Expertise for the Visually-Oriented from the Visually-Oriented: ARLIS/NA Contributions to the Library Profession

American Library Association Annual Conference
Anaheim June 30, 2008
Jeanne M. Brown
ARLIS/NA
Art Libraries Society of North America

- 1000+ Members
- Publications
- Career Resources
- Standards
- Conferences
- Networking
What is ARLIS/NA?

ARLIS/NA is a dynamic organization of over 1,000 individuals devoted to fostering excellence in art and design librarianship and image management.

LEARN MORE ABOUT US & THE BENEFITS OF MEMBERSHIP >

The Society provides a wide range of programs that promotes participation at all levels.

VISIT THE ARLIS/NA EVENT CALENDAR >

36th Annual Conference

ARLIS/NA at Altitude
May 1-5, 2008
Denver, Colorado

VISIT THE CONFERENCE

What Our Members Are Saying...

Christiane Erbolato-Ramsey

Fine Arts Librarian & Humanities Dept. Chair
Harold B. Lee Library, Brigham Young University

"The most impressive aspect of ARLIS/NA is the individual passion that everyone has for what they do. That passion resonates throughout our society’s collective commitment to support this engaging and motivating organization."

READ MORE FROM CHRISTIANE >

News Headlines & Surveys

ARLIS/NA International Relations Committee
Study Trip to the Netherlands
October 26-November 1, 2008
APPLICATION DEADLINE: JULY 1
MORE INFO >

SEI Housing & Meal Plan Registration is OPEN
GO THERE >
Want to join the Wait List?
EMAIL SEI ORGANIZERS >

NEW! Online Publication: "Cataloging Exhibition Publications: Best Practices: Title and Statement of Responsibility"
MORE >
Instruction

Library Instruction for Students in Design Disciplines: Scenarios, Exercises, Techniques

Edited by Jeanne M. Brown; 2002

Information Competencies for Students in Design Disciplines

Contributors: Jeanne Brown, Jane Carlin, Thomas Caswell, Edith Crowe, Maya Gervits, Susan Lewis, Alan Michelson, Barbara Opar, and Jennifer Parker; 2007
Intermediate skills for art history students

Awareness of

• How art history research literature is generated and disseminated
• Guidelines, ethics and standards endorsed by professional art historians
• A variety of sources for visual information such as art reproductions, original art works, site plans, elevations, floor plans, maps, etc.

Ability to

• Explore general information sources in related disciplines such as theology, history, anthropology

• Develop and be able to articulate one’s own interpretative strategy
<table>
<thead>
<tr>
<th><strong>Boxing</strong></th>
<th><strong>Search Element</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Look for opponents</td>
<td>Choose a topic</td>
</tr>
<tr>
<td>Training, aimed at specific opponent</td>
<td>Plan strategy</td>
</tr>
<tr>
<td>State of mind, readiness</td>
<td>Commit to the time it will take</td>
</tr>
<tr>
<td>The Jab (all punches are set up with the jab)</td>
<td>Online catalog – can’t do much without it</td>
</tr>
<tr>
<td>Straight right, devastating and easy to land</td>
<td>Books</td>
</tr>
<tr>
<td>Left hook, harder to land but effective</td>
<td>journals</td>
</tr>
<tr>
<td>Right cross, off balance when you throw it but works if you do it right</td>
<td>Video and other infrequently used sources</td>
</tr>
<tr>
<td>Corner man, to tell you where you’re going wrong</td>
<td>Friends, librarian</td>
</tr>
</tbody>
</table>
Cataloging

**Artists Files Revealed: Documentation & Access**

Posted: 25 April 2008 by The Artists Files Working Group and providing general guidelines for MARC records representing artist files

**Cataloging Exhibition Publications: Best Practices**

Posted April 2008 by the Cataloging Advisory Group
From *Cataloging Exhibition Publications: Best Practices*

1.2. Distinguishing between the main title and other title information

1.2.1. It is often difficult to determine what is the title proper and what is the other title information. Typography and layout provide clues.

*Example:*

[in small font] Retrospective exhibition
[white space]
[in large font] EMILY MORRIS

Collection Development

Collection Development Policies for Libraries and Visual Collections in the Arts
Compiled by Ann Baird Whiteside, Pamela Born, and Adeane Alpert Bregman; 2000; print only

Posted 11 January 2006 by the ARLIS/NA Standards Committee, Don Juedes chair
**Digital Image Database Standards Checklist**

**Image Quality**
Restrictions, versions, examples, limitations, depth of coverage, technical specifications...

*Resolution*
- Projection Quality
- Print Quality

*Size*
- Multiple Sizes Available
  - Thumbnail
  - Postcard
  - Large

*File Types*
- TIFF
- GIF
- JPG
- PNG
- BMP
- Proprietary format
Librarian Education

Core Competencies and Core Curricula for the Art Library and Visual Resources Professions
Heather Ball, Bella Karr Gerlich, Tula Giannini, Paul Glassman, B. J. Irvine, Amy Lucker, Joan Stahl, Mary Wassermann; 2005

Art Museum Libraries and Librarianship
Joan Benedetti; 2007
Copyright

Digital Image Rights Computator

• Please begin with this question:

Is the underlying work represented in this image protected by copyright?
  YES    NO

Reminder

Works published in the U.S. with copyright owner's consent prior to 1923 have already reverted to public domain status. Works not published in the U.S. with the copyright owner's consent prior to 1978 may be protected for the life of the artist plus seventy years. Hence, most historic works of art are not subject to copyright in the United States.
Conclusion

Publications highlighting the visual

• Instruction
• Cataloging
• Collection Development
• Librarian Education
• Copyright