

CATHOLIC UNIVERSITY OF AMERICA
School of Library & Information Science
LSC 843 Art and Museum Libraries Institute
Summer 2007

Instructor: Dr. Mary Edsall Choquette
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Office Hours: By Appointment Only
Call or email for an appointment – email questions also welcome.
Research Assistant: Ms. Erin McKinney (erinmcki@gmail.com)

SYLLABUS: LSC 843

DATES: August 13 - 17, 2007; 8:30am to 4:30/5:00pm M-TH; 7:00am to 7:00pm FR

COURSE DESCRIPTION

The Art and Museum Libraries Institute experience is designed to introduce students to the broader area of cultural heritage information management, specifically through an exploration of art and museum libraries and archives, and architectural sites. Through a week-long intensive series of site visits to art and museum institutions that house information repositories, the course will provide students with a broad understanding of the functionality, productivity, and visibility (physical and virtual) of cultural heritage institutions and the relationship of their in-house information holdings and management. Through guided tours, lectures, readings, writing assignments, and student-participative panel discussions, the course will cover issues related to cultural heritage information management including, but not limited to: collection development and management, curatorial responsibilities; exhibitions, performances and other public programs; physical, intellectual, and virtual access to information therein; and institutional interaction with cultural heritage research resources held and managed by art and museum libraries, archives, and other informational entities. The similarities and differences among the institutions and their relationship to the larger world of library, archival, and information science repositories will be addressed and discussed. Through verbal and written communication assignments, students will demonstrate their understanding of these institutions as related to the core principles of library and information science.

STUDENT LEARNING OUTCOMES

By the end of the week-long Institute students will:

1. Gain an understanding of the major issues facing cultural heritage institutions, specifically museum libraries and archives.
2. Understand the value of cultural heritage institutions to understanding collective cultural memory.
3. Become aware of the possibilities for careers in cultural heritage information management environments, specifically art/museum libraries and archives.
4. Enhance critical thinking skills through experiential and analytical writing exercises and assignments
5. Develop professional communication skills and behaviors through audience participation and panel discussion leadership.

PREREQUISITE

There is no prerequisite for this course, though it is highly recommended that students complete the core curriculum before taking this course.

REQUIRED SOURCES

There is a required text for this course, which can be purchased at the CUA Bookstore:

Benedetti, Joan, Editor. *Art Museum Libraries and Librarianship*. Lanham, MD: Scarecrow Press, Inc. 2007.

All assigned readings are in this volume. A copy is on reserve in Mullen Library.

STYLE MANUAL

The Chicago Manual of Style. Chicago: University of Chicago, 2006.

This is an accepted style manual for use in research in the arts and humanities. Students are not required to purchase this volume, but must adhere to these guidelines in preparing all written assignments. Additionally, all written assignments must contain a title page as outlined in the manual. Written assignments must have a professional appearance and not be handwritten. Any written assignment of more than one page must be securely fastened together with a staple or other metal or plastic paper fastener.

ADDITIONAL READINGS

Although there are no other assigned readings, students are encouraged to investigate sources on their own and bring additional sources and found ideas into class discussions.

INSTITUTIONAL WEB SITES

Students are expected to visit the web sites of each host institution in advance of the site visit each day. Other web sites of possible interest, including those of local DC museum institutions, as well as other related sites in the US and abroad are listed as well. Students are encouraged (but not required) to visit as many web sites as possible to develop a comparing/contrasting viewpoint for discussion purposes. (See Appendix #1 for listings.)

ASSIGNMENTS

Class Participation: 25%

Student Panel Presentation of Readings: 10%

Annotated Bibliography: 15%

Critical Review of Textbook Chapter: 25%

Experiential Analysis Paper: 25%

STUDENT PARTICIPATION AND IN-CLASS PRESENTATIONS

Class Participation and Protocol

Attendance: Attendance is mandatory, in keeping with university policy. All participants are expected to attend all classroom sessions and field site visits each day, Monday – Friday. Participation is primary to the context of this course.

