ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◦ INCITE ◦ IN SIGHT

POSTER SESSIONS

1. REVITALIZING ONLINE PRESENCE AND IDENTITY: CREATING AND IMPLEMENTING A SIX-MONTH SOCIAL MEDIA PLAN
ALEX O'KEEFE, 2018-2019 KRESS FELLOW IN ART LIBRARIANSHIP, ROBERT B. HAAS ARTS LIBRARY, YALE UNIVERSITY

The Robert B. Haas Family Arts Library at Yale University uses three social media accounts (Facebook, Twitter, and Instagram) to promote services, connect with patrons, and highlight collections. The approach to managing these accounts is team-based, utilizing a small group of librarians and staff to post content. After a retroactive assessment, librarians desired a stronger identity and presence for Arts Library social media. The team developed a new six-month strategic plan, which radically altered the library's approach. The plan addressed: measurable goals, altered workflows, and regular assessment. This poster will outline the steps taken to create the plan, the outcomes of the new workflows to date, initiatives implemented, and the progress of each goal. Additional insight on best practices found through outside research and our own content assessment will be highlighted, offering other libraries the opportunity to benefit from these discoveries when cultivating an online presence.

2. PHILADELPHIA MUSEUM OF ART: EXPLORING NEW POSSIBILITIES FOR ART INFORMATION AND COLLABORATIONS
KRISTEN REGINA, PHILADELPHIA MUSEUM OF ART, ARCADIA DIRECTOR OF THE LIBRARY AND ARCHIVES
KARINA WRATSCHKO, PHILADELPHIA MUSEUM OF ART, DIGITAL INITIATIVES LIBRARIAN

The Philadelphia Museum of Art (PMA) has received a Mellon Foundation grant for a 3-year project to explore how to make the most of our art information by focusing on the inter-related nature of our practices, processes, and systems. The Art Information Commons (AIC) project aims to leverage institution-wide standards for how information about individual works of art can be linked to related contextual information—such as archival materials, bibliographic references, exhibition labels, provenance documentation, conservation records, interpretive content, curatorial research files, and non-object images such as exhibition photography. This planning phase is part of an organization-wide evolution in how we holistically manage our collections-related data and support a sustainable information culture—an Art Information Commons—that spans the entire organization and will benefit data creation, access, and preservation for years to come.

3. READING PAIN: ARTISTS' BOOKS AND THE AESTHETICS OF WOMEN IN ANGUISH
AMANDA C. R. CLARK, LIBRARY DIRECTOR, WHITWORTH UNIVERSITY
SOPHIA DU VAL, LIBRARY GRADUATE STUDENT, PRATT INSTITUTE

This poster proposal will highlight artists' books, or works of book art, that consider the concept of pain—pain as it is expressed by the artist, and pain as it intersects with life and expressions of fear and anxiety. The artists that will be considered here have created an intimate venue—that of artists' books—for sharing a woman's (or all women's) story, in considering pain as an aspect of life that is both revelatory and challenging.

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◉ INCITE ◉ IN SIGHT

Theorist Theodor Adorno sought to define contemporary art as communicative of the pain of the modern lived experience; here we see an example of such an exploration in the form of women's artists' books. Adorno, critiquing established definitions of beauty, sought to find evidence of latent angst in the works of contemporary artists. What we see, and what this poster will demonstrate, is how the format of the artists' book lends itself to difficult or sensitive subject matter. The content of the poster will be presented in both text and image while communicating independently. Feedback gained from this poster will lead to the publication of a co-authored article by the two presenters. Of these books, the viewer is invited to engage the work with increasing empathy. The anticipated poster will be visually rich and accompanied by several examples of the works in question—this poster will encourage the viewer to consider how artists' books function as a form of art that allows artists to explore the realm of memory, pain, and healing.

