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University of Glasgow

15—17 July 2019

Monday 15th July

10.20-11.10 Keynote: Dr John Scally, National Library of Scotland

'How Olivia Newton-John helped the National Library of Scotland prepare for its centenary'

Room LT201

Dr Scally will talk about his tenure at the National Library of Scotland and the Library's ambitious plans in the lead up to its centenary in 2025. With 27 million physical items collected over 400 years and a massive multi-format digital collection, what version of the future would it try to create?

A new strategy *'The Way Forward 2015-2020'* outlined six objectives to elevate the Library to become one of the finest research libraries in Europe. Dr Scally will speak about this journey and the ambitious digitisation plans and work on hidden collections which are well underway.

Dr John Scally has, for the past 4 ½ years, held the post of National Librarian and Chief Executive of the National Library of Scotland, a major European research library and one of the world's leading centres for the study of Scotland and the Scots. He was previously Deputy Head of Rare Books at the Library before becoming Director of University Collections and subsequently Director of Library and University Collections at the University of Edinburgh. He is a member of the British Library Advisory Council and a Board member of the Scottish Library Information Council (SLIC), Scottish Confederation of University and Research Libraries (SCURL) and Research Libraries UK (RLUK).

11.10-11.15 Lightning Talk: Thomas Rene, Bloomsbury Digital Archives

'Bloomsbury Digital Resources in Visual and Performing Arts'

Room LT201

Bloomsbury Digital Resources, a division of Bloomsbury Publishing, is focused on providing essential and cutting-edge scholarly content across the Visual and Performing Arts and beyond. Anchored by the award-winning Bloomsbury Fashion Central and Drama Online, Bloomsbury Digital Resources is in the process of launching multiple new products this year as well as continuing to expand and update its existing holdings. This lightning talk will highlight some of our most exciting offerings.

Day One, Strand One

11:40-12:10 Presentation: Andrea Lydon, National Gallery of Ireland

'Source: Uncovering stories of art in Ireland'

Room LT201

In late 2017 the ESB Centre for the Study of Irish Art (CSIA) in the National Gallery of Ireland was awarded funding from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs scheme for the digitisation of collections held by the National Cultural Institutions, for phase one of 'Source', a cataloguing and digitisation project. Prior to this funding, the digitisation of these types of collections has been challenging due to a lack of resources. 'Source' is an exciting initiative that aims to establish an online and technical framework for discovering content held in the Irish art archives and bibliographic collections in the ESB CSIA, which will tell the story of Irish art and its social context to a wide variety of audiences.

Formed over the course of the National Gallery of Ireland's 160 year history, the Irish art library and archive has developed to reflect the fine art collection and the institution's significant and ongoing role in preserving Ireland's visual cultural heritage.

It is hoped that 'Source' will act as a pilot scheme which will establish a digitisation imaging suite and technical infrastructure which will be available for future digitisation projects and collection discovery initiatives, ensuring a worthwhile and useful legacy for the project and the generous public funding provided. At this midway stage in the project, the presentation will outline the journey so far, highlighting key developments, learnings, risks and solutions that the project team has encountered to date.

Andrea is Head of the Library and Archives at the National Gallery of Ireland. She has a background in art history and holds postgraduate qualifications in Irish art and library and information studies. She has over twenty years professional experience working in library and information management roles in public bodies, university libraries and the museum sector. A member of the National Gallery's executive management team, she is responsible for leading the management, development and promotion of the NGI's extensive library and archive collections.

12:15-12:45 Presentation: Eleanore Widger, University of Dundee
'Special Collections Digitisation in the Scottish Poetry Library'
Room LT201

This presentation provides an overview of the National Productivity Investment Fund (NPIF) Innovation Placement at the Scottish Poetry Library, undertaken by the speaker in November 2018 and due for completion by June 2019. Beginning with a brief account of the project design and proposal, it will explain the purpose and intended outcomes of projects funded through the NPIF – to facilitate partnerships between early career academics and the creative industries; to enhance the skills and employability of the placement holder; and to deliver benefit to the industry partner.

The presentation will then cover the specific needs addressed in the proposal for a digitisation pilot at the Scottish Poetry Library, including an illustrated discussion of the special collections identified for digitisation, the Thomas A. Clark, Julie Johnstone, and Heather Yeung archives. Emphasis will be given to the good relationship the Scottish Poetry Library shares with the contemporary Scottish poetry community, and the advantage this confers in terms of securing agreement for the digitisation and dissemination of copyrighted material.

Timed to mesh with the ongoing cataloguing of works donated by Clark, Johnstone and Yeung, and to coincide with the launch of the Library's new website, the project aims are: 1) to provide a snapshot of the innovative poetic works in the archives on the Library's website, and thus open up the special collections to website users; 2) to illustrate the range of forms of poetic material in the Library archives, and to highlight the Library's role in promoting and preserving the legacy of the Concrete poetry movement after Ian Hamilton Finlay, and 3) to pilot digitization methods for formally innovative and 'non-standard' poetry objects which can be shared and used to inform similar future projects.

Eleanore Widger is an NPIF Innovation Postdoctoral Fellow at the Scottish Poetry Library, Edinburgh. In 2018, she completed a doctorate on contemporary British 'radical landscape poetry' and Romantic environmental aesthetics at the University of Dundee. Her work has been published in English and The Journal of British and Irish Innovative Poetry.

Day One, Strand Two

11:40-12:10 Presentation: Elisabeth Thurlow, University of the Arts London
'Preserving an emerging digital arts landscape'
Room SR101A

The University of the Arts London Digital Archives and Collections Project aims to preserve the University's rich digital collections, whilst opening up online access, to allow our digital resources to be leveraged for teaching, learning and research. This paper will consider how our learning and practices are evolving as we progress on our digital journey, whilst also exploring how the arts landscape in which we operate is changing.

Across the six colleges of the University of the Arts London we hold over 120 archives and special collections, many of which contain an increasing amount of digital content – both digitised and born digital materials. These collections chart past and contemporary creative arts practice; the development of art and design education; and the emerging digital arts landscape.

We can see exciting developments being made as our students and colleagues embrace the use of emerging technologies. This includes an increasing use of photogrammetry and 3D imaging for digital capture, as well as artists embracing the use of virtual and augmented reality in their work, both of which will impact on our future digital collecting, presenting us all with new challenges when preserving and providing access to our art and design collections.

Starting in 2014 this Project has brought together a working group of special collections librarians, archivists, museum curators, and IT specialists, who have a shared interest in digital curation. This paper will share our progress so far and explore what the future holds for our collections.

Elisabeth is Digital Archives and Collections Implementation Manager at UAL. She completed an MA in Contemporary History at Sussex University before undertaking traineeships at the Royal Botanic Gardens, Kew, and the Guardian. A qualified archivist, Elisabeth graduated with a Postgraduate Diploma in Archives and Records Management from UCL. She sits on the Digital Preservation Coalition's Workforce Development Sub-Committee and the Archives and Records Association's Section for Archives and Technology.

