Art and design research has been revitalized by the revisionist impulse of visual culture analysis, which seeks to embed creativity within sociological and historical contexts. In response, art librarians must empower users to explore inter-disciplinary search tools that explore traditional aesthetic literature in relation to cultural studies.

Using case-studies to replicate practical experience with reference interactions, students will develop an understanding of how the new artistic environment informs all aspects of art librarianship from reference and instruction, to collection development and cataloguing.

Issues of peer-review, artistic freedom, censorship, and intellectual property will be explored in relation to their impact on creative and intellectual production in the art and design environment. Models of art and design libraries, archives, and museums will be analyzed in their differing roles in supporting creative activity.

Objectives
Students will:

- internalize new ideas that shape current art/design study and be confident in engaging with these new theoretical modes of researching
- learn to translate conceptual discourse into practical terms for library users and apply them to work situations, including public, special, educational and research-based libraries.
- acquire practical searching skills using a range of art and design-based research tools
- recognize appropriate interdisciplinary information resources that are necessary in supporting current research in visual culture
- appreciate the importance of print research tools for art and design libraries and be confident in using these resources professionally
Assignments
Late submission penalties
One letter grade (A +, A, A-, etc.) will be taken off per class. Any assignment (including presentations) submitted after 12 noon on a Thursday due date will automatically be marked down one grade until 12 noon of the following week when it will drop another level, etc.

Writing support
The SGS Office of English Language and Writing Support provides writing support, free of charge, for all graduate students that include:
- non-credit courses,
- single-session workshops,
- individual writing consultations,
- website resources.

All students are encouraged to participate in these programs.

Academic integrity
Please consult the University’s site on Academic Integrity. The iSchool has a zero-tolerance policy on plagiarism as defined in section B.I. 1. (d) of the University’s Code of Behaviour on Academic Matters. Please
- acquaint yourself with the Code and Appendix “A” Section 2,
- review the material covered in Cite it Right,
- consult the site How Not to Plagiarize.

Accommodation of special needs
Students with diverse learning styles or health consideration that require accommodations are welcomed to approach the course instructor and/or the Accessibility Services Office as soon as possible. The Accessibility Services staff are available by appointment to assess:
- specific needs,
- provide referrals,
- arrange appropriate accommodations.

Do not hesitate to contact us to discuss your individual needs, so that you may fully achieve your learning goals in this course.

Evaluation

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due dates</th>
<th>Grade weight</th>
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</thead>
<tbody>
<tr>
<td>#1 Short essay</td>
<td>30 Sept.</td>
<td>15%</td>
</tr>
<tr>
<td>#2 Group presentations</td>
<td>21 Oct. – 11 Nov.  (dependent on class size)</td>
<td>30%</td>
</tr>
<tr>
<td>#3 Resource evaluation</td>
<td>30 Sept. – 2 Dec.  (dependent on class size)</td>
<td>10%</td>
</tr>
<tr>
<td>#4 Research paper</td>
<td>2 Dec.</td>
<td>35%</td>
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<tr>
<td>Class Participation</td>
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<td>10%</td>
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</table>
Grading
For Faculty of Information policies on grading, please consult the:
- iSchool’s official interpretation of letter grades,
- the University’s policy on Graduate Grading and Evaluation Practices.
These documents will form the basis for grading in the course.

Grading Rubric

**Essays**

- **1/3rd research**: have you met the objectives of the assignment? have you executed a reasonably comprehensive survey of the literature and selected the most topical sources for the assignment?
- **1/3rd using sources to construct an argument**: have you outlined a well-crafted thesis idea? is it presented logically? do you use your sources to support your arguments? have you integrated your sources in your writing and compared or contrasted them effectively (colloquially: do your sources “dialogue” with each other?)
- **1/3rd style**: does your prose style convey your ideas accurately? special attention will be given to:
  - verb construction: do you use complex verb phrases, when a simpler composition could be used?
  - colloquialisms: is your diction choice too “conversational” in tone?
  - flow of ideas: do you logically present your argument through your overall paragraph structure? do you appropriately introduce new ideas at the beginning of sentences? do you use transitional phrases between sentences to help give direction to your ideas?
  - simplicity of prose: are you using words that express your ideas effectively or are you using them because they sound impressive?

