INLS 749 Art and Visual Information Management

Class meets Tuesday and Thursday from 9:30 - 10:45 am in Manning Hall Room 303 and/or on Zoom unless otherwise noted in the syllabus (see calendar below). All class sessions will be recorded and can be shared with students who need to miss class for a University or Instructor-approved reason. Our expectation is that all students will attend synchronously, in person or via Zoom, on the course dates at the regularly scheduled time.

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 INSTRUCTORS
JJ Bauer (Visual Resources Curator, UNC Department of Art and Art History) - 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 (919) 962-3034. My email is j Bauer@email.unc.edu.

Andrew Wang (Librarian, North Carolina Museum of Art) - My office hours will be by appointment and can be made by email: andwang@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. We encourage you to take some time to visit area museums and related libraries and special collections. **We will be planning a visit to the NCMA as a class at a non-class time, to be determined in discussion with all class members to find the best time to fit schedules.**

If you are seriously considering a career in an art/visual information field, we 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 [arlisnap.arlisna.org](http://arlisnap.arlisna.org), in addition to the ARLIS/NA website [arlisna.org](http://arlisna.org) and ARLIS-L listserv and the VRA website [www.vraweb.org](http://www.vraweb.org) and listserv.

**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 in Canvas on **February 23rd by 5 pm**.

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 types of instructional materials (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) to Canvas by **March 8th by 5 pm**. Include in your abstract a brief description of the method(s) you will use (see above).

   Final projects and papers will be due in Canvas on **April 30th by 5 pm**.

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 19th and 21st.** After giving your presentation, please upload the presentation file to Canvas to aid us with grading. **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 18, 23, 25, and 30.** After giving your presentation, please upload the presentation file to Canvas to aid us with grading. **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.
GRADING POLICY
H = 100-90
P = 89-80
L = 79-70
F = 69-0

HONOR CODE
All UNC students must follow the University Honor Code
https://sils.unc.edu/programs/graduate/msls/policies

COURSE CALENDAR & READINGS

JANUARY 11 (Th): first day of class

JANUARY 16 (T): History & Development of VR as a Profession; VR Administration Issues

Required Reading:

Further Reading:
- VRA website – especially Resources: http://vraweb.org/resourcesy/
- Sumner Educational Institute website: http://seiworkshop.org/

JANUARY 18 (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:
Required Reading:


**JANUARY 23 (T): Art Publishing & Collection Development**

Examine:

- Rauschenberg Research Project (SFOMOA): [http://www.sfmoma.org/explore/collection/project/rauschenberg_research_project](http://www.sfmoma.org/explore/collection/project/rauschenberg_research_project)
- The Canadian Online Art Book Project (Art Canada Institute): [https://www.aci-iac.ca/art-books/](https://www.aci-iac.ca/art-books/)

Required Reading:


Further Reading:

McGill, Lawrence. "The State of Scholarly Publishing in the History of Art and Architecture" 1.2 Overview of Research Findings p.4-9: http://cnx.org/content/col10377/1.2

JANUARY 25 (Th): VR Collection Development, Managing Digitization Projects and Image Resources

Examine Online:

- JSTOR (see UNC Library website – listed under “E-Research by Discipline” in the “Art and Architecture” category)--follow the link for JSTOR
- Google Cultural Institute: https://artsandculture.google.com/
- Europeana: https://www.europeana.eu/portal/en
- Metropolitan Museum of Art Heilbrunn Timeline: http://www.metmuseum.org/toah/
- Rijksmuseum RijksStudio: https://www.rijksmuseum.nl/en/rijksstudio
- Smithsonian 3D: http://3d.si.edu/
- UNC digitization Guidelines (Canvas)

Required Reading:


Further Reading:


JANUARY 30 (T): Art Library Administration & Facilities

Examine:


Required Reading:


FEBRUARY 1 (Th): Art History Research Methods
*Class will meet at the Ackland Art Museum
Examine:
• Dictionary of Art Historians: https://arthistorians.info/
Required Reading:
Further Reading:
• Hatt, Michael and Charlotte Klonk, Art History: a critical introduction to its methods, 2006. Sloane Art Library Reserve
• Mansfield, Elizabeth (editor), Art History and its Institutions: foundations of a discipline, 2002. Sloane Art Library Reserve
• D'Alleva, Anne, Methods & Theories of Art History, 2005. Sloane Art Library Reserve

FEBRUARY 6 (T): Artists’ and Designers’ Research Methods & Sources
Watch:
In these short videos, artists and designers talk about their influences, sources, and 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”
• Maya Lin: Disappearing Bodies of Water (ART21 exclusive) http://youtu.be/_r-9VB04eFg
• Many architecture schools participate in the Solar Decathlon competition. Here’s one Stanford University student, Derek Ouyang, talking about his experience as a member of their Solar Decathlon team: http://bit.ly/1lfvByR

Required Reading:


Further Reading:


**FEBRUARY 8 (Th): Art Library Research, Reference, and Instructional Services**

Examine:

● ACRL Framework for Information Literacy for Higher Education: [http://www.ala.org/acrl/standards/ilframework](http://www.ala.org/acrl/standards/ilframework)


● Fleet Library (Rhode Island School of Design) Research Guides for Graduate Studies by Ellen Petraits, especially Psychology of Researching: [http://risd.libguides.com/grstudies](http://risd.libguides.com/grstudies)


● Yale Research Guide for Collecting and Provenance Research by Kraig Binkowski: [https://guides.library.yale.edu/c.php?g=296149&p=1973815](https://guides.library.yale.edu/c.php?g=296149&p=1973815)

**Required Reading:**


● Oakleaf, M., Hoover, S., Woodard, B., Corbin, J., Hensley, R., Wakimoto, D., . . . Iannuzzi, P. “Notes from the Field: 10 short lessons on one-shot instruction.” *Communications in Information Literacy*, 6:1 (2012): 5-23. E-reserve

● IFAR Provenance Guide: [https://www.ifar.org/Provenance_Guide.pdf](https://www.ifar.org/Provenance_Guide.pdf)

**Further Reading:**


**FEBRUARY 13 (T): NO CLASS, Wellbeing Day**
FEBRUARY 15 (Th): VR Instructional Support Issues

Required Reading:

Further Reading:
- Visual Resources, current issues
- VRA Bulletin, 2000-present, open-source online here https://online.vraweb.org/index.php/vrab

FEBRUARY 20 (T): Development and Donor Relations
Guest: Basie Bales Gitlin (Director of Development, Yale University Library)

Required Reading:

FEBRUARY 22 (TH): Artists’ Files & Archives, Web Archiving

Videos to Watch:

Examine these collections online:
- Archives of American Art – Research Collections: http://www.aaa.si.edu/collections
- Asia Art Archive: https://www.aaa.org.hk/en
- NYU Fales Library & Special Collections – The Downtown Collection: https://guides.nyu.edu/downtown-collection
- Artists’ Studio Archives Project: http://artiststudioarchives.org/

Required Reading:


**Recommended Reading:**


● Amy Rule, “Visual artists’ guide to estate planning; Artist’s estates,” *American Archivist* 69, no. 2. E-reserve


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**FEBRUARY 23 (F) – SHORT PAPERS DUE by 5PM**

**FEBRUARY 27 (T): Guest Lecturer, Taylor Barrett, Archivist for Southern Futures**

**Required Reading:**


**FEBRUARY 29 (Th): Artists' Book Collections & Artists’ Self-Publishing**
*We will meet in the Sloane Art Library*

*Guest: Josh Hockensmith (Library Assistant, Sloane Art Library)*

**Required Reading:**


* Print copies of these books are also on Reserve at Sloane Art Library.

**Videos to watch:**

- Antiracist Bookwork: [https://www.youtube.com/watch?v=XKgX39fzgqA](https://www.youtube.com/watch?v=XKgX39fzgqA). Conversation between book artist Tia Blassingame and special collections librarian Curtis Small, Jr.