12:15-12:45 Presentation: Ashley Levine, Artifex Press
'Archivist as Creator'
Room SR101A

Artifex Press, a New York City publisher of web-based catalogues raisonnés, collects and preserves artwork photos, videos, and audio recordings from thousands of institutions, collectors, and artists around the globe, and provides access to this material through a series of comprehensive and authoritative single-artist publications. Each Artifex Press catalogue raisonné is a deeply researched compendium of an artist's entire oeuvre created through a systematic gathering of previously disparate visual and audio-visual (a/v) resources into a single platform. The result is a highly vetted, interactive digital archive. At Artifex Press, I am both an archivist and content creator. I preserve and manage hundreds of thousands of digital assets. From this starting point, I also assess and harness these existing archival photos, videos, and audio to create new content.

This presentation will focus on my dual roles as archivist and creator, demonstrating the workflows behind Artifex's digital archive, and the original content created as a result. Conference attendees will walk away with an understanding of digital asset management as it relates to catalogue raisonné research and production, and case studies will provide practical applications for managing, harnessing, and recontextualising growing digital collections.

Ashley Levine is the Archivist and Digital Resource Manager for Artifex Press in New York City. He holds an MA in Archives and Public History, and a BA in History, from New York University. Ashley is also Director of Advocacy for The Archivists Roundtable of Metropolitan New York (ART), editor of the Society of American

Archivists (SAA) Lone Arranger Section newsletter, SOLO, Chair of SAA's Visual Materials Cataloguing and Access Committee (VMCAC), and New York City representative of the Concerned Archivists Alliance (CAA).

Day One, Strand Three

13:45-14:15 Presentation: Michiel Nijhoff, Stedelijk Museum

'Push AND Pull instead of Push only: initiatives to embrace new audiences for the library of the Stedelijk Museum Amsterdam'

Room LT201

The library of the Stedelijk Museum is working on a more active way to make students and researchers part of a learning community. Nowadays a lot of students get their information through electronic learning, but especially at masters level they should be made aware that there are rich research collections in places other than the digital galaxy.

The Stedelijk Museum is a museum of modern art, a municipal museum in name but in fact the national museum of modern art in the Netherlands. The library of the museum belongs to Europe's larger libraries of modern and contemporary art. The collection has about 200.000 books and catalogues, documentation, vertical files, audio-visuals etc. In some fields the library, the archive, the image archive, the museum collection, the documentation thereof and various other archives form such a strong entity that they should be considered research collections. For the coming years two fields have been chosen to be labelled as such: Russian (avant-garde) art, and time-based media. Other possible fields would be graphic design and conceptual art.

Michiel Nijhoff studied History of Arts in Leiden and Utrecht. He was Librarian at the Museum Boijmans from 1985 to 2000. From 2000 he was Librarian at the Stedelijk Museum in Amsterdam, becoming Head of Library and Collection Registration in 2007, where he has been responsible for various large digitisation projects. Michiel was Chair of ARLIS / NL from 2000-2008, a member of the Art Section of IFLA from 1998-2002, and a member of the International Relations Committee of ARLIS/NA from 2008-2010.

14:20-14:50 Presentation: Stefanie Hilles & Alia Wegner, Miami University

'Building alliances and allies: advocating for art methodologies in digital collections collaborations'

Room LT201

Reflecting on 50 years of art librarianship, this presentation addresses the art of advocating for disciplinary methodologies in collaborations with digital collections and special collections. While art librarians have refined and transformed their relationship to art disciplines in practice and through professional organizations like ARLIS, translating the importance of art methodologies to their colleagues in other academic library departments can be challenging. This disciplinary disconnect can result in collaborations and digital projects that fail to meet the needs of the art community because they do not include the necessary information used by art researchers, and thus thwart discoverability. Collaborations of this nature are especially important in academic libraries, whose primary mission is to support students and faculty, and where university users are inherently subject specific in their research. Academic libraries, as opposed to museum libraries, are also more likely to separate art librarians and their peers in digital collections and special collections into different library departments.

This presentation seeks to open a dialogue between art librarians and academic librarians from other departments, especially digital collections and special collections. While the presenters will share strategies for advocating for art methodologies, the presentation also offers an opportunity to identify and clarify moments of disconnect and disruption between the two departments from both sides. At the core of the collaboration is

a fundamental tension. While art librarians speak from a well-articulated methodological position, honed and supported by professional organisations like ARLIS, digital collection librarians in academic libraries often rely on digital standards, discovery platforms, or institutional practices designed for generalist collections.

Stefanie Hilles is the Arts and Humanities Librarian at Wertz Art and Architecture Library at Miami University, where she is liaison to the art, architecture, and theater departments. She holds an MA in Art History from Case Western Reserve University and an M.L.I.S from Kent State University.

Alia Levar Wegner is the Digital Collections Librarian at the Walter Havighurst Special Collections and University Archives at Miami University, Ohio. Wegner holds an MSc in Information from Florida State University, and an MSc in Book History and Material Cultures from the University of Edinburgh, where she graduated with distinction.

14:55-15:25 Presentation: Christopher Vacchio, Artifex Press

'Drawing connections: documentation of Sol LeWitt's Wall Drawings across archives'

Room LT201

Sol LeWitt's wall drawings are conceptual artworks wherein the actual work is the concept or idea, and the installation is the physical manifestation of that concept. LeWitt didn't physically draw or install most of his wall drawings; his assistants did, following his specific plans or instructions, allowing his over 1,300 wall drawings to be installed thousands of times at galleries, institutions, and homes around the world. In his 1971 article "Doing Wall Drawings," LeWitt summed up the process thus: "The artist conceives and plans the wall drawing. It is realised by draftsmen. (The artist can act as his own draftsman.) The plan (written, spoken, or a drawing) is interpreted by the draftsman."

My presentation will give an overview of LeWitt's working methods for wall drawings, the different types of materials created as a result of his conceptual output, and the challenges in amassing a single archive of these materials from thousands of sources. The presentation will include several case studies of seemingly contradictory archival materials held across different collections, and illustrate the complexity of reconciling those materials to confirm the conceptual content of individual artworks. This will highlight the importance of collaboration between institutions and archives in establishing the relationships between various groups of archival documents.

This presentation will provide useful guidance in researching and archiving materials relating to the work of artists to ensure that the complex information contained in the varying documentation created in art making is properly collected and organised, and the connections made clear. It will also underscore the importance of the said research and documentation in ensuring that non-traditional art forms with unique conservation issues can continue to be exhibited beyond the lives of the artists who created them.

Christopher Vacchio is the Director of Research of the Sol LeWitt Wall Drawings Catalogue Raisonné, published by Artifex Press in 2018. In 2016, he served as Research Fellow at the Aspen Art Museum. He has also held positions at the Hood Museum of Art at Dartmouth College, Judd Foundation, and as Curatorial Fellow at the New York-based non-profit Art in General.