4. HYBRID SYMBOLS OF IDENTITY AND THE ROYAL CHICANO AIR FORCE POSTER COLLECTION
ANNA HARPER, MLIS, CALIFORNIA STATE UNIVERSITY, SACRAMENTO, UNIVERSITY LIBRARY
SUMMER VENTIS, MFA, CALIFORNIA STATE UNIVERSITY, SACRAMENTO DEPARTMENT OF ART

Collaboration between the art department and the library allows for insight into past and contemporary conversations in arts and archives, incites exploration of historical art objects leading to the creation of new work, and provides access to university collections that are in sight but not always on view. Our collaboration centered on the Royal Chicano Air Force/Rebel Chicano Art Front (RCAF) poster collection at California State University, Sacramento (CSUS) and students in an advanced printmaking class. After a presentation by RCAF member Juanishi Orosco, students viewed a curated selection of the poster collection and discussed how the RCAF used hybrid symbols to create and reinforce Chicano identity. The corresponding assignment directed students to explore symbols that related to their unique hybrid identity and create original images based on their ideas and research. Our poster shares examples from the RCAF, student work, as well as discussion prompts and the assignment.

5. DIY FEMINISM: GRRRL ZINES IN THE THIRD WAVE
AUTUMN WETLI, CONSULTATION COORDINATOR, UNIVERSITY OF MICHIGAN LIBRARY

In 2017 I curated a physical and digital exhibit on participatory media and feminism at the University of Michigan Library. Using materials from our Special Collections and Art, Architecture, and Engineering Library, the exhibit highlighted the connection between feminist DIY (do-it-yourself) publications in earlier decades and the role of zines in 90s Third Wave feminism. I consider library exhibitions as an important aspect of outreach and engagement and not just limited to use in the archive or special collection. Exhibits create greater accessibility and discovery of collections. This exhibit was driven by my desire to showcase these unique materials.

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◉ INCITE ◉ IN SIGHT

6. BECAUSE IT'S 2018: SUPPORTING MULTIMODAL PROJECTS IN THE LIBRARY

EMILY THOMPSON, DIRECTOR, STUDIO, UNIVERSITY OF TENNESSEE AT CHATTANOOGA LIBRARY

JENN STEWART, ASSISTANT PROFESSOR OF ENGLISH AND DIRECTOR OF COMPOSITION, UNIVERSITY OF TENNESSEE AT CHATTANOOGA

It is undeniable that writing has expanded beyond text and research papers as the Internet has thrust visual literacy to the forefront. As professors move beyond papers, Library Digital Media Labs are in a unique position expand services by supporting faculty who want to expand their assignments and by helping the students to navigate them. At our university, this has included an ongoing partnership with the Rhetoric and Composition II classes, which have been required to include a multimodal assignment for two years. Our Studio helps at every stage, from instructional design with reluctant professors, to lab days where students get their hands on the software. By working together, faculty become more comfortable with non-paper writing, students get over their technophobia, and librarians get a chance to discuss visual literacy. Because, as the latest version of our textbook states, it's 2018 and these are necessary skills.

7. ANIMATING AN ONGOING PARTNERSHIP

EMILY THOMPSON, DIRECTOR, STUDIO, UNIVERSITY OF TENNESSEE AT CHATTANOOGA LIBRARY

KATIE HARGRAVE, ASSISTANT PROFESSOR OF ART AND FOUNDATIONS COORDINATOR, UNIVERSITY OF TENNESSEE AT CHATTANOOGA

What happens when 70-80 students all need to complete an animation project as part of their Foundations coursework? It's a daunting task, but it can be made simpler when you involve a librarian! This poster will explore the partnership between the Library's Studio and the Art Foundation Program's Expanded Drawing class. As one of their first self-directed projects, bringing in a librarian to teach students how to emphasize metadata, file management, and basic Premiere know-how helps students keep track of their work and establishes these as life skills rather than part of a class assignment.

