CHAPTER 10

Research in the Studio, Artists in the Stacks: Mapping Information Literacy and the Library in a Studio Arts Program

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Introduction

The adoption of the Framework for Information Literacy for Higher Education (2016) has inspired many librarians to form deeper connections with faculty and to contextualize information literacy in ways that better resonate with students. Curriculum mapping is one such strategy that librarians use to more effectively integrate information literacy in academic programs. While these efforts are useful, it can be difficult to map information literacy goals to learning objectives that are not connected to traditional notions of research and scholarship, such as the course objectives of creative arts classes. Therefore, liaison librarians play an important role in translating the goals of information literacy into objectives that connect to disciplinary course goals. This chapter describes the collaboration between a studio arts faculty member and an art librarian to integrate information literacy into the photography program through curriculum mapping. What began as a one-shot library session for students soon developed into multiple, scaffolded sessions in several classes and eventually resulted in a formalized information literacy curriculum map. The authors adapted
curriculum mapping concepts, first identifying information literacy objectives for students throughout the program and then matching them to specific courses, using the Framework as a guide to develop assignments and lesson plans. Through a fully integrated, disciplinary information literacy program in the photography curriculum, the authors have contextualized information literacy as an important part of the creative process while also underscoring the value of the library and its various resources.

**Curriculum Mapping in Libraries**

Curriculum mapping, developed in the late 1990s by Heidi Hayes Jacobs for primary and secondary education, can be defined as the process of identifying the progression and related learning outcomes of an instructional curriculum (Jacobs, 1997; 2004). This involves evaluating the different elements in the curriculum for “cohesiveness, proper sequencing, and goal achievement” (Buchanan, Webb, Houk, & Tinglestad, 2015, p. 94). While these definitions focus first on the curricular program, Booth and Matthew (2012) have argued for a more learner-centered approach, defining curriculum mapping as “the method of visualizing insight into the steps, requirements, and communities a learner negotiates as they engage with a particular learning experience or degree path” (p. 1). Within a library context, the process of curriculum mapping allows for the integration of information literacy into an educational program and serves as a tool for communication as well as the first step in the assessment of student learning (Charles, 2015).

Since the early 2000s, there have been several academic libraries to launch curriculum mapping projects that integrate information literacy into programs. For example, librarians at the University of Illinois at Urbana-Champaign, Wartburg College in Iowa, Ramapo College in New Jersey, the University of Windsor in Canada, and La Trobe University in Australia have all shared their experiences with curriculum mapping (Archambault & Masunaga, 2015; Salisbury & Sheridan, 2011). More recently, Buchanan, Webb, Houk, and Tinglestad (2015) describe projects at four different institutions to determine the effectiveness of curriculum mapping when implementing information literacy programs. Despite the challenges, particularly the inconsistency of course sequence and the limited authority to make curricular changes, they found the ability to target library instruction for specific courses to be valuable. Gessner and Eldermire (2015) mapped library instruction to the university’s curriculum in order to identify where, given their teaching capacity, library instruction would be the most effective. Indeed, as librarians continue to do more with less, curriculum mapping is useful to strategize information literacy programs with limited resources. Rutledge and LeMire (2017) argue that as librarians
implement more unmediated, online, and train-the-trainer approaches, curriculum mapping will be an important way to integrate information literacy across the curriculum so that “students learn how their disciplines engage with information” (p. 350).

According to Vanscoy and Oakleaf (2008), most curriculum-mapping projects are discipline-focused. Bullard and Holden (2006) used this strategy to identify “relevant and appropriate” placement of information literacy in the Entomology and Plant Pathology program at the University of Tennessee. DeBose, Haugen, and Miller (2017) described a similar project for the College of Agriculture and Life Sciences at Virginia Tech, using an existing curriculum map in the department of Human Nutrition Foods and Exercise as a model to create “a progressive series of information literacy development” (p. 319). Miller and Neyer (2016) conducted a syllabus review of the nursing program to identify assignments relevant to information literacy. Their efforts resulted in more librarian interaction with students throughout the program and better scheduling of instruction at the point of need. Howard, Wood, and Stonebraker (2018) mapped ALA’s *Business Research Competencies* to business information literacy efforts at two large public research institutions and was “the first study in the library literature that mapped multiple business curriculums against each other using information literacy benchmarks” (p. 14).