Day One, Strand Four

15:50-16:00 Lightning Talk: Holly Hatheway, Princeton University

'The Digital Cicognara Library: officially launching an international collaboration'

Room LT201

Based on Leopoldo Cicognara's 1821 bibliography (Catalogo ragionato) on art history and related subjects, approximately 5,000 titles comprise the Biblioteca Cicognara, with the original volumes now housed in the Biblioteca Apostolica Vaticana (BAV). In 1997, the Samuel H. Kress Foundation funded the creation of bibliographic records for each title of an earlier microfiche edition. In 2014 six "charter partner" libraries devised a plan to aggregate access to digital versions of copies held by libraries outside of BAV's collection and present links to high-resolution digital equivalents. A project website (www.cicognara.org) was established and is hosted by Princeton University – the project is now in its fifth year. The objective is to bring together digitized copies of all volumes, with scans of the microfiche versions and the related bibliographic metadata in other libraries worldwide. The International Image Interoperability Framework (IIIF) was chosen for platform-neutral viewing of digital reproductions, and the Getty Research Portal is where libraries contribute records for their digitised copies.

A working model for an international, multi-institutional, digitising project is being tested and built in real time by our group. Today we are strategising outreach methods and thinking broadly about potential users. The future of the project is dependent on building an extensive user community and deciding how the project can evolve. Our ultimate goal will be to provide a resource with multi-faceted uses, a variety of user communities, and present a sustainable working model for a multi-institutional scholarly project.

Holly Hatheway is currently the Head of the Marquand Library of Art and Archaeology, Princeton University. Prior to that, she was Head of the Arts and Humanities Division at the UC Berkeley Library; and from 2008-2015 Associate Director for Collections, Research and Access Services at The Haas Family Arts Library, Yale University. Other professional experience includes serving six years as Associate Library Director at The School of Visual Arts, NY, as well as roles at Christie's Art Auction House.

16:00-16:10 Lightning Talk: Jane Daniels, Cardiff Metropolitan University

'Collaborate to Innovate: WHELF Shared LMS RDA Cataloguing Templates for Artists' Books and Exhibition Catalogues'

Room LT201

Since 2017 the Wales Higher Education Libraries Forum cataloguers have created RDA minimum standard cataloguing templates for a number of different types of resources. This presentation will concentrate on the development of templates for Artists' Book and Exhibition Catalogues during 2019.

It will explain why this collaborative effort has taken place and describe the benefits that have resulted including opportunities for expertise in cataloguing art resources to be developed and shared; and the creation of richer records, compiled to international standards, to fuel a better search and discovery experience. Might it be possible to extend this initiative nationally to collaborate with cataloguers working in galleries, museums and archives throughout the UK to improve the description of and access to special collections in our cultural sector?

Jane Daniels has worked in Medical, Special, Public and Academic libraries in a variety of roles. She is currently Bibliographical Librarian at Cardiff Metropolitan University where she has responsibility for cataloguing and classifying resources including those purchased to support the teaching, research and learning in the Cardiff School of Art & Design. She has a keen interest in collaborative cataloguing and has contributed to the production of templates for Artists' Books and Exhibition Catalogues. She is a member of the JISC National Bibliographic Knowledgebase Community Data Group (Metadata and Standards) and (Acting) Chair of the CILIP special interest Cataloguing & Indexing Group.

16:20-16:30 Lightning Talk: Laura Schwartz, University of California

'Advocating for the Digital Library Projects in the arts'

Room LT201

Over the past three years, a Visual Arts and Architecture Digital Collection has been built up at UC San Diego. It includes images, films, audio, and documentation of Southern California and Border Region art, architecture, and urban development. While the collections are distinct in nature, researchers will find common themes of performance, installation, public art, and the built environment. This lightning talk explores these collections in depth, discusses cultivating relationships with content donors, highlights advocating for arts library content within the library organization, and demonstrates the importance of marketing and publicity of digital collections as part of the project lifecycle.

Laura Schwartz is the Visual Arts Librarian and Arts & Humanities Collection Strategist at the University of California, San Diego. Prior to her post in San Diego, she was the Art Librarian at the University of Texas at Austin for 20 years. She is the Vice-President/President-Elect of ARLIS/NA and will become President in March 2019. She has given presentations at ARLIS/NA, ARLIS/ANZ, and the IFLA-Art Satellite conferences on topics ranging from space planning to collections to outreach.

16:30-16:40 Lightning Talk: Sarah Bromage, University of Stirling
'Development of online catalogue for University of Stirling'
Room LT201

This talk will discuss the catalogue transformation project currently being undertaken by the University of Stirling Art Collections and Archives. This project, funded by Museums Galleries Scotland, will for the first time provide access to the wealth of collections information relating to the Art Collection held at the University of Stirling.

The Art Collection at the University of Stirling is an accredited Art Gallery and Museum with a varied collection of Scottish contemporary art. At present access to the University Art Collection catalogue is not available to the public and the Adlib catalogue is only available to museum staff. This project will provide online access to the Adlib catalogue while also allowing users to cross-search the University archive collections which are available through the CALM catalogue.

Topics covered include the collections themselves, research work currently being undertaken in the University archives to find out collections information about the Art Collection, documentation and cataloguing work including cross search between CALM and Adlib, and the new web interface.

Sarah has worked in various roles within the heritage sector and has experience of working in museums, archives and galleries with a variety of collections from fine art, costume, oral history, political archives to printing machinery. She is currently the Deputy Curator for the Art Collection and also the archivist for the Scottish Political Archive at the University of Stirling. Sarah is also the Museums Galleries Scotland appointed mentor for Dunblane Museum. She is a chartered librarian and has an interest in Library and Information History.

Tuesday 16th July

10.10-11.00 Keynote: Dr Robyne Calvert, Glasgow School of Art
'From Tome to Tomb: The Birth, Death, and Reconstruction of Mackintosh's Library'
Room LT201

The Mackintosh Building at The Glasgow School of Art (GSA) – designed by Charles Rennie Mackintosh circa 1897-1907 – is a monument of international significance and of crucial importance to the history of architecture and design. In May 2014, a major fire severely damaged a small but vital part of 'The Mack', and its iconic library was lost. After this fire, GSA initiated a major restoration and reconstruction effort. This created an invaluable opportunity for a closer study of the building facilitating an intervention in the scholarship on this internationally important art school. However, in June 2018 as the project neared completion, a second more devastating fire swept through the building, destroying its interior and severely damaging the exterior. A large portion of the walls of this A-listed building yet stand strong, and the knowledge gleaned through the first restoration makes a faithful reconstruction highly likely.

This talk will focus on Mackintosh's famous library, discussing its history within the school, highlighting the collection that was lost, and its recovery post-2014. Its reconstruction will be explored, alongside an examination of its meaning and importance as a Symbolist interior, and a look to its present state and hopeful future.