**Presentations**

- **1/3rd research**: same as above
- **1/3rd using sources to construct an argument**: same as above
- **1/3rd style**: does your presentation convey your ideas accurately? special attention will be given to your:
  - ability to convey your research orally in a manner that is understood by your audience
  - capability to respond to the commentary given by co-presenter
  - ability to appropriately respond to questions from your audience
  - clarity of support materials (handouts, images presented, etc.) and how successfully they support your arguments
  - balance in timing between presenters (Note: marks will be detracted from both presenters if there is a significant imbalance between the amount of time allotted for both members of a group)

**Note**: group presenters will not necessarily be given the same mark. Consideration will be given of the effectiveness of the entire presentation; however, the style and use of sources of each presenter will be marked individually.
Assignment #1
Short essay up to 750 words
Choose one of the following:

a. Select a designed object from any time period and analyze how it could become a focal point for material culture research. Identify how the item is used, collected and valued, so that you may, ultimately, establish why it is, or is not culturally significant. An integral component of your report will be to profile research tools that ensure a visual culture approach is followed, rather than one rooted in formalistic art history methodologies.

b. Find an encyclopaedia entry on an artist/designer, art movement or aesthetic theory. Compare this entry with at least two other similar sources, one of which should be from an open source-type web publication. How is your topic represented? Is there information missing in any of the sources that exposes authorial bias? Use supporting material from the academic or critical art/design literature to structure your arguments to ensure that you are not supporting a biased editorial-type position.

c. Discuss the role that libraries can or cannot provide in supporting creative researchers in art and design. You may opt to profile an arts-based library as a case study, or interview art/design students, faculty or librarians for additional source material to support your arguments. Additional sources are required from the academic or critical art/design literature, library sciences publications or other related disciplines.

d. Topic of choice with instructor’s permission; deadline for approval: Week #3
Assignment #2

Group Presentations

- **Rationale**: Contemporary artists and designers use a range of conceptually-based mediums to express their creativity. In response, Librarians must quickly grasp core concepts surrounding these new mediums to provide optimal support for these creative endeavours. The following assignment challenges students to summarize contemporary creative mediums and discuss how libraries can facilitate users who are researching such issues or using these artistic forms in their practice.

- **Groups**: work in groups of two as self-selected by students

- **Presentation**: groups will be allotted 25 minute to convey their ideas; each partner should be given enough time to present equally (approx. 10 minutes each with some time for questions) and may choose any supporting audio-visual or print materials to help present their ideas.

- **Topics**: choose one of the following (Note: only one topic per group; notify instructor of your group’s topic by Week 3)

| artist books | performance art |
| artist multiples/photocopy art | portable architecture |
| earth art | public art |
| gaming | relational aesthetics/art interventions |
| graffiti | shock art |
| graphic novels | smell culture/sensory art |
| green design | video art |
| installations | virtual reality |

- **Format**: Choose one of the following options:
  - **Option 1**: Students will work in groups of two discuss how current issues in the art and design environment impact library services. Sample topics are listed below, but students are encouraged to select their own topics of interest. Presenters will assume that their topic is framed as a reference question and then should:
    1. briefly summarize the artistic medium
       - is it linked to a broader practice, theory or philosophy?
       - is it representative of a certain user demographic or subculture?
       - why is the medium popular?
    2. describe how the genre impacts (negatively or positively) library services:
       - reference
       - traditional cataloguing practices: does LCSH accommodate the terminology used for this artistic genre?
       - collection development policies: can libraries collect materials (print or electronic) in this medium? Are there publishers that specialize in this genre? What research tools do libraries need to collect in order to research these genres?
o **Option 2:** Students will take one of the artistic mediums and format a 20 minute library instruction seminar. Leave 5 minutes for your fellow students to ask questions about the format or approach of the presentation. Assume that the audience is at an undergraduate level. Use the considerations listed in Option 1 to frame your presentation and decide how much information on the medium you need, as a librarian and not a course instructor, to present to the students. Create and present a seminar that would effectively summarize the topic for an undergraduate level class and present information resources (print or electronic) that could be used to support their research. Make sure to map out clear search strategies that undergraduate students can use to successfully retrieve information on this subject area.

o **Option 3:** How would these artistic mediums impact public libraries? This presentation will explore the impact of these sometimes controversial genres on public librarianship and the ethical issues that may be involved in exploring such themes. Consider issues of collection development by presenting examples of children's or young adult's literature that would introduce these mediums to a younger demographic. Conceptualize ways that a public library could present workshops, reader's advisory, and library displays on these mediums using imagery or terminology appropriate for all users.