Although curriculum mapping is a valuable way for librarians to strategize information literacy efforts, it can seem a challenging endeavor when course learning outcomes are not connected to more traditional forms of scholarship such as research papers. For example, the objectives of studio art courses reflect the learning required for artistic practice to produce creative works and may not immediately conjure to mind concepts of information literacy. This may be why there are far fewer examples of curriculum mapping by librarians for art and design disciplines. Prior to the *Framework for Information Literacy for Higher Education* (the Framework), Greer (2015) developed an information literacy plan for studio art by matching the learning outcomes from the ARLIS/NA *Information Competencies for Students in Design Disciplines* (2007), the ACRL *Information Literacy Competency Standards* (2013), and the ACRL *Visual Literacy Competency Standards* (2011) to the stages and specific courses of a photography program. While she does not specifically mention curriculum mapping in her article, which focuses on the citation analysis used to assess her efforts, strategically scaffolding learning in targeted courses does reflect this approach. More recently, Reed, Veeder, Schumacher, and Zugay (2018) participated in an extensive curriculum mapping project at Texas Tech University Architecture Library, which included an environmental scan to update the library’s understanding of the culture, curriculum, faculty perceptions, and use of the library.
Mapping Information Literacy into a Photography Program

The Challenge

Northern Illinois University (NIU)’s School of Art and Design, located in DeKalb, Illinois, houses interdisciplinary degree programs at the undergraduate and graduate level in art, art history, and art education. It offers both bachelor of fine arts (BFA) and master of fine arts (MFA) degrees in a range of studio art disciplines, including photography. The authors first met while attending their institution’s new faculty orientation: Garcia is the subject specialist for the School of Art and Design where Labatte, a well-respected artist, is lead faculty for the photography program. Labatte’s artistic practice has always included research across disciplines; however, she found it challenging to teach her studio art students similarly productive research habits. Their initial collaboration sought to develop a library session that would not only engage students but also help them incorporate information literacy (IL) into their artistic practice (Garcia & Labatte, 2015). What began as a one-shot library session in two advanced photography courses evolved over time into two sessions, a required reading list of sources, and librarian participation in one set of studio critiques in each course (Garcia & Peterson, 2017).

Despite these collaborative efforts, the nature of the photography program posed several challenges when attempting to develop consistent information literacy sessions. One issue was with the curriculum itself, specifically the advanced courses. To complete the BFA degree with an emphasis in photography, students were required to take ARTD 468 Advanced Photographic Media four times and ARTD 469 Problems in Photography two times. Both of these courses were where the authors initially collaborated to include an information literacy requirement and related instruction; therefore, students participated multiple times in a library session. Given that students could take these courses at any time during their program, in any given class there were students who had never received library instruction alongside students who were well-seasoned library users. It was difficult for the authors to develop sessions that were not overly repetitive but still ensured that all students learned the skills to navigate the library and the knowledge needed to incorporate research into their creative practice.

An additional challenge was the time commitment needed from the librarian. The authors scheduled two library sessions in both ARTD 468 and 469, and the librarian participated in one set of critiques for each class between sessions. By taking part in this standard form of artistic assessment, the librarian could model for students how to use feedback from the professor to find research that informs and inspires their work (Garcia & Peterson, 2017). However, the studio classes
at NIU are scheduled for four hours, twice a week; critiques typically take place during both class periods of a week. Due to other obligations, the librarian was often not able to participate in critiques for all students, which hindered her ability to provide relevant research examples for each student in the second library session.

To address these issues, the authors decided to formally map out an information literacy curriculum for photography students that better strategized library instruction and librarian participation. Fortunately, the project coincided with Labatte’s photography program revision, which addressed the multiple credits required of one of these advanced courses. Now, instead of taking ARTD 468 Advanced Photographic Media four separate times, students take four distinct courses that each focuses on specific technical skills and concepts: ARTD 460 Experimental and Alternative Photography, ARTD 464 Advanced Photography: Post-Production, ARTD 465 Sequencing and Photobooks, and ARTD 470 Photographic Lighting. Additionally, ARTD 469 Problems in Photography was changed to ARTD 469 Advanced Photographic Projects and Research. Designed to be one of the most advanced courses in the program, where students pursue self-directed projects, the course title and updated description emphasize the importance of their research in developing photographic work. This new photography curriculum better allows for instruction to focus on specific and consistent themes in each course and prevents redundancy for students (see table 10.1). It also serves as a more consistent foundation from which the authors could begin to map information literacy.

