries/arts/arts-library](http://www.library.ucla.edu/libraries/arts/arts-library)

*Required Reading:*
Revised 10.6.15


**MARCH 24 (Th): VR Instructional Support Issues**

**Required Reading:**

- 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

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**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
Guest: Gary Albert, Director of Publications and Adjunct Curator of Silver, MESDA
Examine:
  • MESDA Craftsman Database: http://www.mesda.org/research_sprite/mesda_craftsman_database.html
Required Reading:

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

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

APRIL 14 (Th): Video Art & Film collections
Guests: Winifred Metz (UNC, Media Librarian and Head, Media Resources Center) and Danette Pachtner (Duke, Librarian for Film, Video, & Digital Media and Women's Studies)
Required Reading:
  • 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