- **Write up:** Students will be required to submit an overview of their presentation (of no more than 500 words; point form is acceptable) and any accompanying materials. An authoritative works cited list must be included of at least 10 pertinent supporting resources.

- **Handouts, presentation:** it is up to individual groups to decide on presentation support materials; notify instructor by Week 3 of any special technology requirements
Assignment #3
Resource Evaluation

- Students will evaluate essential information sources for researching topics in art &
design. Topics, as listed below, will be assigned to students and will be presented
in numerical order. The assignment involves two components:
  1. A quick presentation of no more than 5 minutes will be given at the
     start of class (beginning in the second class)
  2. An accompanying one page handout highlighting benefits or limitations
     of the particular resource for use in art & design research. Be creative
     in formatting this resource, but note that a single page format is
     required.

Quick Reference
1. Benezit
2. Grove Dictionary of Art
3. Encyclopaedia of World Art (McGraw Hill)
4. Artspeak (Atkins)
5. Allgemeines Lexicon der bildenden Kunstdler (Thieme Becker)
6. Allgemeines Künstlerlexikon (Saur)
7. Dictionary of Canadian Art (Macdonald)
8. Johns Hopkins Guide to Literary Theory
10. New Dictionary of the History of Ideas
11. Banister Fletcher History of Architecture
12. Dictionary of Subjects and Symbols (Hall)
13. History of Technology (Singer)
14. How Products are Made
15. Artists in Canada (CHIN)
16. CCCA

Periodical Literature
17. BHA/IBA
18. ABM
19. DAAI/Designinform
20. Avery
21. AFT
22. JSTOR
23. CPIQ
24. Art and Architecture in Canada (Lerner and Williamson)
25. Google scholar for research in art & design
26. Film & TV Literature Index
27. ITER
28. One Show Annual
29. Directions: Annual of the Advertising & Design Club of Canada
30. Heffel Fine Canadian Art Auction Catalogue or Canadian Art at Auction
    (Sotheby’s)

Image sites
31. ARTstor
32. Art Museum Image Gallery (AMIG)
33. Flickr
34. AP Multimedia
35. Google images
Assignment #4
Formal Essay 2500 words
Choose one of the following:

a. Profile a library in Toronto or elsewhere that supports creative research. Provide background on the library's space planning, reference services and collection development policy. How well do these services meet the needs of the library's primary user group? Does the library’s vision and mission statement inform services offered to its patrons? Has its mandate changed over time? How does the library you are studying function within the wider Canadian art and design community? Although personal interviews with library staff are encouraged but not required, be certain to support any critical commentary on the library's services with appropriate source material.

NOTE:
- notify INF 2302 instructor of the library you want to profile by Week #10; it is important to avoid having students profile the same library, so as not to overload library staff with multiple interviews.

b. Does the library’s adherence to traditional cataloguing principles, controlled vocabularies and collection development policies prevent artists from accessing the materials needed to be creative? Or does the chaotic liberty of online social networks provide the ideal domain for incubating creative ideas? Can bibliographic controls and social tagging coexist?

Thoroughly analyze whether Web 2.0 can be used to enhance library services to creative researchers. With reference to specific types of libraries (archival, public, private, educational, etc.), discuss how user-driven content has impacted traditional approaches to cataloguing, collection development, reference, instructional services. Theorize how these alterations will affect art/design librarianship in the future and provide tangible examples of how librarians can prepare for or adapt to these changes.

Do not hesitate to adopt a critical stance, but support all arguments with appropriate source material from the academic and critical literature in art/design and library sciences.

c. The end of art? Recent investigations in art theory have challenged traditional definitions of aesthetics to such an extent that some claim art no longer exists. Discuss the impact of a new aesthetic theory—such as relational aesthetics, DIY, low-brow art—on current artistic production. Are visual culture studies an adequate response for re-framing aesthetic evaluation of works of creativity?