### TABLE 10.1. NIU Photography Program curriculum changes

<table>
<thead>
<tr>
<th>Previous Program Courses</th>
<th>Current Program Courses</th>
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<tbody>
<tr>
<td>ARTD 313 Beginning Photography</td>
<td>ARTD 313 Beginning Photography</td>
</tr>
<tr>
<td>ARTD 413 Intermediate Traditional Photography</td>
<td>ARTD 413 Intermediate Traditional Photography</td>
</tr>
<tr>
<td>ARTD 419 Intermediate Digital Photography</td>
<td>ARTD 419 Intermediate Digital Photography</td>
</tr>
<tr>
<td>ARTD 468 Advanced Photographic Media*</td>
<td>ARTD 460 Experimental and Alternative Photography</td>
</tr>
<tr>
<td>ARTD 469 Problems in Photography**</td>
<td>ARTD 464 Advanced Photography: Post-production</td>
</tr>
<tr>
<td>ARTD 406 Senior Project</td>
<td>ARTD 465 Sequencing and Photobooks</td>
</tr>
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<td></td>
<td>ARTD 469 Advanced Photographic Projects and Research**</td>
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<td></td>
<td>ARTD 470 Photographic Lighting</td>
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<td></td>
<td>ARTD 406 Senior Project</td>
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</tbody>
</table>

*Students took this course four times to complete program requirements.
**Students took/take this course twice to complete program requirements.
The Process

After consulting the relevant literature, the authors decided to adapt Booth and Matthew's (2012) more user-centered approach to curriculum mapping. In this approach, it is important to determine the “steps, requirements, and communities” needed for students to be successful within a given discipline. The focus on the user first instead of the program courses resonated with the authors because of the challenge with identifying the information literacy component in studio art courses where students are evaluated on works of artistry. Therefore, the authors first needed to determine the required information literacy concepts and skills for students to be successful photographic artists.

TABLE 10.2. IL objectives matched to appropriate course(s)

<table>
<thead>
<tr>
<th>Find and properly cite sources, particularly images.</th>
<th>ARTD 313 Beginning Photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret, analyze, and evaluate images for context, meaning, and quality.</td>
<td>ARTD 419 Intermediate Digital Photography</td>
</tr>
<tr>
<td>Recognize the disciplinary nature of art production.</td>
<td>ARTD 460 Experimental and Alternative Photography ARTD 464 Advanced Photography: Post-production ARTD 465 Sequencing and Photobooks ARTD 470 Photographic Lighting</td>
</tr>
<tr>
<td>Contextualize work within the larger canon of art.</td>
<td>ARTD 460 Experimental and Alternative Photography ARTD 464 Advanced Photography: Post-production ARTD 465 Sequencing and Photobooks ARTD 470 Photographic Lighting</td>
</tr>
<tr>
<td>Identify professional art-related information sources and structures.</td>
<td>ARTD 469 Advanced Photographic Projects and Research</td>
</tr>
<tr>
<td>Consider how issues of copyright, Creative Commons licensing, and open access relate to their work.</td>
<td>ARTD 406 Senior Project</td>
</tr>
</tbody>
</table>

The authors drew on the work accomplished in their previous collaborations in the advanced courses and consulted professional documents and resources. The librarian reviewed the ARLIS Information Competencies for Students in Design Disciplines (2007) and the ACRL Visual Literacy Competency Standards (2011). Labatte found Photographers and Research: The role of research in contemporary photographic practice (Read & Simmons, 2017) to be particularly valuable. The authors
also frequently referred to the *Framework*, which served as a touchstone throughout the process. The result was a list of clearly defined information literacy learning objectives for the program:

- Find and properly cite sources, particularly images.
- Interpret, analyze, and evaluate images for context, meaning, and quality.
- Recognize the disciplinary nature of art production.
- Contextualize work within the larger canon of art.
- Identify professional art-related information sources and structures.
- Consider how issues of copyright, Creative Commons licensing, and open access relate to their work.