8. WIKIPEDIA AS A PLATFORM TO TEACH THE FRAMEWORK FOR INFORMATION LITERACY FOR HIGHER EDUCATION

COURTNEY BARON, HEAD OF LIBRARY TEACHING AND OUTREACH SERVICES, OXFORD COLLEGE OF EMORY UNIVERSITY

As the world's most popular free encyclopedia, Wikipedia is often the first resource students consult when starting their research. While not a reliable source for academic research, it's an excellent platform for teaching students the six information literacy threshold concepts in the ACRL Framework for Information Literacy for Higher Education. Writing and editing Wikipedia articles requires students to understand how information is created, ask questions to identify information gaps, use strategic searching techniques to find information, evaluate authority, properly use and cite sources, and even connect with other researchers. This poster will explain how librarians can use Wikipedia to teach and reinforce each threshold concept. I will also share my experience partnering with art history faculty to create a scaffolded assignment in which students not only develop discipline-specific research skills, but are tasked with critically evaluating Wikipedia articles to identify gaps and address uneven attention to artists and art topics.

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◦ INCITE ◦ IN SIGHT

9. SONGS AND FLOWERS OF THE WASATCH: A 19TH CENTURY UTAH ARTIST'S BOOK?
ELIZABETH SMART, HUMANITIES AND MEDIA LIBRARIAN, BRIGHAM YOUNG UNIVERSITY

In 1893, a group of Utah women wrote, compiled, and illustrated a book of poetry for display at the Columbian Exposition in Chicago. This volume, Songs and Flowers of the Wasatch, was part of a larger effort to showcase the artistic and literary talents of frontier women and to dispel myths surrounding women in territorial Utah. Two hand¬painted copies were created for display at the Columbian Exposition. Only one copy is known to exist today and is in the holdings of one of Utah's academic libraries. This poster will incorporate illustrations from Songs and Flowers of the Wasatch as well as the elaborate and varied typography to explore whether it might be considered an early artist's book. Simultaneously, this poster will illuminate 19th century Utah women's literary and artistic talents.

10. ROVING REFERENCE FOR YAYOI KUSAMA: INFINITY MIRRORS
HEATHER SAUNDERS, DIRECTOR OF INGALLS LIBRARY, THE CLEVELAND MUSEUM OF ART

The blockbuster exhibition, *Yayoi Kusama: Infinity Mirrors* (July 7 – September 30, 2018) offered a fun and high-profile opportunity to pilot exhibition-driven roving reference at the Cleveland Museum of Art. Library and archives staff answered 600 questions in the Kusama Lounge, a space unique to the CMA among various venues for the travelling show. I will share outcomes; sample questions and answers; and recommendations for interdepartmental collaboration, as the initiative also included the Public and Academic Engagement Staff Department.

11. APPARITION OR ICON? INTEGRATING CRITICAL VISUAL LITERACY INTO PRIMARY SOURCE INSTRUCTION
JILLIAN EWALT, LIBRARIAN, MARIAN LIBRARY, UNIVERSITY OF DAYTON

How can art librarians and visual resource professionals embolden undergraduates to find, use, and think critically about images? This poster outlines how visual literacy instruction was integrated into an undergraduate course on archival and primary source research at the University of Dayton. It covers partnerships with instruction librarians and archivists, course structure, hands-on activities utilizing archival images, and assessment. The poster addresses how students were engaged both with visual literacy standards and in thinking critically about how they interact with images. The audience will be encouraged to discuss and reflect on critical visual literacy and feminist pedagogies, instructional partnerships, and practical, high-impact strategies for teaching visual literacy concepts using archives and special collections.

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◦ INCITE ◦ IN SIGHT

12. MEET THE UNIVERSITY OF THE ARTS ZINE COLLECTION
KATHRYN COYLE, TECHNICAL SERVICES LIBRARIAN, UNIVERSITY OF THE ARTS

The University Libraries began acquiring zines in May 2017 as part of the Visual Resources and Special Collections Department, and the zines have, not surprisingly, sparked a lot of interest. The poster will present an overview of various aspects of acquiring and maintaining the collection, including its origin, collection development (emphasis on local artists), cataloging (call numbers, subject headings and other access points), processing and housing, and the variety of ways in which the zines have been utilized by faculty and library staff: in classes as learning tools, for campus-wide activities (e.g., UArts Day) and for providing information to patrons about the University Libraries themselves. My goal is to inform and pique the interest of my colleagues, and perhaps inspire other institutions to collect these materials.

