

**CATHOLIC UNIVERSITY OF AMERICA**  
*School of Library & Information Science*  
**LSC 843 Art and Museum Libraries Institute**  
**Summer 2008**

**Faculty:** Dr. Mary Edsall Choquette, Assistant Professor  
([edsall@cua.edu](mailto:edsall@cua.edu); phone 202-319-6277; cell 215-880-0119)

**Office Hours: By Appointment Only**

*Call or email for an appointment – email questions also welcome.*

**Adjunct Faculty:** Ms. Erin McKinney ([erinmcki@gmail.com](mailto:erinmcki@gmail.com))

**SYLLABUS: LSC 843**

**DATES: May 19-23, 2008; 8:30am to 4:30/5:00pm M-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. 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.

A copy is on reserve in Mullen Library.

*Course Bibliography*, (see Appendix #1.)

### **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. Students are strongly encouraged to read from the following text:

Pacey, Philip, Editor. *A Reader in Art Librarianship*. New York: K. G. Saur, 1985.

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.

### **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. 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 #2 for listings.)

### **ASSIGNMENTS**

Class Participation: 25%

Student Panel Presentation of Readings: 10%

Annotated Bibliography: 15%

Critical Review of Selected Readings: 25%

Experiential Synthesis 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 Topical Readings (10%)**

Each day a panel of 5-6 students will collectively lead a lunchtime discussion on an assigned series of topical reading. 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**

Using the *Chicago Manual of Style* ([http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)) guidelines, develop an annotated bibliography, including a **minimum of 20 entries**. **Two** articles should be drawn from EACH major section (i.e. two articles from Part I, two articles from Part II, etc.) of the course textbook: *Art Museum Libraries and Librarianship* (see citations in Required Readings, above.) **Three** articles should be drawn from EACH major section in the course bibliography (Appendix #1 below). 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. **Note:** Some articles listed in the course bibliography address many different areas of art librarianship and appear in more than one section. However, you may NOT use any article more than once in your Annotated Bibliography assignment. Bibliographies may be completed prior to the start of the course. **Annotated Bibliographies must be submitted via the digital drop box on Blackboard no later than Tuesday, May 20, 2008.**

#### Critical Review of Readings (25%)

Each student will select a series of three readings from their Annotated Bibliographies to critically review as though preparing a critical review of literature section for a professional publication. The review should analyze the contents of each reading: describing the content of each reading; comparing and contrasting the readings; critically examining the thrust, focus, structure, and purpose of the readings 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 #3 for definition.) **Reviews should be 5-8 pages in length, double-spaced, and must be submitted via the digital drop box on Blackboard no later than Friday, May 23, 2008.**

#### Experiential Synthesis 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 via the digital drop box on Blackboard no later than the end of the day, Sunday, May 25.**

#### **DUE DATES**

*Tuesday, May 20:* Annotated Bibliography  
*Friday, May 23:* Critical Review of Readings  
*Sunday, May 25:* Experiential Synthesis Paper  
*Each Day (To Be Assigned):* Group Panel Presentation of Topical Readings  
*Tuesday, May 27:* 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, May 27, 2008.**

### **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](mailto: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**  
**General Directions and Logistics**

**The class will assemble daily at Marist Hall at 8:30am.** From Monday, May 19, through Friday, May 23, 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 Friday, 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, purchase on-site; or a box lunch will be provided. Students are responsible for reporting dietary restrictions and preferences to the course Adjunct Faculty as requested by email.

**Individual Site Visit Locations and Schedules**

**Monday May 19, 2008**

**Hours:** 8:30 am to 4:30 pm

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

Lunch Meeting: TBA; a box lunch will be provided

**Tuesday May 20, 2008**

**Hours:** 8:30 am to 4:30 pm

**Itinerary:**     **AM:** American Folklife Center, Library of Congress  
                      **PM:** National Gallery of Art Library

Lunch Meeting: Library of Congress Madison Building Cafeteria

**Wednesday May 21, 2008**

**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: Clarice Smith Performing Arts Center Cafe

**Thursday May 22, 2008**

**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, Suitland, MD; a box lunch will be provided

**Friday May 23, 2008**

**Hours:** 8:30 am to 4:30 pm

**Itinerary:**     **AM:** National Museum of Women in the Arts, Washington, DC  
                      **PM:** District of Columbia Historical Society, Washington, DC

Lunch Meeting: Location TBA

**APPENDIX #1**  
**Art and Museum Library Institute (Summer 2008) – Course Bibliography**  
**Developed by Erin McKinney, LSC843 Adjunct Faculty**

**Reading Selections for Annotated Bibliography Assignment**

**Note:** Locations of readings indicated at end of each entry. D = available through CUA electronic databases. P = print only (though some available through WRLC electronically).