Dr Robyne Calvert is a Cultural Historian with expertise on the history of art, architecture and design in Britain. As Mackintosh Research Fellow at Glasgow School of Art, she is charged with fostering innovative research projects arising from the Mackintosh Building restoration project; and she is currently writing a new history of the building to be published by Yale University Press in 2020. Her PhD thesis 'Fashioning the Artist: Artistic Dress in Victorian Britain, 1848-1900' (University of Glasgow 2012), for which she received a Pasold Fund PhD bursary, is also currently being revised and expanded for publication. She is also a visiting lecturer in art history at the University of Glasgow, where she teaches and supervises students on the MLitt programmes in Technical Art History and Dress History; and she sits on the advisory panel of the National Trust for Scotland – The Hill House conservation project.

11.00-11.05 Lightning Talk: Matt Bourne and Martin Mullin, Better World Books
'Making a Sustainable Difference to Literacy by Keeping Books out of Landfill'
Room LT201

This lightning talk discusses how Better World Books ensures that the life of the book is extended. It briefly outlines how together we can make a real difference to peoples' lives, both for literacy and the environment. Our free collection service ensures we make a positive impact as we guarantee that not a single book is sent to landfill. This sustainable supply chain means that books we collect are loved for longer, to be read and enjoyed multiple times over, whether by our multiple re-sale platforms or via our global donation programme. To date we have donated over 26 million books, raised over £28 million and re-used or recycled over 318 books. With your help charities, literacy and the environment are all the beneficiaries.

Day Two, Strand One

11:30-12:00 Presentation: Gustavo Grandal Montero, Chelsea College of Arts
'Decolonising the art library: some initiatives at University of the Arts London'
Room SR101A

This paper will discuss several recent developments at Chelsea College of Arts and other UAL libraries that engage with decolonisation principles or contribute to ongoing decolonising and related projects within the institution and across the higher education sector. The theory and context of decolonisation will be briefly explored, but focus will be on practical experiences presented as a series of case studies.

The first case study will be the innovative reading group Reading Collections, currently in its third year and based on the use of primary source materials (ephemera) in the African-Caribbean, Asian and African Art in Britain Archive. Other case studies will include a programme of lunchtime book talks hosted in the libraries to bring personal perspectives from staff and students; the library staff contribution and support for the 'Decolonising the arts curriculum: perspectives on higher education' publication (issue 1, June 2018; issue 2 expected June 2019); collaborations with staff and students in diversifying and decolonising reading lists; and innovative information literacy workshops incorporating decolonisation theory and perspectives.

All these library projects are aimed at both students and staff, as tools for raising awareness and to support collaborative work that addresses disparities in experience and attainment for Black, Asian and Minority Ethnic (BAME), international and working class students, as well as increasing diversity and challenging colonial legacies in HE. They are informed by a view of the library as a key player in bringing about positive, transformative change to our pedagogy, disciplines and institutions.

Gustavo Grandal Montero is a librarian and special collections curator at Chelsea College of Arts and Camberwell College of Arts (UAL). Trained as an art historian, he writes and presents regularly on art and librarianship topics and has contributed to a range of academic and professional journals and monographs. Deputy Editor of the Art Libraries Journal since 2012 and PhD candidate at Central Saint Martins (UAL).

12:05-12:35 Presentation: Bec Wonders, Glasgow School of Art
'Behind the veil: mapping feminist periodicals, 1970-1990'
Room SR101A

In this paper the "hidden collections" of our conference theme refer to those of feminist books, magazines, periodicals, zines and other ephemera. More particularly, I focus on the decades 1970-1990 when second-wave feminism saw a surge in women's publishing, and I look at the periodicals of which the publishing process would have been controlled entirely by women. This provides me with material – until now largely overlooked – that stems from a publishing context with the fewest barriers and inhibitions for women to freely express theory and aesthetic choices.

Following an archival methodology, I use the Glasgow Women's Library for primary source materials and combine this with a materiality-of-knowledge approach. This promises to significantly enhance our understanding of the feminist struggle for equality by taking account of circulated documents and other material objects, relations and sites that structure women's lives.

The importance of women's unique relationship with documentary archives and a reshaping of their public sphere through publishing has not been adequately addressed by the majority of feminist and book historians. Expanding on Matthew Stadler and Michael Warner, I argue that publishing is not merely a tool for transmitting information, but beyond that can reclaim a space of conversation that beckons a feminist (counter-)public into being.

Moreover, I argue that mapping the activity of cross-referencing by forgotten feminist periodicals is a new way for archivists, librarians and book historians to understand feminist publishing history.

Bec Wonders is a PhD candidate at the Glasgow School of Art. She co-founded the Vancouver Women's Library in 2017 and recently earned her Master in Publishing at Simon Fraser University. Additionally she holds a BA in Philosophy from the University of British Columbia and a Bachelor in Fine Art from Emily Carr University of Art and Design. Her PhD research is nestled within feminist book history and a theory of publishing.

Day Two, Strand Two

11:30-13:00 Workshop: Alexandra Duncan, Chelsea College of Art

'Towards an activist research: can Wikipedia be a tool for responsible research and activism?'

Room SR101B

This workshop is devised to explore how we can harness the power of Wikipedia - and in doing so use it responsibly for research and activism, as well as a tool for enabling critical librarianship and information literacy. It is inspired by the growing Art + Feminism movement - a global campaign that facilitates Wikipedia edit-a-thons to improve their coverage of cis and transgender women, non-binary individuals, feminism and the arts.

The workshop will introduce participants to the positives and negatives of open source publishing, and the duality of Wikipedia – does its open source nature mean it is unreliable or does it merely conform to a different, more collaborative, system of checks and controls? The workshop will consider how Wikipedia can be used as a tool for change - examining ways that it could be utilised in outreach and information literacy instruction.

The bulk of the workshop will replicate a Wikipedia edit-a-thon, focusing on creating and editing entries on female arts practitioners of colour, using copies of the Chelsea/INIVA publication 'Recordings: a select bibliography of contemporary African, Afro-Caribbean and Asian British art' as source material, backing this up with further online resources.

Participants will be encouraged to think about how they can facilitate events like this and/or use similar exercises in information literacy teaching, with the idea of fulfilling the following aims/outcomes for their students:

- How to participate in the scholarly conversation
- Understanding the importance of the provenance of information and referencing
- Learning to reference what's behind Wikipedia, rather than Wikipedia itself
- How to become more familiar with accessing and using online resources

The following equipment will be required: a screen for displaying introductory presentation slides and some tables for participants to work at. Participants will need to bring their own laptop/tablet, or arrange to share one with another attendee.

Alexandra Duncan is Academic Support Librarian at Chelsea College of Arts (University of the Arts, London), supporting Interior and Spatial Design courses. She is a member of the ARLIS/UK Council, co-editor of ARLISmatters, the UK art libraries and archives blog and co-host of the ARLISmatters podcast.