13. EXTRA-CURRICULAR ENGAGEMENTS: A CASE FOR PROVOCATIVE DISPLAYS
KATHY EDWARDS, ASSOCIATE LIBRARIAN, GUNNIN ARCHITECTURE LIBRARY, CLEMSON UNIVERSITY

As the solo librarian at Clemson University's Gunnin Architecture Library (gate count last year: 71,000), I have the luxury of programming the most high-profile lighted display wall in an active, multi-disciplinary academic building. Over the past year, I have transformed this opportunity into a 'bully pulpit, to serve up the big, wide world beyond South Carolina to a mostly homegrown student body. Instead of curriculum-based exhibits, I engage faculty, colleagues, friends, and students in collaborating to stage extra-curricular 'provocations': interdisciplinary displays that use library materials to showcase social and political currents, issues, and global cultures. Examples:

Art for political action and social justice: "When you believe art can change the world…"

Gritty cities: Urban landscapes, urban lives

"Can you see me now?" Witness to the world's displaced persons

I also advertise the displays and disseminate the bibliographies to other Humanities programs across campus.

14. FAIRYTALES & THE FIVE-YEAR PLAN: AN ONLINE EXHIBIT OF RARE RUSSIAN CHILDREN'S BOOKS AT UNIVERSITY OF WASHINGTON SPECIAL COLLECTIONS
KIRSTEN PAINTER, MLIS CANDIDATE, UNIVERSITY OF WASHINGTON; PHD, COLUMBIA UNIVERSITY

Special Collections at the University of Washington recently received a significant donation of 200 rare, early twentieth-century Russian children's books. These picture books are important not just to scholars of children's literature, but also to artists, art historians, and Slavic specialists. The pre-revolutionary illustrations embody the Russian version of Art Nouveau, mingling stylized ornament with native folk art traditions. The Soviet books from the 1920s exemplify the artists' revolutionary attempt to re-educate children by visual

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◎ INCITE ◎ IN SIGHT

means, borrowing from Suprematism, Constructivism, and propaganda poster art. My task has been to raise public awareness about this collection by curating an online exhibit. I selected 50 historically significant works, scanned and digitized them using CONTENTdm, created new digitization standards, and wrote contextual essays. Now people all over the world will have access to these unique books, which are not only for children but also works of art in themselves.

15. ART IN SIGHT: ART ACQUISITION, EXHIBITION, PROMOTION, AND ADVOCACY IN ACADEMIC LIBRARIES
LAURA THOMPSON, RESEARCH & INSTRUCTION LIBRARIAN, LIBRARIAN FOR ART & DESIGN CENTRAL MICHIGAN UNIVERSITY

Academic libraries are in a unique positon to promote the arts and support students, faculty, artists, and local communities by making art a focal point in their spaces. Many academic libraries are engaging in this work but are doing so in different ways. This poster will briefly discuss art acquisition, exhibition, and promotion at Central Michigan University's Park Library, which includes a library art collection and an Exhibits Coordinator who maintains and curates the art collection, exhibits, and art spaces within the library. It will also present preliminary results of a survey exploring the nature of art collections and exhibits in academic libraries, providing an overview of how academic libraries are collecting, exhibiting, and promoting art, including the types of spaces used, how the art is collected, collaboration and outreach across campuses and communities, and the types of art and artists included.

16. ART E-BOOK USAGE PATTERNS AT AN ACADEMIC LIBRARY
MARY ANNE DYER, METADATA CATALOG LIBRARIAN, VIRGINIA COMMONWEALTH UNIVERSITY

The acquisition of e-books at many academic libraries has been increasing over the years, and in some cases, may exceed the number of print monographs purchased. Many studies have addressed user attitudes and behaviors toward e-books, often showing increased acceptance and use. However, e-books for the visual arts may be problematic due to a number of issues, such as usability and availability. Few studies have looked at usage data for e-books in art subject areas. This poster will outline patterns of art e-book usage at an academic library and make comparisons with print resources. Specific challenges will be identified in both obtaining and interpreting usage data, and making conclusions regarding use of e-books and print titles.