**The Place**

Beasley, Gerald. "Curatorial Crossover: Building Library, Archives, and Museum Collections." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 20-28. (D)

Collins, Kim. "Patrons, Processes, and the Profession: Comparing the Academic Art Library and the Art Museum Library." *Journal of Library Administration* 39, no. 1 (2003): 77-89. (D)

Freitag, Wolfgang M. "Twenty Years of Estrangement, or What's in a Name." *Art Documentation* 22, no. 2 (2003). (P)

Henri, Janine Jacqueline. "Management, Public Service, and Access Issues: Serving Special Collection in an Architecture Branch Library." *Journal of Library Administration* 39, no. 1 (2003): 57-76. (D)

Kaltwasser, Franz Georg. "The Common Roots of Library and Museum in the Sixteenth Century: The Example of Munich." *Library History* 20 (2004): 163-181. (D)

Macken, Megan E. "The Art Library as Place: The Role of Current Space Planning Paradigms within the Academic Art and Architecture Library." *Art Documentation* 25, no. 2 (2006): 18-25. (D)

Martin, Robert S. "Intersecting Missions, Converging Practice." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 80-88. (D)

Robison, Andrew. "Curatorial Reflections on Print Rooms and Libraries." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 35-44. (D)

Roeper, Susan. "The Two Art Histories: The Museum and the University." *Art Documentation* 19, no. 1 (2000): 44-46. (D)

Sax, Joseph L. "Legal Concepts of Cultural Heritage Property." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 67-74. (D)

Seren, Tasha, Deirdre Donohue, and Lynn Ann Underwood. "Integrated Art Documentation: The Guggenheim Perspective." *Art Documentation* 20, no. 1 (2001): 31-35. (D)

### **The Profession**

Benedetti, Joan M. "Managing the Small Art Museum Library." *Journal of Library Administration* 39, no. 1 (2003): 23-44. (D)

Collins, Kim. "Patrons, Processes, and the Profession: Comparing the Academic Art Library and the Art Museum Library." *Journal of Library Administration* 39, no. 1 (2003): 77-89. (D)

Currie, Gillian and Margaret Shaw. "What Price Art Librarianship in the Twenty-First Century?" *Art Documentation* 21, no. 2 (2002): 32-34. (D)

Dimunation, Mark. "Red Wine and White Carpets: What We Didn't Learn in Library School, or When the Dog and Pony Goes Bad." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 7, no. 1 (2006): 73-84. (D)

McCleskey, Sarah E. "Staffing Standards and Core Competencies in Academic Art and Architecture Departmental Libraries: A Preliminary Study." *Journal of Library Administration* 39, no. 1 (2003): 1-21. (D)

Wythe, Deborah. "New Technologies and the Convergence of Libraries, Archives, and Museums." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 51-55. (D)

### **Art Librarian, Academic & Curator**

Beasley, Gerald. "Curatorial Crossover: Building Library, Archives, and Museum Collections." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 20-28. (D)

Freitag, Wolfgang M. "The Indivisibility of Art Librarianship." *Art Libraries Journal* (1982). (P)

———. "Twenty Years of Estrangement, or What's in a Name." *Art Documentation* 22, no. 2 (2003). (D)

Mahard, Martha. "Indivisibility in the Twenty-First Century, or the Elephant in the Living Room." *Art Documentation* 22, no. 2 (2003). (D)

Martin, Robert S. "Intersecting Missions, Converging Practice." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 80-88. (D)