Day Two, Strand Three

11:30-11:40 Lightning Talk: Amanda Russell presenting on behalf of Kate Russell and Kim Davis, University of Plymouth

'Grow your own library research support team'

Room LT201

Subject focussed Information Specialists at the University of Plymouth are champions of information literacy, reading and collections and in recent years have evolved to add Research Support to their portfolio. The

multifaceted role of the Information Specialists and the dual teaching and research expectations of our academic staff means that topics such as journal subscriptions, reading lists, REF 2021 or Research Data can all be covered in one conversation.

This talk will explain how the library staffing structure at Plymouth enables Information Specialists to connect with all aspects of teaching, learning and research, with a focus on the Faculty of Arts. We will discuss the value of a trusted and familiar Information Specialist when translating new and potentially confusing external or institutional requirements into an appropriate context for Arts e.g. REF 2021 open access policy, requirements to connect author IDs to the CRIS, Research Data policies, Responsible Metrics etc.

The Information Specialist for the Arts is supported by colleagues who take a lead in research-related policy interpretation, horizon scanning and developing library advocacy services that support and engage researchers. The rest of the Academic Engagement team build their own knowledge of these topics via our Greenhouse approach to staff development half away days. These are not training sessions but designed to foster ownership in a new area out of which training needs are identified and acted upon. Information Specialists are then equipped to consider research support through their own subject lens enabling us to put the subject at the heart of all activity.

Amanda Russell is a Senior Information Specialist at the University of Plymouth supporting the Faculty of Science & Engineering and leading on research advocacy on behalf of Academic Engagement team.

Kim Davis is an Information Specialist supporting the school of Biological & Marine Sciences at the University of Plymouth with an additional remit to support the development of research advocacy services.

11:40-11:50 Lightning Talk: Eleanor Johnston, Staffordshire University
'On the Record/Off the Wall/On the Shelf: fine art and fine music in the library'
Room LT201

The aim of this session is to discuss student partnerships in the library, utilising the existing Special Collections and using the talents of our Fine Art and cartoon and comic artists.

Two projects overseen this academic year will be discussed. Firstly, the commissioning of a Fine Art installation in the library by local artist and BA Fine Art final year student Jez Hastings with his installation 'Off The Wall / On the Shelf'. This work questions the status quo by calling upon the Golden Mean (5x3) asking three artists at a time to choose five objects that have some private historical reference. There is no explanation or sharing of story save that for the objects/curios themselves. To the audience these are random, assembled objects in the public domain yet to each of the individuals they have a particular resonance that only they know.

The second project explores innovation from Cartoon and Comic Arts students. Housed within Special Collections (and out of public view) is a large collection of original film soundtracks on vinyl LPs. This collection was not being exploited and there was an opportunity to show off the contents and potentially attract non-traditional library users to visit by launching a Vinyl Listening Club. Cartoon and comic artists were commissioned to produce promotional posters to inspire vibrant and creative art.

Both talks will be illustrated with images from the projects, including photographs of the installation and original poster art.

Eleanor is a subject librarian at Staffordshire University and currently works with Creative Arts and Social Sciences. She has undertaken projects with Cartoon and Comic Arts, Fine Art, History and International Relations. Eleanor works with students to increase their knowledge of peer-reviewed resources, reading lists and excellent academic practice.

11:50-12:00 Lightning Talk: Cait Paterson, Chelsea College of Arts
'Exploring 'inspiration' and the library's potential role in the creative process'
Room LT201

The library and information science literature on artists and designers shows that 'inspiration' is a crucial information need. This talk will explore how art and design libraries can help their patrons to understand, find, and foster inspiration.

However, what is really meant by 'inspiration', and how is it found? I will be discussing some of the historical, cultural, and psychological conceptions of 'inspiration'. Looking at the Library and Information Science literature on information behaviour, there are multiple areas of research that could be applied to finding inspiration, including browsing, Information Encountering, and the importance of serendipity. I will be discussing these behaviours and how they can help in finding inspiration. Finally, the presentation will offer some practical ideas for how art and design libraries can help their patrons' creativity and inspiration through sessions, resources, systems, and space.

Cait Peterson is an Assistant Academic Support Librarian at Chelsea College of Arts, University of the Arts London. She studied illustration at Camberwell College before completing her MSc in Library Science at City University of London.

12:00-12:10 Lightning Talk: Laura Williams, University of Huddersfield
'A Flying Start for art and design students'
Room LT201

Flying Start was a participatory, activity-led induction programme at the University of Huddersfield. The aim of Flying Start was to generate "a greater sense of belonging and peer support, excitement about the subject and understanding the intensive and demanding study patterns needed to succeed" (Reynolds, 2018). Library inductions had become formulaic and unoriginal over the years. Flying Start was a catalyst for change and a chance for experimentation; an opportunity to re-imagine library inductions for art and design students. This lightning talk looks at the role of the library in delivering art and design inductions as part of this initiative. It will discuss the challenges presented by an intensive induction programme and share examples of workshop activities.

Bespoke library inductions were developed for each course, working in close partnership with academic staff. Contemporary Art, Architecture, Fashion Design and Graphic Design have all participated to date. The intention was to make induction more playful, generate excitement about university study, whilst developing information literacy skills. Students drew, built with Lego, played games and explored the library. The induction workshops were an opportunity to introduce information literacy concepts at an earlier stage, and build more meaningful relationship between students and the library.

Laura Williams started working as Subject Librarian for Art, Design and Architecture at the University of Huddersfield in autumn 2016, following a year working on a reading list project at the university with the Business School. Prior to this Laura worked for several years in media archives. First working at ITV in a couple of different archive roles after graduating from the University of Sheffield librarianship course, and then working as an embedded librarian in television production at the BBC. Laura is interested in user experience, collection management and the art of browsing.

12:10-12:20 Lightning Talk: Lucy Campbell, New School of Architecture and Design
'Natural partners: demonstrating the value of research through visual literacy in architectural history'
Room LT201

This lightning talk presents a case study assignment developed collaboratively by a Librarian and a Professor of Architectural History. The goal of the assignment is to demonstrate the value of research as a creative tool

through the application of visual literacy techniques. It is inspired by and adapted from Catherine Haras. While Catherine focuses on observing, negotiating, and interpreting works of art, students are instead encouraged to think about what they don't know in order to spark curiosity and a desire to discover. Through scaffolded exercises requiring repetition and reflection, they investigate an architectural era or movement through the initial lens of a single image of an architectural work.

Students move through short response answers and annotated sketches to the incorporation of secondary sources. By building on their own knowledge, they are able to identify gaps in their understanding, thus enriching appreciation for the work and the wider information landscape.

This talk provides reflections and recommendations based on the process undertaken to strengthen outcomes and learning objectives. It offers some thoughts on the challenges and successes of enabling academic literacies for library users.