How must libraries respond to these issues? Describe the various ways in which librarians can accommodate visual culture analysis, using specific examples in the areas of cataloguing, collection development, instruction and reference support. Support all your arguments with appropriate source material from the academic and critical literature in art/design and library sciences.

d. Topic of choice with instructor’s permission; deadline for approval Week #8
<table>
<thead>
<tr>
<th>Week</th>
<th>Theme</th>
<th>Readings</th>
<th>Assign #3</th>
</tr>
</thead>
</table>
| #1   | Introduction: art reference in practice  
  - understanding our user groups: life histories methodologies  
  - introducing course structure and objectives  
  Discussion:  
  - experiences from behind the desk  
  - does knowing art theories define success in reference and instruction?  | Gendron  
  Gluibizzi  
  Lucker |  |
| #2   | Defining art is defining art librarianship  
  - translating art theory in library practice  
  - researching visual culture: implications for librarianship in collection development, reference, instruction, and cataloguing  
  Discussion:  
  - decoding an artists’ message  
  Practice:  
  - art dictionaries, encyclopedias, and glossaries  | Attfield  
  Coomaraswamy  
  Sturken et al.  
  Wölfflin |  |
| #3   | Making and studying art: how do our users use art?  
  - supporting creators in studio practices  
  - looking at art: visual analysis techniques  
  - studying and writing about art: exhibition reviews, artist statements, formal research papers, visual analysis  
  Discussion:  
  - if art is communication, what is the artist trying to say?  
  Practice:  
  - exhibition catalogues: hearing the artists own voice or that of the curator?  
  - art/design criticism (secondary sources): How much information does an artist/designer need to be creative?  
  - self-instruction (how-to) literature  
  - web 2.0: the pros and cons of wikis, blogs and open source sites  | Becker  
  Bowman  
  Elkins (2009)  
  Sawyer | 1 – 3  
  Deadline for selecting independent topic for Assignment #1 |
| #4   | What is an art library?  
  - responding to institutional goals  
  - developing audio-visual collections  
  - creating special collections  
  - comparing public, special, institutional, or academic libraries  
  Discussion:  
  - is there a difference between art museums, archives, and libraries?  
  Practice:  
  - catalogues raisonné  
  - art works as reference/instructional tools  | Abid  
  Lurie  
  Manoff  
  Phillpot  
  Todd  
  Wallach | 4 – 6  
  Assignment # 1  
  Due  
  Deadline for selecting topic for Assignment #2 |
<table>
<thead>
<tr>
<th>#5</th>
<th>What is a design library?</th>
<th>Buruma Danko et al. Forsyth et al. Frayling</th>
<th>7 – 9</th>
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<tbody>
<tr>
<td>14 Oct.</td>
<td>building a design collection</td>
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<td>collecting materials and products; implications for libraries</td>
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<td>researching design: anthropology, psychology, and cultural studies</td>
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<td>Discussion:</td>
<td>what information do designers need to design?</td>
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<td>Practice:</td>
<td>material databases</td>
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<td>design standards: measure of man, architectural standards, building codes</td>
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<td>demographic and statistical sources</td>
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<td>design annuals</td>
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<td>21 Oct.</td>
<td>responding to user needs in the art &amp; design environment</td>
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<td>learning styles in art &amp; design environment</td>
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<td>defining the art &amp; design student</td>
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<td>defining researchers</td>
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<td>Practice:</td>
<td>tools for communicating with users; posters, displays, email and signs; what speaks most directly to artists and designers?</td>
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<tr>
<th>#7</th>
<th>Art reference: images</th>
<th>Donaldson Marcum Pisciotta et al. Rockenbach Updike et al.</th>
<th>13 – 15</th>
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<tbody>
<tr>
<td>28 Oct.</td>
<td>understanding text-based and image-based searching needs</td>
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<td>using critical theory for image searching</td>
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<td>cataloguing images</td>
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<td>supporting visual resources: slides or digitization?</td>
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<td>combing visual resources with library collections</td>
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<td>negotiating image copyright</td>
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<td>Practice:</td>
<td>licensed digital collections</td>
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<td>stock photography</td>
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<td>image reference collections</td>
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<td>picture files</td>
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<tr>
<th>#8</th>
<th>Art reference: accessing the literature</th>
<th>Bennett Hemmig Swanson Yoder Zanin-Yost et al.</th>
<th>16 – 18</th>
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<tr>