17. DIARY OF AN EARLY CAREER ART LIBRARIAN: BULLET JOURNALING AND THE MEDIATION OF PAST, PRESENT, AND FUTURE
MICHELE JENNINGS, ART LIBRARIAN, OHIO UNIVERSITY

This poster traces my first year as an art librarian through the evolution of my bullet journal, discussing its potential as a tool for organization, but also as a space for cultivating a more reflective professional practice. Early career librarianship is a status mediated by time, and the goal of this poster is to consider the bullet journal as not only the keeper of time in the present, but also a living document that synthesizes past, present, and future. While this poster is partially autobiographical and related to the experiences of early career art librarians, art information professionals and students at all stages of their career can benefit from the

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◉ INCITE ◉ IN SIGHT

information offered about bullet journaling and incorporating a reflective practice into their work. In particular, those frustrated by general "how to" bullet journal guides will find suggestions for librarians looking to organize their professional and personal lives.

18. THE ART FUND OF THE BELGRADE CITY LIBRARY
OLIVERA NASTIĆ, LIBRARIAN, BELGRADE CITY LIBRARY, SERBIA

The Arts Fund as the part of the Department of Work with Users, was established in 1986 to have unique, specialized library holdings of books from the fields of visual and applied arts, design, theater, film, photography and music. The literary library holdings contain 18,000 publications in Serbian and in other languages (English, German, Hungarian, French), which may be viewed in the Reading-room. The Reading-room is also used for hosting cultural and art events. We organise a range of programs from areas of visual arts, architecture, archaeology, music, philosophy and children's workshops. Part of The Art Fund is The Gallery "Atrium". The gallery is used as a place for art exhibitions of renowned artists. The poster presents the variety of programs and exhibitions we have organised and in what way we attract visitors.

19. INFORMATION VISUALIZATION AND THE INTERPRETIVE FRAMES OFFERED BY ARTISTS' BOOKS
REGINA PAGANI, ARTS, HUMANITIES, EXPERIENTIAL LEARNING LIBRARIAN, NORTHEASTERN UNIVERSITY LIBRARIES
STEVEN BRAUN, DATA ANALYTICS AND VISUALIZATION SPECIALIST, NORTHEASTERN UNIVERSITY LIBRARIES

This poster describes a work-in-progress workshop to facilitate guided exploration of a curated collection of artists' books for students in an information design and visualization MFA program. Specifically, this collaborative workshop aims to teach students about the history of artists' books and interrogate them through several different lenses: What rhetorical value does the medium of the book provide that other media do not? What does it mean to contrast consumptive and performative modes of engagement with the book, and how do artists' books negotiate that relationship? How is the signature of the creator captured in the medium of the book? These questions are framed through activities that invite the students to apply information visualization design thinking to their engagement with the books. This workshop presents one model for how library collections may be leveraged as a focal point for new pedagogical experiences across campus.

20. UNLV MARJORIE BARRICK MUSEUM OF ART - ART PRESS COLLECTION
RICHARD J.W. ZWIERCAN, ART, ARCHITECTURE & DESIGN LIBRARIAN, UNIVERSITY OF NEVADA, LAS VEGAS, UNIVERSITY LIBRARIES – ARCHITECTURE STUDIES LIBRARY

This poster presentation will focus on the physical processing of the Art Press Collection held in the Barrick Archives at the UNLV Marjorie Barrick Museum of Art. The Art Press Collection documents internal (UNLV) and external (press/media) communications of the Barrick. These communications consist of exhibition

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ● INCITE ● IN SIGHT

announcements, ephemeral, publications, interviews, reviews, awards and recognition related to the Barrick. With the various sizes and layouts of these materials, an illustrated guide helps interns visualize the processing of these materials for the physical archive. The main takeaway from the poster will be a detailed graphical representation of the processing guide that was developed and is used to aid interns to accurately arrange all the various size and layout options for each type of materials added to the Art Press Collection.