Lucy Campbell is Librarian of the Richard P. Welsh Library at New School of Architecture and Design, San Diego, California. She manages the resources, materials and personnel of the library and is very active within the school and San Diego's professional design community. She holds a BA in History and American Studies from the University of Sussex, and a Masters in Library and Information Science, University College London (UCL). Originally from England, Lucy moved to San Diego in 2011.

Weds 18th July

09.40-10.30 Keynote: Dr David Dibosa, Chelsea College of Arts

'Re-worlding our knowledge'

Room LT201

Despite the ambition contained in the British Library's invitation to 'explore the world's knowledge' university libraries no longer make such universal claims. Instead, the learning resources to which they direct students remain specific and locatable – steered by the experience and scholarship of librarians, archivists and the specialists responsible for collection development. The transformation of librarians from guardians of the treasure trove of knowledge to facilitators of a student's academic development reflects the 'critical turn' in culture. The legacies of late twentieth century critiques of institutional power resulted in a shift away from images of the last remnants of citadels with their mandarin keepers and their arcane manners. Instead, the move was made more towards embodied subjects. Such beings have to be understood as formed, *informed* and *performed* by specific experiences more or less aligned with the vectors of race, class, sex, gender and sexuality. In such terms, the vertical sacred ladder of learning with the torch handed down from one step to another – all the way back to Prometheus's first theft from the gods – no longer applies. Classical antiquity does, though, provide another model – one more suited to the horizontality of our times. The labyrinth of learning with all its false turns and dead-ends seems all the more fitting for the contemporary era. Librarians, in such instance, can easily be caricatured as little more than hapless guides, trying their best to follow the threads of a student's journey through a bewildering maze of inquiries so rarely anticipated and never dreamed of.

Thanks to the impressive capacities of digital technology the task of guidance is made much less onerous, though. The ability to handle retro- and prospective pathways through search histories and predictive searches is intensified through the possibilities offered by data storage and dynamic content management. Future possibilities seem endless, limited only by our abilities to advise on the sheer weight of options available. So why does there seem to be such a crisis?

What seems to be at the core of some of the issues is not so much what possibilities might be held in our future but rather what do we do with our past. The shift away from hierarchical and diachronic ordering, organised through successive structures of power, leaves such material appearing like threadbare collectibles in a dusty abandoned tower. Trying to move towards synchronic horizontal semi- structures of knowing means re-evaluating the usefulness of the knowledge so far bequeathed. The problem is that such knowledge is encased in a structure that has historically privileged some forms of knowledge while disregarding others. For instance, Western perspectives, built up over successive generations, are being regarded as skewed: deeply implicated in colonial projects that could not serve the needs of those who have been historically disempowered. How can such a position be re-balanced? What role might libraries, particularly university libraries, have to play?

Dr David Dibosa is co-author of Post-Critical Museology: Theory and Practice in the Art Museum (2013). David is Reader in Museology at the University of the Arts London (UAL). At UAL, he also leads the MA Curating and Collections at Chelsea College of Arts. He recently completed work as co-investigator for Black Artists and Modernism (BAM), a 3-year research project funded by the Arts and Humanities Research Council (AHRC). As part of that project, he appeared on BBC4's Who Ever Heard of a Black Artist? Britain's Hidden Art History (July, 2018). He has also appeared as a judge on BBC1's prime-time series, The Big Painting Challenge.

Day Three, Strand One

10:50-11:20 Presentation: Megan Lotts, Rutgers University

'The art librarian wears many hats: a survey of skills needed for art librarians in the 21st century'

Room LT201

In the 21st century art librarians wear many hats, such as collectors, curators, hardware specialists, programmers, researchers, social media managers, social workers, teachers, technology support, writers, as well as sometimes providing candy and tissues to students, faculty, and staff in times of need. As collection and staff budgets are dwindling, the skill sets of art librarians are widely expanding as the field continues to move away from the traditional ideas of subject background, foreign language proficiencies, and professional studies such as cataloguing, indexing, and abstracting.

This paper will briefly look at the history of art librarianship, discuss the current skill sets needed by art librarians in higher education, and provide insight for future students pursuing a career in art librarianship. The methodology includes a national survey of art librarian skills sets in the 21st century, as well as a series of one-on-one interviews with art librarians working in college and university libraries.

Megan Lotts is the Art Librarian at Rutgers, the State University of New Jersey, where she teaches research workshops, builds collections, curates exhibition spaces, and facilitates engaging programming and events. Lotts has presented her research internationally and published articles in Art Documentation, portal: Libraries and the Academy, Journal of Library administration, multiple articles in College and Research Libraries News and more. Her research interests include outreach, engagement, makerspaces, and the work of subject specialists in academic libraries. Megan earned her MFA in (2004) and an MLIS (2007) from University of Wisconsin-Madison.

11:25-11:55 Presentation: Amanda Russell, University of Plymouth

'How many (media) students does it take to change information literacy?'

Room LT201

The paper will discuss using the student's view and voice to explain various components of an Information literacy class.

One of the many stumbling blocks to getting across information literacy is language - We as librarians, can have a tendency to either speak library or education and be so immersed in it that we do not realise we are doing so. No matter how many activities we undertake in an information session, any barrier including language will contribute to switching off students, particularly art students who have come to create not to read (little do they know!). So why not use the students themselves to translate for you – it was this premise that made me think about getting basic information literacy topics such as plagiarism, databases, and copyright across to students.

For the last six years or so I have been collaborating with final year media arts students in creating short films and animations on these topics. For this paper I will share the process of how the collaboration works. This will include the decision process of which medium is appropriate for the topic of the project and some surprising revelations of media students' attitudes towards their library. The paper will also explore how these films are used in the teaching and what mistakes were made in collaborating with students on both sides. How lessons were learnt. The highs and lows of collaborating with students. The emphasis of the paper however will be how the Media outputs are used. Finally, I will look at whether these student collaborations are more effective as a teaching tool or an information tool to other art and design students.

Amanda J. Russell is Senior Information Specialist, Art, Design & Architecture at the University of Plymouth. For the last 15 years she has been supporting the School of Art, Design and architecture and the Faculty of Arts & Humanities in teaching, learning and research.

12:00-12:30 Presentation: Ludo Sebire & Morwenna Peters, University of the West of England
'Developing academic skills for Art & Design students'
Room LT201

Over the last few years, University of the West of England Bristol Library Service has been given responsibility for the coordination of academic skills provision across the institution. The Library works alongside other study skills teams across the university. We have also integrated colleagues with an English for Academic Purposes background into our structure to help develop our strategy, and our skills base. Each library subject team works closely with their faculty to promote and integrate our academic support, based on core academic skills.

Engaging staff and students in art and design has been a rewarding challenge. At City Campus, our Art and Design campus, the library has adopted a three-way approach to deliver these skills.

During this presentation, we will talk about our campus context in relation to UWE Bristol strategy, how we embed our workshops, and reflect on our challenges and successes. More specifically, we will consider issues around confidence building of our librarians, getting the faculty as well as students to buy-in. We will also talk about the challenges around measuring the impact of our sessions on students' academic literacy. The presentation will potentially include some interactive elements through the use of an online quiz.