<td>4 Nov.</td>
<td>translating creative ideas into controlled vocabularies</td>
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<td>supporting research in art &amp; design</td>
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<td>utilizing art &amp; design periodicals: when is peer-review useful?</td>
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<td>using critical theory for art and design research</td>
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<td>Practice:</td>
<td>e-journal collections</td>
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<td>aggregator databases</td>
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<td>A &amp; I databases</td>
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Assignment #2: Group Projects
Assignment #2: Group Projects
Assignment #2: Group Projects
Deadline for selecting independent topic for Assignment #4
| #9 | 11 Nov. | **Instruction for art & design researchers**  
- teaching artists information literacy  
- learning from studio-based instruction practices: a historical overview of art education  
- instructing in the computer lab, the studio, or the library  
- exhibiting libraries: art exhibitions as information literacy  
**Discussion:**  
- can librarians design information literacy programs that engage in studio-based creative processes?  
**Practice:**  
- search guides, video streaming, powerpoint or course software as instruction tools | Garoian  
Goldblatt  
Lavender  
Oxman | 19 – 21 |
| --- | --- | --- | --- |
| #10 | 18 Nov. | **Art & design libraries and the community**  
- knowing local art environments  
- evaluating recent trends in conceptual art, popular culture and relational aesthetics  
- negotiating social cataloguing and controlled vocabularies  
- communicating to users in their environment: posters and graphic design as instruction  
**Discussion:**  
- how much of a responsibility do academic or institutional art libraries have in fostering a culture of art appreciation for the broader public?  
**Practice:**  
- local galleries and museums; know your artistic environment  
- listservs, local art publications  
- biennial and triennial catalogues | Favreau  
Hallmark  
Rämö  
Tancheva  
Wilson | 22 – 24 |
| #11 | 25 Nov. | **Collection development for art & design libraries**  
- letting our users “speak” through our collection development policies  
- understanding copyright for images and text  
- building special collections: artist books and multiples  
- deciding between reference or circulating collections: preservation or access?  
- facilitating change: can typography, book design or illustration be translated to electronic format  
- providing optimal access to our collections: the importance of 500 and 700 fields in cataloguing  
- using jobbers: do standing orders and consortia purchasing create generic collections?  
**Discussion:**  
- should libraries collect art works, artist books or ephemeral objects?  
**Practice:**  
- standing orders  
- publisher’s catalogues  
- online book review databases  
- union lists of artists names | Andrews  
Bodi et al.  
Johnson  
Lowther  
Lorenzen  
Stumm | 25 – 27 |
<table>
<thead>
<tr>
<th>#</th>
<th>Date</th>
<th>Topic</th>
<th>References</th>
<th>Assignment Due</th>
<th>Pages</th>
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<tr>
<td>#12</td>
<td>2 Dec.</td>
<td>Managing an art library</td>
<td>planning for the future, by learning from the past</td>
<td>Benedetti</td>
<td>28–30</td>
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<td></td>
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<td>rethinking circulation services: do our technicians maintain print networks in a similar manner to IT technicians who maintain electronic networks?</td>
<td>Bolger et al.</td>
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<td>managing reference services: can technicians or students work on the reference desk?</td>
<td>Kempcke</td>
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<td>defining library technical services in relation to IT services</td>
<td>Macken</td>
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<td>participating in art, museum and visual resources organizations</td>
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<td><strong>Discussion:</strong></td>
<td>should AV &amp; imaging services be separate from libraries?</td>
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<td><strong>Practice:</strong></td>
<td>professional organizations (ARLIS/NA, IFLA, VRA)</td>
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<td>#13</td>
<td>9 Dec.</td>
<td>Art library of the future?</td>
<td>how do we plan for the future?</td>
<td>Frechette</td>
<td>31–33</td>
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<td>can studio-based art instruction be taught online?</td>
<td>Hardesty</td>
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<td>what is the difference between an online image and the actual art object?</td>
<td>Pennavaria</td>
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<td>how important is it to remember library history?</td>
<td>Pommerantz et al</td>
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<td>how much of our profession do we need to preserve?</td>
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<td>library as space or hyperspace?</td>
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<td>should gaming replace library instruction</td>
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<td>will social cataloguing lead to AACR2.0?</td>
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<td><strong>Discussion:</strong></td>
<td>do we still need art libraries and museums?</td>
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Readings