Late work: This is an intensive course. Students are expected to be working on assignments before and after class sessions throughout the week. Late work will not be accepted except by prior arrangement.

Arrive on time: Chronic lateness can negatively affect class participation grades.

Behave respectfully: Students are expected to behave respectfully while in class. Participation grades will reflect a student's maturity level and professionalism, and whether the student actively participates in class discussions.

Appropriate Dress: Because we are visiting public and private institutions, students are expected to dress in attire appropriate to attending a professional meeting or conference.

No phone calls during class: Turn off or silence cell phones and pagers. Students leaving the room for calls are not allowed to return to that class session. This especially important to adhere to as we will be the guests of each host institution.

No grade discussions in class: Instructor will not discuss grades in class, including while traveling to and from each site location. Questions with regard to assignments will be discussed only between 8:30am and 9:15am, if time allows. Please consult the syllabus before asking questions about the course requirements.

Student Panel Presentation of Readings (10%)

Each day a panel of 5-6 students will collectively lead a lunchtime discussion on one of each of the five parts of the assigned textbook. Each student will briefly present their interpretation of the material, and, as a group, will subsequently provide an interactive panel discussion to the rest of the class, with questions/comments from the class to follow. The panel presentations should model professional conference behavior. Contact information, including e-mail addresses, of fellow panel members will be provided. (See Appendix # 4 for group assignments.)

WRITTEN WORK PRODUCTS

Annotated Bibliography (15%)

Using the *Chicago Manual of Style* guidelines, develop an annotated bibliography, including a **minimum of 20 entries**, drawn exclusively from the course textbook: *Art Museum Libraries and Librarianship* (see citation in Required Readings, above.) Annotated bibliographies must include citations for all of the essays in the chapter each student is assigned for panel discussions and chapter reviews (see chapter assignments in section below), as well as, one citation of your choice from every other chapter in the

text. A full bibliographic citation must be included for each work, along with annotations describing the work's scope and content, authority, currency to the profession, and relevance to the course. Annotated entries are typically 4-5 sentences in length. Bibliographies may be completed prior to the start of the course, but students are strongly encouraged to review their work during the course for revision. **Annotated Bibliographies must be submitted in hard copy no later than Friday, August 17. Electronic email submissions will not be accepted for this assignment.**

Critical Review of Textbook Chapter (25%)

Each student will be assigned a chapter in the textbook to critically review as though preparing a critical review of literature section for a professional publication. The review should analyze the contents of the chapter: describing the content of each essay included; comparing and contrasting the essays; critically examining the thrust, focus, structure, and purpose of the essays through recursive review and analysis. Examination criteria such as authority, scope and content, currency, and relevance to the profession, as contained in the assigned annotated bibliography should be considered but not replicated in the review. A critical review of literature is a natural outgrowth of bibliography, but goes much deeper into analysis of the literature, allowing the student to draw conclusions based in their own thinking about the subject (see Appendix #2 for definition; see Appendix #3 for individual student assignment list.) **Reviews should be 5-8 pages in length, double-spaced, and must be submitted in hard copy no later than Friday, August 17. Electronic email submissions will not be accepted for this assignment.**

Experiential Analysis Paper (25%)

This is an opportunity for students to reflect on the course experience as a whole. Using the student learning outcomes listed above as a guide, students should develop a qualitative essay commenting on the relationship of the course to personal understandings of the field of art and museum librarianship and the larger field of cultural heritage information management as a profession. Essays should include references (no citations required) to the readings, panel discussions, and lectures, fused with personal reflections and knowledge gained through the site visits and presentations. Commentary on the functionality, productivity, and visibility (physical and virtual) of art and museum libraries, archives, and other information environments as related to the core principles of library and information science should be explored. Ideas found or developed in this course through the experience of guided discoveries should be discussed. The quality and quantity of the course as a specific learning experience should be addressed. **Essays should be 5-8 pages in length, double-spaced, and must be submitted to the instructor via email no later than the end of the day, (11:59pm) Sunday, August 19.**