- Michalko, James. "Libraries, Archives, and Museums: Achieving Scale and Relevance in the Digital Age." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 75-79. (D)
- Pijeaux, Lawrence J. "The Birmingham Civil Rights Institute: A Case Study in Library, Archives, and Museum Collaboration." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 56-60. (D)
- Robison, Andrew. "Curatorial Reflections on Print Rooms and Libraries." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 35-44. (D)
- Rosenzweig, Roy. "Collaboration and the Cyberinfrastructure: Academic Collaboration with Museums and Libraries in the Digital Era." *First Monday*, no. 7 (2007), [http://www.firstmonday.org/issues/issue12\\_7/rosenzweig/index.html](http://www.firstmonday.org/issues/issue12_7/rosenzweig/index.html).
- Sax, Joseph L. "Legal Concepts of Cultural Heritage Property." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 67-74. (D)
- Whiteman, Bruce. "Cooperative Collection Building: A Response to Gerald Beasley." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 29-34. (D)
- Wythe, Deborah. "New Technologies and the Convergence of Libraries, Archives, and Museums." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 51-55. (D)

### **Managing, Cataloging & Collecting**

- Baca, Murtha et al. *Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images*. Chicago: American Library Association, 2006. (P)
- Beasley, Gerald. "Curatorial Crossover: Building Library, Archives, and Museum Collections." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 20-28. (D)
- Benedetti, Joan M. "Managing the Small Art Museum Library." *Journal of Library Administration* 39, no. 1 (2003): 23-44. (D)
- Carlin, Jane and Adrienne Varady. "Snow Globes, Valentines, Mail Art, Oh My! Weird and Wonderful Art Library Collections." *Art Documentation* 18, no. 1 (1999): 46-49. (P)

- Collins, Kim. "Patrons, Processes, and the Profession: Comparing the Academic Art Library and the Art Museum Library." *Journal of Library Administration* 39, no. 1 (2003): 77-89. (D)
- Currie, Gillian and Margaret Shaw. "What Price Art Librarianship in the Twenty-First Century?" *Art Documentation* 21, no. 2 (2002): 32-34. (D)
- Dimunation, Mark. "Red Wine and White Carpets: What We Didn't Learn in Library School, or When the Dog and Pony Goes Bad." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 7, no. 1 (2006): 73-84. (D)
- Elings, Mary W. and Gunter Waibel. "Metadata for All: Descriptive Standards and Metadata Sharing across Libraries, Archives and Museums." *First Monday*, no. 3 (2007), [http://www.firstmonday.org/issues/issue12\\_3/elings/index.html](http://www.firstmonday.org/issues/issue12_3/elings/index.html).
- Gilchrest, Alison. "Factors Affecting Controlled Vocabulary Usage in Art Museum Information Systems." *Art Documentation* 22, no. 1 (2003): 13-20. (D)
- Griffin, Carolee Parry. "A Study of Conservation/Preservation Treatment of Materials in Fine Arts Libraries." *The Georgia Librarian* 30 (1993): 41-43. (P)
- Henri, Janine Jacqueline. "Management, Public Service, and Access Issues: Serving Special Collection in an Architecture Branch Library." *Journal of Library Administration* 39, no. 1 (2003): 57-76. (D)
- Macken, Megan E. "The Art Library as Place: The Role of Current Space Planning Paradigms within the Academic Art and Architecture Library." *Art Documentation* 25, no. 2 (2006): 18-25. (D)
- Michalko, James. "Libraries, Archives, and Museums: Achieving Scale and Relevance in the Digital Age." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 75-79. (D)
- Phillpot, Clive. "Flies in the Files: Ephemera in the Art Library." *Art Documentation* 14, no. 1 (1995): 13-14. (P)
- Robison, Andrew. "Curatorial Reflections on Print Rooms and Libraries." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 35-44. (D)
- Roel, Eulalia. "The MOSC Project: Using the OAI-PMH to Bridge Metadata Cultural Differences across Museums, Archives, and Libraries." *Information Technology and Libraries* 24, no. 1 (2005): 22-24. (D)
- Roeper, Susan. "The Two Art Histories: The Museum and the University." *Art Documentation* 19, no. 1 (2000): 44-46. (D)

