

# ARLIS/NA

ART LIBRARIES SOCIETY of NORTH AMERICA

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Empowerment by Design [Session]

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Submitted by Rebecca K. Friedman

## Question-and-Answer/Discussion period at end (following two speakers):

1. What about the carts brought to the classes (asked to Patti – U-Maryland)? How did others respond, i.e. the books couldn't be recalled and were non-circulating. Says students could get books on ILL, or thesis students could check out a book and take from the studio. CIC, or Consortium on Institutional Cooperation--Big Ten universities--allows for lots of borrowing.
2. Audio/video in makerspaces: are departments of music establishing such spaces, or other departments? How is the library working with? (Rebecca Price may have answered): The use of library spaces is encouraged and patrons utilize campus-wide services. The library is not creating a lot on its own, and there has been more integration as of late of the library and other services formerly in other units, so communication has been easier. Some departments work more closely than previously: e.g. library and design lab one. Classes come in. The departments are not making their own stuff, really.
3. As for the reserve books brought to the design studio, is there security in place? An honor system? Patti says all students have to sign out books, the graduate students are responsible, and undergrads must use in the library. Overall, not much loss. It matters if a good studio culture. The service may expand to other units, as no space in the library for this.
4. Question from a small institution (an art and design school). Some of these offerings happen elsewhere: 3D scanners, etc. How do we get involved in this? Spread out, but lucky that a lot happens in the library building. Someone answered (Rebecca?): make the library known, keep talking, explore new ways to collaborate, etc.
5. Should libraries keep up just to stay relevant/be cool? Comment: architecture/design in downtown, separate from the university. Partnering with the public library. Proximity makes a difference, thus. (Not sure which library, or if related to previous question/institution).
6. Peter Blank from Stanford Art Library: How to apply the idea of makerspaces that require some flexibility to art and design where primary sources are important to faculty? What constitutes such a collection and does access to it operate? Anybody doing this? Other: humans as resources. Those with skills are matched with those needing information, and human help may prove more useful in certain instances than books or other resources.
7. Attendee from Rice University: the teaching of humanities is changing. An art history professor and historian, for example, are team teaching. The students in this class are pre-selected and had to apply beforehand. Students are from a mix of disciplines, and the class has a set size.

Teams of students work with new technology, e.g. 3D modeling of a roman villa using archaeological data. A mix of skills is at play here.

8. Patti Cossard: Her library and college of arts and humanities are working together on an institute of technology in the humanities. She is developing/working on makerspaces for digital humanities, multimedia labs, 3D printing (all versus library as archive). All these undertakings are important, and will continue to develop. She also has art and architecture rare books and gave access to one class without pre-paging; this professor had for the whole semester.
9. Cathryn Ziefle: Her library is next to the Fablab, and there is a section in the library of books related to the Fablab. Also, a maker box with transportable 3D printers that are noisy. A small institution: Adobe e-publishing provides a good role for the library, while publishing, copyright, etc. an even better role for the library to take on.

- Rebecca K. Friedman, Princeton University