DUE DATES

Friday, August 17: Annotated Bibliography

Critical Review of Chapter

Sunday, August 19: Experiential Analysis Paper

Each Day (To Be Assigned): Group Panel Presentation of Textbook Sections/Chapters

Tuesday, August 21: Grades Recorded

All due dates are final; no exceptions. This is an intensive course, meaning students are expected to work outside of each class throughout the week and during the two days following the conclusion of the in-class meetings to prepare for class and complete assignments on time. Grades will be reported by Tuesday, August 21.

COURSE GRADE

Course grade will be based on the percentages listed above using an A-F scale.

ADA ACCOMODATION

Students with disabilities requiring accommodation under federal regulations must present a **written accommodation request** to the instructor **before the first class meeting**. It is strongly recommended that the student contact the Office of Disability Support Services, Suite 207, Pryzbyla Center (202-319-5211; email: cua-disabilityservices@cua.edu). This is the University office responsible for disability accommodation and services, and its staff can answer questions about services and requirements regarding documentation. Special accommodations or other arrangements cannot be made without documentation approved by this office.

ACADEMIC HONESTY POLICY

As the daily student panel presentations of course readings will be group work, you are expected to consult with your fellow students on this presentation. However, consulting does not mean that you hand in the same written work products. In regard to all written assignments, the work you hand in must be completely the result of your own effort.

All students are expected to adhere to accepted codes of ethical, personal, and civil conduct while in this class and conversing online, using e-mail, or engaging in any online chat sessions. The University's policy is available at: <http://policies.cua.edu/academicundergrad/integrity.cfm> Failure to meet these standards will have serious consequences: you will receive a grade of "F" on the assignment or project in question, and will be reported to the Dean for possible further action such as an "F" for the course and possible withdrawal from the program. The Catholic University of America defines plagiarism as:

“presenting the work of another as if it were one's own. It includes quoting, paraphrasing, summarizing, or utilizing the published work of others without proper acknowledgement, or, where appropriate, quotation marks”

“... any unacknowledged use of another's ideas constitutes plagiarism, including the use of papers written by other students, interviews, radio or TV broadcasts, and any published or unpublished materials (including web-based materials, letters, pamphlets, leaflets, notes or other electronic or print documents).”

CUA's "Academic Graduate and Undergraduate Student Academic Dishonesty" Policy, Section III., Categories of Academic Dishonesty.

<http://policies.cua.edu/academicundergrad/integrityfull.cfm#i>

SCHEDULE OF CLASSES (Subject to Revision)

General Directions and Logistics

The class will assemble daily at Marist Hall at 8:30am. From Monday, August 13, through Thursday, August 16, we will meet in Marist Hall Information Commons for a brief orientation and discussion. **Class members must travel together each morning from CUA on the bus to that day's venues.** We will board a bus in the parking lot of Marist at 9:15 each day, Monday through Thursday, for our site visits. At the end of each day, the bus will return to Marist Hall. **Students will not be required to return with the group in the evening.** Assigned student panel discussions will be held each day during a required collective luncheon session, for which students will bring their lunches or purchase food on-site. The day's activities will normally conclude by 4:30 or 5:00 pm.

The exception to these directions is the trip to Monticello on Friday, August 17. For this site visit, **all students must travel with the group by bus to and from Charlottesville, VA.** We will meet at Marist Hall and board the bus at 7:00am. Class orientation and opening discussion will take place on the bus on the way to the site. A box lunch will be provided. Students are responsible for reporting dietary restrictions and preferences to the course Research Assistant as requested by email.