21. #POETRYATPUL: DIGITAL OUTREACH WITH VISUAL POETRY COLLECTIONS
SARAH HAMERMAN, POETRY CATALOGING SPECIALIST, PRINCETON UNIVERSITY LIBRARY

The ongoing #PoetryatPUL Instagram campaign highlights selections from Princeton University Library's growing collection of twentieth-century experimental poetry, including concrete and visual poetry, little magazines, mimeograph publications, and artists' books. These highly visual materials are ideal candidates for sharing on the image-driven Instagram platform, and #PoetryatPUL represents the library's first social media campaign dedicated to special collections. PUL recently began to build its social media presence, and Instagram was identified as a primary platform to engage audiences, especially students, who are responsive to highly visual content. By creating a unique hashtag, #PoetryatPUL, using popular hashtags, and cross-promoting posts on other social media outlets, PUL hopes to reach multifaceted communities of academics, students, writers, and artists. This poster will evaluate the #PoetryatPUL campaign's effectiveness and explore strategies for further online engagement with the library's special collections. With feedback from the ARLIS community, PUL hopes to illuminate how digital outreach can encourage hands-on teaching and research.

22. PRESERVING AND DISSEMINATING STUDENT-CREATED VIDEO GAMES IN ACADEMIC AND RESEARCH LIBRARIES
TALLIE CASUCCI, ASSISTANT LIBRARIAN, MARRIOTT LIBRARY, UNIVERSITY OF UTAH
ANNE MORROW, ASSOCIATE LIBRARIAN, MARRIOTT LIBRARY, UNIVERSITY OF UTAH

The University's game studies program has risen to the top tier of US programs with specializations in game arts, game engineering, game production, and technical art. A student-created video game, Erie, is widely-regarded as games studies program's flagship game, has become marooned on an obsolete operating system. To avoid losing future student-created video games, librarians secured national grant funding to embed relevant library instruction, develop a preservation strategy, and public display for the student games. The final grant deliverable will be an open access eBook (https://edsreport.lib.utah.edu/). As stewards of rich authentic content, the library can preserve other complex forms of digital scholarship. This project will provide a public repository of the University's student-created games for research and play, in addition to a framework for preserving other locally-created complex forms of digital scholarship.

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ⦿ INCITE ⦿ IN SIGHT

23. DEVELOPING WORKFLOWS AND PROCEDURES FOR ARTIFACT PHOTOGRAPHY AND CATALOGING AT BROOKLYN HISTORICAL SOCIETY
TESS COLWELL, ARTS LIBRARIAN FOR RESEARCH SERVICES, YALE UNIVERSITY; FORMER DIGITAL PROJECTS ARCHIVIST FOR BROOKLYN HISTORICAL SOCIETY
ANNA SCHWARTZ, COLLECTIONS MANAGER, ART & ARTIFACTS AND EXHIBITIONS MANAGER, BROOKLYN HISTORICAL SOCIETY

In 2017, Brooklyn Historical Society received a multi-year grant from the Robert D.L. Gardiner Foundation to conserve, catalog, and digitize collection materials related to Long Island History, a project to increase public access to the institution's vast collection of Long Island materials. As part of this project, Anna Schwartz and Tess Colwell developed an in-house photo studio for artifact photography and collaborated on workflows and procedures for artifact collection photography and cataloging. This poster will outline the project workflow and procedures to assist other small institutions in creating a similar in-house photography and cataloging set up for artifact collections.

24. DEMYSTIFYING THE THESIS: VISUALIZATION SCIENCE GRADUATE STUDENTS AT TEXAS A&M UNIVERSITY
TINA BUDZISE-WEAVER, HUMANITIES & SOCIAL SCIENCES LIBRARIAN, TEXAS A&M UNIVERSITY LIBRARIES

At Texas A&M University, the Visualization Sciences Department (VizLab) is a hot bed of talented graduate students that are plucked out of the program by animation and video game industry giants pre-graduation. The graduation rate ranges from 25% to 40%. As their liaison librarian, I have worked to demystify the thesis process and help them feel more comfortable with finding resources, but also assisting with methodology and the overall process to create their thesis proposals. These efforts have been accomplished through online tools and strategies to lessen their anxiety and make them feel more comfortable with research and finalizing their thesis for graduation. My intent is to develop a programmatic approach where students do not have to choose between a job and graduation, but can have it all with enough planning and progress before their final year at the VizLab.