Ludovik Sébire: I have worked at UWE Bristol for over 12 years. I was appointed as the Faculty Librarian for the faculty of Arts, Creative Industries and Education (ACE), in August 2016. I obtained a degree in Information Science, with a speciality in audio-visual archives in France. I recently completed an MSc in Management.

Morwenna Peters: I have worked in art and design institutions throughout my professional career and have been in my current position at UWE for the last 10 years. My current interests circle around using visual and material literacy in teaching and creating inspiring learning spaces and collections.

Day Three, Strand Two

11:10-12:10 Workshop: Viv Eades and Adam Ramejkis, Central St Martins
'Creative library research: experiencing theory'
Please note that this workshop is being held at Glasgow School of Art Library

Please note that this workshop will take place at Glasgow School of Art Library to allow participants to interact with a library collection.

Creative Library Research is a workshop facilitated by librarians and an academic support tutor for students at University of the Arts London. Including activities to explore critical thinking both within and about the library. One activity is a 'book swapping' task and discussion, where students can actually practise connecting theories and ideas.

There is literature on the relationship between serendipity and creativity, including in a library context, although not within the field of information literacy. In this session librarians use experiential learning for the selection, use and understanding of theory, rather than research or 'searching' techniques. The activity allows students to gain some understanding of the book they didn't choose, and to make a connection between the ideas in the book (or perceived to be in the book) and their own ideas. A chance to practise connecting ideas from different areas and subjects, the activity explores the theoretical in an experiential way.

We critically discuss cultural bias and inherent perspectives within systems of knowledge in libraries and academia, and the limitations these can place upon student work and perception. The session usually takes place in libraries outside of UAL and encourages students through practice to experience and understand collections as curated and hence limited by default. It combines a critical perspective on libraries and an exploration of how 'meaning' is, and can be, constructed.

This workshop will run a mini-book swapping task with ARLIS attendees in order to demonstrate and discuss the above ideas with them. The session will allow exploration with peers from other institutions to see whether these types of critical thinking skills can be useful in a library context.

Vivienne Eades is Fashion and Textiles Librarian at CSM. A representative on the UAL Attainment Network, she is interested in diversity and representation within libraries and working to counter limitations placed upon education and libraries by social systems of oppression. She manages the zine collection at CSM Library and is interested in empowering students to self-publish and find their academic voice.

Adam Ramejkis runs workshops and projects for students and staff around criticality, creativity and collaboration (and confusion), and has recently started co-designing and co-delivering joint Libraries and Academic Support workshops, encouraging critical and creative library engagement. He is a member of CILIP and has also just completed his first year of a 2-year PG Diploma in LIM at Ulster University (distance-learning).

Day Three, Strand Three

13:30-13:40 Lightning Talk: Lexi Frost, King's College London

'Diversifying the collections: MyReadingLists, Budgets, and the problem with the canon at KCL'
Room LT201

This talk draws on the author's experience of working in Acquisitions at King's College London Libraries and discusses the challenges that the increasingly popular TalisAspire 'MyReadingLists' system presents within the context of the library's need to diversify its collections, implementing wider social and critical moves to 'decolonise the curriculum'.

At King's, academics create their own 'MyReadingLists' for each module. The library forms its acquisitions policy around fulfilling the needs of these reading lists. Items which are assigned lower importance are not purchased, whilst the library necessarily focuses its resources on core texts. In the predominantly middle-class, white and male academic sphere, resources which have been assigned additional or recommended importance (as opposed to core importance) contain a disproportionate percentage of works by female authors, people of colour, LGBTQ+ authors and authors with disabilities. Authors writing explicitly and implicitly from these perspectives often continue to be incorporated into academic reading lists as 'alternative'/'additional' viewpoints. According to current purchasing ratios additional and recommended readings are purchased in lower numbers or not at all.

King's use the 'MyReadingList' system to support and enable diversifying initiatives, including organising and promoting a reading list Hackathon and encouraging students to create their own reading lists, (re)placing often marginalised voices at the centre of the discussion - but is this enough?

What do we mean by 'diversifying our collections' and how can collection development policies aid social justice movements inside universities in a productive way? This talk aims to allow art librarians to reflect on the ways in which their own willingness to engage with Critical Librarianship can be replicated and promoted across academic libraries.

Lexi Frost is a recent graduate from the MA in Library and Information Studies course at UCL. She also holds an MA in the Arts of Africa, Oceania and the Americas. She is currently a Senior Library Assistant in Acquisitions at King's College London.

13:50-14:00 Lightning Talk: Eleanor Gawne, Architectural Association

'Collaborative ventures in architectural libraries – sharing resources, expertise and benchmarking'
Room LT201

The SCONUL report 'Managing the Future of Academic Libraries' (2017) stressed how libraries can build on existing strong consortia and partnership networks, writing that: 'It is likely in the future that such regional and national arrangements will have to be further strengthened and international collaborations extended.'

Based on my experience of collaborating with architectural libraries and archives through organisations such as ICAM and ARCLIB, and learning from US consortial academic libraries, this talk will describe the variety of collaborative projects undertaken in architectural libraries, including collections management, procurement and services, guidelines and good practice, and preservation of born-digital material. Another form of collaboration (and of sharing expertise and building advocacy within the profession) is through benchmarking, and this paper will also describe the benefits (and challenges!) of undertaking a survey that peer institutions can use as the basis for planning and evaluation. This will ultimately strengthen the development and practice of contemporary art librarianship.

Eleanor Gawne has been the Librarian at the Architectural Association School of Architecture since October 2012. From 2008-2012, as Head of Archive & Library, National Maritime Museum (NMM), she oversaw the planning and delivery of the new Caird Library and archive stores, and collaborated with the National Archives and Ancestry on large digitisation projects. Prior to that, she worked as Assistant Director (Drawings and Archives Collection), British Architectural Library, RIBA, where she was involved with GAUDI, a collaborative effort to produce guidelines to preserve born-digital architectural records. She was also on the curatorial team that created the Architecture Gallery in the V&A, part of the V&A + RIBA Architecture Partnership.

14:00-14:10 Lightning Talk: Jane Daniels, Cardiff Metropolitan University
'How Special Are Your Art Collections? Using the NBK to Expose, Assess & Catalogue Your Collections'
Room LT201

In February 2019 JISC launched the National Bibliographic Knowledgebase which supersedes COPAC and SUNCAT. This presentation will describe the benefits that will accrue to art libraries who contribute their holdings to the new service.

These include opportunities for greater UK and global exposure for their collections; comparing & contrasting holdings with other NBK contributors to facilitate collection management decisions; creating a national art catalogue to provide a richer research and discovery experience for users; and collaborative cataloguing opportunities for the creation, sharing and enrichment of metadata. But what other benefits do art libraries want? Delegates will be asked to share their ideas.