Individual Site Visit Locations and Schedules

Monday August 13, 2007

Hours: 8:30 am to 4:30 pm

Itinerary: **AM:** Archives of American Art, Washington, DC
 PM: National Gallery of Art

Lunch Meeting: National Gallery of Art Refectory

Tuesday August 14, 2007

Hours: 8:30 am to 4:30 pm

Itinerary: **AM:** American Folklife Center, Library of Congress
 PM: National Museum of Women in the Arts

Lunch Meeting: Library of Congress Madison Building Cafeteria

Wednesday August 15, 2007

Hours: 8:30 am to 4:30 pm

Itinerary: **AM:** University of Maryland, College Park, Art, Architecture Libraries
 PM: Michelle Smith Performing Arts Library

Lunch Meeting: University of Maryland Student Union

Thursday, August 16, 2007

Hours: 8:30 am to 4:30pm

Itinerary: **AM:** National Museum of the American Indian, Washington, DC,

PM: National Museum of the American Indian, Cultural Resources
Center, Suitland, MD

Lunch Meeting: NMAI

Friday August 17, 2007

Hours: 7:00 am to 7:00 pm

Itinerary: **AM/PM:** Thomas Jefferson Foundation Library, Monticello,
Charlottesville, VA

Lunch Meeting: Location TBA; box lunch will be provided

APPENDIX #1

Art and Museum Library Institute (Summer 2007) – List of URLs Developed by Erin McKinney, LSC843 Research Assistant

Site Visit URLs:

The National Gallery of Art:

- <http://www.nga.gov/> (NGA homepage)
- <http://www.nga.gov/search/index.shtml> (collection and exhibition catalog)
- <http://library.nga.gov/> (National Gallery Library catalog)

The Smithsonian Libraries:

- <http://www.si.edu/> (Smithsonian homepage)
- <http://www.siris.si.edu/> (Smithsonian Libraries and Collections)
- <http://www.sil.si.edu/> (Galaxy of Knowledge – searchable subject database)
- <http://www.sil.si.edu/research/> (Research Tools for the Smithsonian Libraries and Collections)

The National Archives of American Art:

- <http://www.aaa.si.edu/> (Archives of American Art homepage)
- <http://americanart.si.edu/index3.cfm> (American Art Museum and the Renwick Gallery)

The American Folklife Center:

- <http://www.loc.gov/folklife/> (Folklife Center homepage)
- <http://www.loc.gov/index.html> (Library of Congress homepage)

The National Museum of Women in the Arts:

- <http://www.nmwa.org/> (NMWA homepage)
- <http://www.nmwa.org/library/> (NMWA Library and Archive)
- <http://www.ala.org/ala/acrlbucket/candrlnews/internetreviews/200706/nmwa.htm> (ALA review of the NMWA)

University of Maryland, College Park Art and Architecture Libraries:

- <http://www.lib.umd.edu/> (UMd Library Consortium catalog)
- <http://www.lib.umd.edu/ART/art.html> (Umd Art Library page)
- <http://www.lib.umd.edu/ARCH/architecture.html> (Umd Architecture Library page)
- <http://www.lib.umd.edu/PAL/music.html> (UMd Performing Arts Library)

National Museum of the American Indian:

- <http://www.nmai.si.edu/> (NMAI homepage)
- <http://www.nmai.si.edu/subpage.cfm?subpage=visitor&second=md&third=cultural> (NMAI Cultural Resources Center page)

*See also the Smithsonian pages listed above

The Thomas Jefferson Foundation Library and Monticello:

<http://www.monticello.org/index.html> (Monticello homepage)

<http://www.monticello.org/library/index.html> (Thomas Jefferson
Foundation Library)

<http://tjportal.monticello.org/> (Jefferson Library Online Catalog)

Other Museums in the Washington DC Area (as compiled by Rebecca Cooper):

*Sites whose libraries are also searchable through the Smithsonian Library homepage

Art Museum of the Americas:

<http://www.museum.oas.org/>

<http://www.museum.oas.org/services/reference.html> (Reference Center &
Art Archives)

The Corcoran Gallery of Art:

<http://www.corcoran.org/>

http://www.corcoran.org/exhibitions/archive_main.asp (Exhibition Archives)

The Freer and Sackler Galleries*:

<http://www.asia.si.edu/>

<http://www.asia.si.edu/visitor/library.htm> (Freer & Sackler Library of Asian Art)

The Hirshhorn Museum and Sculpture Garden*:

<http://hirshhorn.si.edu/>

<http://hirshhorn.si.edu/collection/index.asp> (Hirshhorn Collection database)

<http://hirshhorn.si.edu/education/research.html> (Hirshhorn Library
information)

The Kreeger Museum:

<http://www.kreegermuseum.org/>

<http://www.kreegermuseum.org/education/library.asp> (Kreeger Museum
library)

The Phillips Collection:

<http://www.phillipscollection.org/>

<http://www.phillipscollection.org/html/library.html> (Phillips Collection
library)

The National Museum of African Art*:

<http://africa.si.edu/index2.html>

<http://www.sil.si.edu/libraries/nmafa/> (The Warren M. Robbins Library)

The National Portrait Gallery*:

<http://www.npg.si.edu/>

<http://npgportraits.si.edu/eMuseumNPG/code/emuseum.asp> (searchable database of American portraits)

<http://www.npg.si.edu/research/research3.htm> (Portrait Gallery library)

The Textile Museum:

<http://www.textilemuseum.org/>

<http://www.textilemuseum.org/abouttextilelibrary.html> (Textile Museum library database)

Other Sites of Interest:

ACRL Museum Studies Webliography:

<http://www.ala.org/ala/acrl/acrlpubs/crlnews/backissues2007/julyaugust07/museumstudies.htm>

The British Library:

<http://www.bl.uk/>

The Morgan Library and Museum:

<http://www.themorgan.org/index.html>

<http://corsair.morganlibrary.org/>

The Library of Congress:

<http://www.loc.gov>

<http://www.loc.gov/flash/pagebypage/buccaneers/index.html>

The Getty Museum:

http://www.getty.edu/research/conducting_research/library/

<http://library.getty.edu/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>

http://www.getty.edu/research/conducting_research/

<http://www.getty.edu/art/>

The Vatican Library:

http://bav.vatican.va/en/v_home_bav/home_bav.shtml

http://asv.vatican.va/home_en.htm

La Bibliotheque Nationale:

<http://www.bnf.fr/>

http://www.bnf.fr/pages/zNavigat/frame/version_anglaise.htm?ancre=english.htm

The Louvre:

http://www.louvre.fr/llv/commun/home_flash.jsp

http://www.louvre.fr/llv/oeuvres/bdd_oeuvre.jsp?bmLocale=en

The National Museum of Play (Rochester NY) and the Grada Hopeman Gelsler Library:

<http://www.strongmuseum.org/visit/library.html>

APPENDIX #2 Critical Review of Literature

The following is an excerpt from Dr. Mary Edsall Choquette's doctoral dissertation, and is provided as a definition of a critical review of literature for a research paper. It is provided here as *guide* for preparing the critical review of chapter assignment.

When developed as a part of the process of defining a research topic, a critical review of literature is intended to bring the writer in tune with previously published secondary resource materials related to that topic. It is conducted to see what questions previously have been asked and answered (or not) on a particular subject. A critical review of literature ultimately aids the writer in refining his/her research question and points of inquiry. It is based upon a carefully selected bibliography of references that the author has read and synthesized, resulting in the creation and refinement of new ideas. A critical review of literature illuminates premises and assists the writer in identifying theoretical and contextual frameworks in the research as it progresses.

As a piece of writing, the discourse should be relational in construct, connecting works with other works and always revealing the relationship with current research inquiry. It becomes a resource to which the writer continually refers during the research process; indeed the literature supports the research process. The extent to which each work is included is dependent upon the relative merit and depth of the sources examined, and relation to the author's overall synthesis of ideas and research questions. Some sources may be included more than once if they pertain to more than one context of the research. The development of a critical review of literature is a process, in which sources are considered progressively and collectively, culminating in revised versions as the research continues.