25. GETTY'S ART AND ARCHITECTURE THESAURUS® FOR THE ART LIBRARIES IN ANTWERP : A LOCAL COLLABORATION GOING GLOBAL
UTE STAES, LIBRARIAN, RUBENIANUM, ANTWERP

In 2014 the 14 art libraries of the Antwerp library network Anet decided to adopt Getty's Art and Architecture Thesaurus® for the subject indexing of their collections on art, architecture and material culture. This poster will shed light on the close cooperation resulting from the adoption of this Linked Open Data-vocabulary, and will especially highlight how this local collaboration now aims for a more global impact with a tool called Vesper, with which the subject indexing of art books itself is made accessible for re-use in other art libraries.

ARLIS/NA
47th Annual Conference
March 26 - 30, 2019
Salt Lake City

ARTS:IN/SITE
INSIGHT ◦ INCITE ◦ IN SIGHT

26. A PICTURE (OF DATA) IS WORTH A THOUSAND WORDS
WILLIAM BLUEHER, METADATA & COLLECTIONS LIBRARIAN, METROPOLITAN MUSEUM OF ART
MICHAEL CUMMINGS, SYSTEMS LIBRARIAN, METROPOLITAN MUSEUM OF ART

This poster will explore how libraries can begin leveraging their data to create meaningful narratives and gain new insights about themselves. Through an examination of Thomas J. Watson Library's use of Power BI – a powerful data visualization tool provided by Microsoft – we examine the way a library's data can be used to create visualizations that stakeholders can engage with, providing the context necessary for a compelling story. These visualizations allow one to see the evolution of a library over time, transforming numbers into narratives and giving stakeholders deeper insight into the impact of the library.

27. THOUSANDS OF OBJECTS, TWO BUILDINGS, ONE PROJECT: MERGING MUSEUM/LIBRARY PRACTICES
JESSICA BREIMAN, ART AND ARCHIVES METADATA LIBRARIAN, J. WILLARD MARRIOTT LIBRARY, UNIVERSITY OF UTAH
ALANA WOLF JOHNSON, COLLECTIONS RESEARCH CURATOR, UTAH MUSEUM OF FINE ARTS

January 2018 marked the beginning of a new collaboration between J. Willard Marriott Library at the University of Utah and the Utah Museum of Fine Arts to build a structural relationship by integrating collection access points, developing exhibitions, and prompting innovative scholarship. Funding from the Andrew W. Mellon Foundation made joint faculty appointments in both organizations possible, laying the foundation for greater organizational alignment. Reporting on activities beginning in summer 2018, this poster will outline key takeaways from the initial phases of the grant including creating a regranting program intended to facilitate research and creative use of both collections, merging digital resources, and exhibition and outreach development drawing on thematic connections between the institutions. The poster will explore unexpected outcomes and challenges that have emerged, outline plans for the future, and provide insight on the broader implications that these collaborations might have on the ways museums and libraries function, both separately and in tandem with each other.

28. REDEFINING ACCESS TO VISUAL ART
ANNIE SOLLINGER, DIGITAL SCHOLARSHIP AND ART HISTORY LIBRARIAN, UNIVERSITY OF MASSACHUSETTS, AMHERST

Accessibility for print and digital resources has come to the forefront of library usability, serving interests in user experience, inclusion, and legal requirements. However, in the study of visual art, accessibility is often elided. A literature review will shed light on how visual arts-based disciplines address accessibility for those with visual or cognitive impairments. Questions I consider are: What are the legal requirements? How can universal design inform art education? How can librarians actively advocate for inclusion? How do people with sight impairments experience and study art? I will take the excellent example of the Describing Visual Resources Toolkit (https://describingvisualresources.org/) as a starting point to highlight the role of image description in improving accessibility.