- Rosenzweig, Roy. "Collaboration and the Cyberinfrastructure: Academic Collaboration with Museums and Libraries in the Digital Era." *First Monday*, no. 7 (2007), [http://www.firstmonday.org/issues/issue12\\_7/rosenzweig/index.html](http://www.firstmonday.org/issues/issue12_7/rosenzweig/index.html).
- Sax, Joseph L. "Legal Concepts of Cultural Heritage Property." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 67-74. (D)
- Seren, Tasha; Deirdre Donohue, and Lynn Ann Underwood. "Integrated Art Documentation: The Guggenheim Perspective." *Art Documentation* 20, no. 1 (2001): 31-35. (D)
- Shatford Layne, Sara, Patricia Harping, Colum Hourihane, Christine L. Sundt. "Introduction to Art Image Access: Issues, Tools, Standards, Strategies." ed Murtha Baca. Place Published: Getty Research Institute, 2002, [http://www.getty.edu/research/conducting\\_research/standards/intro\\_aia/index.html](http://www.getty.edu/research/conducting_research/standards/intro_aia/index.html)
- Stam, Dierdre C. "Artists and Art Libraries." *Art Libraries Journal* 20, no. 2 (1995): 21-24. (P)
- Whiteman, Bruce. "Cooperative Collection Building: A Response to Gerald Beasley." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 29-34. (D)

## APPENDIX #2

### Art and Museum Library Institute (Summer 2008) – List of URLs Developed by Erin McKinney, LSC843 Adjunct Faculty

#### Site Visit URLs:

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 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 American Folklife Center:

<http://www.loc.gov/folklife/> (Folklife Center homepage)

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

The National Gallery of Art:

<http://www.nga.gov/> (NGA homepage)

<http://www.nga.gov/search/index.shtm> (collection and exhibition catalog)

<http://www.nga.gov/resources/dldesc.shtm> (National Gallery Library homepage)

<http://library.nga.gov/> (National Gallery Library catalog)

<http://www.nga.gov/resources/gadesc.shtm> (National Gallery Archives)

University of Maryland, College Park Art and Architecture Libraries, Michelle Smith Performing Arts Library:

<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> (Performing Arts Library homepage)

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 below.

## **Other Museums and Libraries in the Washington DC Area:**

\*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](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 Textile Museum:

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

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

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 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)

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 Museum and Library Sites (US and International):**

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://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/research/conducting_research/)

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

The Vatican Library:

[http://bav.vatican.va/en/v\\_home\\_bav/home\\_bav.shtml](http://bav.vatican.va/en/v_home_bav/home_bav.shtml)

[http://asv.vatican.va/home\\_en.htm](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](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/commun/home_flash.jsp)

[http://www.louvre.fr/llv/oeuvres/bdd\\_oeuvre.jsp?bmLocale=en](http://www.louvre.fr/llv/oeuvres/bdd_oeuvre.jsp?bmLocale=en)

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

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

**Other Sites of Interest:**

ARLIS/NA (Art Libraries Society of North America):

<http://www.arlisna.org/index.html> (ARLIS/NA homepage)

<http://www.lib.umd.edu/arlis/> (DC/MD/VA chapter)

ACRL Museum Studies Webliography:

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

The Music Library Association (MLN):

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

The Dance Heritage Coalition (DHC):

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

The Theatre Library Association:

<http://tla.library.unt.edu/>

Art Cataloging (compiled by Sherman Clarke):

<http://artcataloging.net/>

Visual Resources Association (VRA):

<http://vraweb.org/index.html>

Institute of Museum and Library Services (IMLS):

<http://www.ims.gov/>

### APPENDIX #3 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 readings 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 #4**  
**Student Panel Presentations**  
**(Groups assigned alphabetically)**  
**(Subject to revision)**

Monday, May 19: The Place

Laura Allen  
Zoe Austin  
Caroline Bragdon  
Francesca Bruno  
Ruth Compton  
Christopher Dodds

Tuesday, May 20: The Profession

Lindsay Halkola  
Kareemah Hamdan  
Mary Jamieson  
Mike Karabinos  
Mary Elizabeth Keefe

Wednesday, May 21: Art Librarian, Academic Professional, & Curator

Melissa Kempton  
Mike Klein  
Bianca Lipscomb  
Kera Manion  
John McKenna

Thursday, May 22: Managing, Cataloging, & Collecting

Cathie Milne  
Katherine Nuss  
Connie Osborne  
Roslyn Pachoca  
Rona Razon

Friday, May 23: Exhibitions, Public Programs, & Outreach

Mary Jane Stoeffler  
Linda Todd  
Elizabeth Trop  
Carol Vincent  
Taras Zvir