Jane Daniels has worked in Medical, Special, Public and Academic libraries in a variety of roles. She is currently Bibliographical Librarian at Cardiff Metropolitan University where she has responsibility for cataloguing and classifying resources including those purchased to support the teaching, research and learning in the Cardiff School of Art & Design. She has a keen interest in collaborative cataloguing and has contributed to the production of templates for Artists' Books and Exhibition Catalogues. She is a member of the JISC National Bibliographic Knowledgebase Community Data Group (Metadata and Standards) and (Acting) Chair of the CLIP special interest Cataloguing & Indexing Group.

14:20-14:30 Lightning Talk: Nick Brown, Christie's Education
'ARLIS: The Referendum'
Room LT201

Reflecting on 50 years of ARLIS, the light hearted but legally-binding talk will ask if it's time to Take Back Control or if we're Stronger, Safer and Better Off remaining in. Starting with a quick look at some of the highs and lows of ARLIS over the five decades of its existence, including some of the contribution ARLIS has made to the broader profession, its members and culture at large. We'll then have a lightning tour of some of the strengths of ARLIS now as well as identifying some areas that could be improved. The talk will be informed by

the members' survey about the future development of ARLIS and related discussion at the 2017 AGM as well as reviewing some subsequent developments. Hopefully this can be used to suggest some ways for members to get involved in shaping the professional body they want to see. The lightning talk will end with attendees voting on whether to leave or remain in ARLIS (assuming we haven't run out of food and medicine by July).

Nick Brown is the Learning Resource Manager at Christie's Education and was previously manager at the Stuart Hall Library at Iniva and the Hayward Librarian at the Hayward Gallery. He's currently Chair of the ARLIS Professional Development Committee, a role he slightly neglected while chairing the 2018 ARLIS Conference Working Party. He voted remain.

Day Three, Strand Four

13:30-14:00 Presentation: Laura Elliott & Alice Harvey, Goldsmiths University
'Liberate Our Library: embedding social justice work in everyday practice'
Room SR101A

This presentation is centred on the Liberate Our Library mission at Goldsmiths, University of London, which aims to diversify collections and increase the representation of marginalised voices in the library. The liberation agenda is part of a broader movement gaining recognition across HE institutions to decolonise the curriculum. This presentation will outline Goldsmiths' commitment to social justice work by sharing some of the activities that take place under the banner of Liberate Our Library, for example purchasing 'liberate my degree' book suggestions from students, and collaborating with academics on pilot projects using Talis Player to create alternative Reading Lists.

There will be a particular focus in this presentation on our experience developing and delivering "Resistance Researching" library workshops for students. These workshops were conceived of as an attempt to connect critical information literacy with social justice pedagogy, with a view to empowering students to take a more active role in thinking about their research practice in this context. We will talk about how we designed and developed the workshops in response to student feedback; the content of the sessions, including group activities and discussion points; general successes and areas for improvement; and future plans, including suggestions for embedding smaller actions in everyday practice.

Libraries cannot be neutral spaces. Libraries are in a unique position to institute real and positive change through social justice work. We will use this presentation as an opportunity to share practical insights into ongoing project work at Goldsmiths, and to encourage delegates to explore such methods in their own libraries.

Laura Elliott is a poet and library worker based in London. She completed her Poetry Master's degree in 2012 and the Postgraduate Diploma in Library and Information Studies in 2017.

Alice Harvey is a subject librarian at Goldsmith, University of London. With a background in fine and art and film studies the world of libraries offered her gainful employment in a subject areas she loves.

14:05-14:35 Presentation: Tavian Hunter, Iniva
'Challenges in community engagement with diverse art collections'
Room SR101A

The Institute of International Visual Arts is an evolving, radical visual arts organisation with a dedicated and developing artistic programme. The Stuart Hall Library exists as a critical and creative hub of Iniva's work to challenge the conventional notions of diversity and difference. It reflects on the social and political impact of globalisation by developing a collection focused on international contemporary arts.

Our collection on British artists and international artists primarily of African and Asian descent and the diaspora mirrors the fact we are situated in one of the most diverse societies in the world. However, the perception of art education and UK-based art institutions are traditional thought of as white spaces. As a radical arts organisation that exists in such a paradoxical space, how do we engage with the public and challenge the perception in the arts that diversity is a byword for people of colour, the disabled or other.

This paper explores lines of enquiry into social inclusion in the arts; the dichotomy of intellectualised language and the language of community inclusion in arts organisations; the social perception and definition of diversity; the geological context of being situated near academia and the community and the importance of community engagement in diverse art institutions.

Tavian Hunter is the Library and Archive Manager of Stuart Hall Library, Iniva. She has a keen interest in developing diverse library collections and recently published an article on the 'South Asian collection development at the British Museum' in Arts Libraries Journal. Tavian was previously Senior Administrator and Librarian in the Department of Asia, British Museum and Collections Library Graduate Trainee at the Royal Botanic Gardens, Kew. She completed her MA in Library and Information Studies at UCL in 2015.

Day Three, Plenary

**14.40-15.10 Jane Bramwell, Tate; Tavian Hunter, Iniva; Gustavo Grandal Montero, Chelsea College of Arts; Beth Houghton, founding member and former ARLIS Chair
ARLIS 50th Anniversary Panel
Room LT201**

Join ARLIS founders and members as they discuss their memories of ARLIS past, their observations on ARLIS present, and their hopes and aspirations for the ARLIS of the future.

Following a career in Further Education libraries, Jane Bramwell joined Tate as Library Collections Manager in August 2007, and became Head of Library, Archive and Collection Access at Tate in January 2009. She and her colleagues in the Library and Archive department are responsible for the acquisition, cataloguing and preservation of material destined for Tate's Library, Archive and Gallery Records collections. Jane was the Project Lead on Archives & Access and continues to support other digitisation and cataloguing projects at Tate. She is passionate about access and increasing audiences to museum library and archive collections and is an active member of ARLIS and MLAG. She is currently ARLIS Chair.

Tavian Hunter is the Library and Archive Manager of Stuart Hall Library, Iniva. She has a keen interest in developing diverse library collections and recently published an article on the 'South Asian collection development at the British Museum' in Arts Libraries Journal. Tavian was previously Senior Administrator and Librarian in the Department of Asia, British Museum and Collections Library Graduate Trainee at the Royal Botanic Gardens, Kew. She completed her MA in Library and Information Studies at UCL in 2015.

Gustavo Grandal Montero is a librarian and special collections curator at Chelsea College of Arts and Camberwell College of Arts (UAL). Trained as an art historian, he writes and presents regularly on art and librarianship topics and has contributed to a range of academic and professional journals and monographs. Deputy Editor of the Art Libraries Journal since 2012 and PhD candidate at Central Saint Martins (UAL).

Beth Houghton is an esteemed art librarian of many years standing and one of the founder members of ARLIS. During her long career she was Head of Tate Library, Chair of ARLIS, and Editor of the Art Libraries Journal from 1982-1986.