APPENDIX #3
Critical Review of Chapter Assignment
Assignments to be Completed and Submitted Individually by Each Student
(Assigned alphabetically)
from
Art and Museum Libraries and Librarianship
Joan M. Benedetti, Editor

Part I, Chapter 1: “Outside In: Leading and Managing the Art Museum Library”
Aftowicz, Rebecca
Almoite, Benjamin

Part I, Chapter 2: “Reader Services, Reference, and the Art Museum Library’s Clientele”
Boston, Carmen
Daly, Nora

Part I, Chapter 3: “Automating the Art Museum Library in the Twenty-First Century”
Desperrt, Kenneth
Dugan, Cathey

Part I, Chapter 4: “A Delicate Balance: Access and Society in the Art Museum Library”
Duncombe, Stephanie
Garvey, Kelli

Part I, Chapter 5: “Cataloging and Technical Services in the Art Museum Library”
Hammond, Michelle
Holladay, Robin

Part I, Chapter 6: “Space Planning in the Art Museum Library”
Jackson, Marcia
Lee, Shannon

Part II, Chapter 7: “Collection Development and the Acquisition Process: The Art Museum Librarian as Curator”
Lipscomb, Pamela
Lulofs, Megan

Part II, Chapter 8: “Curating Images: Visual Resources in the Art Museum Library”
Maher, Christa
Mastroianni, Richard

Part II, Chapter 9: “The Invisible Made Visible: Collecting Ephemera in the Art Museum Library”
McKinney, Erin
Miller, Caitlin

Part II, Chapter 10: “Special Collections in the Art Museum Library”

Murphy, Kristen

O’Dell, Allison

Part II, Chapter 11: “Institutional Archives: The Art Museum’s Memory”

O’Donnell, Courtney

Moore, Cheryl

Part III, Chapter 12: “Fundamentals of Fund-Raising for the Art Museum Library”

Ojiaku, Chika

Part III, Chapter 13: “Marketing, Public Relations, and Advocacy in the Art Museum Library”

Proctor, Victoria

Part III, Chapter 14: “Working with Volunteers and Interns in the Art Museum Library”

Strouse, Alyssa

Part III, Chapter 15: “Professional Development: Investing in Art Museum Librarianship”

Trax, Cynthia

Part III, Chapter 16: “Solo Librarianship in the Art Museum Library”

Watson, Tara

APPENDIX #4
Student Panel Presentations
(Groups assigned alphabetically)

Presenting From:
Art and Museum Libraries and Librarianship
Joan M. Benedetti, Editor

Monday, August 13: Part I: “The Many Facets of Art Museum Librarianship”

Aftowicz, Rebecca
Almoite, Benjamin
Boston, Carmen
Daly, Nora
Desperett, Kenneth

Tuesday, August 14: Part II: “Building Collections: The Intellectual Content of the Art Museum Library”

Dugan, Cathey
Duncombe, Stephanie
Garvey, Kelli
Hammond, Michelle
Holladay, Robin

Wednesday, August 15: Part III: “Promoting, Sustaining, and Developing Support for the Art Museum Library”

Jackson, Marcia
Lee, Shannon
Lipscomb, Pamela
Lulofs, Megan
Maher, Christa

Thursday, August 16: Part IV: “Thumbnail Sketches: Profiles of Fifteen Art Museum Libraries”

Mastroianni, Richard
McKinney, Erin
Miller, Caitlin
Moore, Cheryl
Murphy, Kristen
O’Dell, Allison

Friday, August 17: “Foreword, Preface, Acknowledgements, Introduction, Appendices, Index, Bibliography, and Contributors”

O’Donnell, Courtney
Ojiaku, Chika
Proctor, Victoria
Strouse, Alyssa
Trax, Cynthia

Watson, Tara