**Examine:**


**Suggested Further Reading:**


**March 5 and 7 (T/Th): Copyright & Image Access, In-Person**

*guest: March 7, Ann Gilliland (Scholarly Communications Officer and Associate Law Librarian, UNC-CH University Libraries)*

**Examine:**

- UNC copyright policies, [https://policies.unc.edu/TDClient/2833/Portal/KB/ArticleDet?ID=132138](https://policies.unc.edu/TDClient/2833/Portal/KB/ArticleDet?ID=132138)

**Required Reading:**


**Further Reading:**

- Howard Besser: [http://bessertsoa.nyu.edu/howard/](http://bessertsoa.nyu.edu/howard/) (Policy section)

**MARCH 8 (F) – LONG PAPER TOPIC or PROJECT TOPIC & ABSTRACT DUE by 5PM**

**MARCH 12 & 14: SPRING BREAK, no class**

**March 19 (T): Student “Tiny Talks” on Art Reference Tool or Digital Art History Project**

**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 21 (Th): Student “Tiny Talks” on Art Reference Tool or Digital Art History Project**

**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 26 (T): Engaging Communities through Public Programming & Social Media**

**Examine:**


**Required Reading:**


E-reserve

MARCH 28: NO CLASS, Wellbeing Day

APRIL 2 (T): VR Cataloging Issues

Required Reading:
- “VRA Core Categories, Version 4.0,” [http://www.loc.gov/standards/vracore/schemas.html](http://www.loc.gov/standards/vracore/schemas.html) and links
- Willey, Eric, “Using Captions and Controlled Vocabulary to Describe Visual Materials as an Alternative to Digitization,” *Provenance*, Journal of the Society of Georgia Archivists 36 no. 1 (2020). Available at: [https://digitalcommons.kennesaw.edu/provenance/vol36/iss1/5](https://digitalcommons.kennesaw.edu/provenance/vol36/iss1/5)

Further Reading:
- Cataloging Lab (consortium of critical catalogers), [http://cataloginglab.org/](http://cataloginglab.org/)
- #critcat (forum for discussing critical cataloging), [http://critlib.org/about/critcat/](http://critlib.org/about/critcat/)
- Homosaurus (LGBTQ+ Linked Data Vocabulary), [https://homosaurus.org/](https://homosaurus.org/)
- SSDN Working Group, *Inclusive Metadata and Conscious Editing Resources*, October 2020, [https://docs.google.com/document/d/1APavAd1p1f9y1vBUudQluIsYng56ypzNYJYgDA9RnbU/edit](https://docs.google.com/document/d/1APavAd1p1f9y1vBUudQluIsYng56ypzNYJYgDA9RnbU/edit)

APRIL 4 (Th): Censorship Issues for Art Libraries and VR

Guest: Alice Whiteside (Sloane Art Library)

Examine:
- TBD

Required Reading:
- TBD

APRIL 9 (T) Digital Art History & Digital Humanities

Examine:
● Jonathan W. Hardy and Diana Seave Greenwald, “Toward a More Inclusive Digital Art History,” Panorama: Journal of the Association of Historians of American Art, 7.2 (Fall 2021), https://editions.lib.umn.edu/panorama/article/toward-a-more-inclusive-dah/ (this is only the introduction to the overall project, although you can also find the first published full-length article by Sierra Rooney—not required—at https://editions.lib.umn.edu/panorama/article/commemoration-of-an-epoch/)
● Virtual Saint Paul's Cathedral Project, https://vpcathedral.chass.ncsu.edu/

Required Reading:

Further Reading:
● Claire Bishop, “Against Digital Art History,” Humanities Futures (Franklin Humanities Institute), https://humanitiesfutures.org/papers/digital-art-history/
● G. Wayne Clough, Best of Both Worlds: Museums, Libraries, and Archives in a Digital Age, Smithsonian Institution, 2013. E-Reserve

April 11 (Th): DH in Museums and Libraries
Guest: Lindsay King, Head Librarian at Bowes Art and Architecture Library at Stanford

APRIL 16 (T): Video Art & Film collections (Zoom, may revisit as get closer to the date)
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 18, 23, 25, 30

LONG PAPER or PROJECT DUE APRIL 30, by 5PM