Once the authors developed the information literacy learning objectives, the next step in the process was to look at the courses in the photography curriculum to determine where the IL objectives aligned with course content and objectives. Instead of a syllabus review, the authors had conversations about the topics, learning objectives, and assignments for each course, determining the relevant information literacy skills associated with course goals. Of the six required photography courses students must take to earn the BFA degree, the authors identified an information literacy component in five of them. ARTD 413, which is a heavily technical class that teaches students how to develop photographs in the darkroom lab, does not currently have an IL component (see table 10.2).

After matching each information literacy learning objective to the appropriate course or courses, the authors then mapped these objectives to the *Framework* (see table 10.3). Once specific frames were identified, the authors could refer to the knowledge practices and dispositions to guide their development of assignments and corresponding library sessions.

**TABLE 10.3.** Information literacy curriculum mapped to the framework

<table>
<thead>
<tr>
<th>Course</th>
<th>IL Objective</th>
<th>Frame</th>
<th>Assignment</th>
<th>Library Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTD 313</td>
<td>Find and properly cite sources, particularly images.</td>
<td>Information Has Value</td>
<td>Photographer Presentation</td>
<td>Finding and citing images from free and library resources</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>ARTD 419</td>
<td>Interpret, analyze, and evaluate images for context, meaning, and quality.</td>
<td>Information Creation as a Process</td>
<td>Digital Conspiracy</td>
<td>Fake News Lecture</td>
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<tr>
<td></td>
<td></td>
<td>Authority is Constructed and Contextual</td>
<td></td>
<td>Civil War Photos</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Visual Literacy Activity</td>
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</tbody>
</table>
Information Literacy in NIU’s Photography Program

The curriculum mapping process was completed in summer 2017 and the authors began to implement the revised information literacy program that fall. Labatte teaches all of the photography courses in the program, typically three undergraduate courses each semester, with the exception of the beginning photography class, which she assigns to an adjunct, but who is encouraged to use Labatte’s syllabus as a model.

**ARTD 313 Beginning Photography**

In the introductory digital photography course, students learn the basic functionality of DSLR cameras and how to use them to create photographic images. Students explore their artistic interests as they learn to use images to convey ideas and concepts and learn about significant photographers. Students demonstrate the ability “to discuss photographs for their formal, aesthetic, and conceptual qualities”
(Viola, 2018, p. 1) in critiques when they speak about their work, when they participate in the critiques of other student works, and when they present to the class on a significant photographer.

**Information literacy learning objective**

Find and properly cite sources, particularly images.

**Information literacy frame**

Information Has Value

**Information literacy assignment:**

**Photographer Presentation**

Students are required to prepare a PowerPoint presentation on a photographer that they will give to the entire class. In addition to including images of the artist’s significant works, students must contextualize the work by relating details of the photographer’s biography; historical, cultural, and technical factors that may have impacted the work; and artists that influenced them. The authors worked together to develop requirements that would align with the IL learning objectives. For example, students must find at least five sources: one book, one article, one website, and two open sources, such as documentaries, podcasts, or additional books. They must also provide proper citation information for all images and include a reference list.

**Library session**

During the library session, the librarian demonstrates a Google image search to show the implications of not having complete citation information available. Students then find images by artists they are interested in researching in library and non-library sources to compare the citation information available. The librarian leads discussions about the importance of attribution and issues of access. The goal is to encourage students to think more critically when encountering images and information in different formats and understand how citations not only give attribution of ideas to their sources but also protect the creative works of an artist.

**ARTD 419: Intermediate Digital Photography**

This intermediate class focuses on the technical and aesthetic aspects of digital photography as a contemporary art medium. Students build on the digital workflow process established in ARTD 313 “with more advanced Photoshop retouching
to improve image quality and inkjet printing, including layer masking, selections, and compositing” (Labatte, 2018, p. 1). They also further their ability “to discuss photographs for their formal and conceptual qualities” (Labatte, ARTD 419, 2018, p. 1), which, as is standard for studio art classes, is assessed through their participation in critiques.

**Information literacy learning objective**
Interpret, analyze, and evaluate images for context, meaning, and quality.

**Information literacy frames**
Authority is Constructed and Contextual
Information Creation as a Process

**Information literacy assignment:**
Digital Conspiracies

One assignment for the course asks students to create a convincing conspiracy in a series of photographs that embrace the fictitious nature of photography. Inspired by the turbulent political climate following the 2016 presidential election and the prevalence of fake news, this assignment asks students to challenge ideas deeply rooted within the field of photography, exploring notions of photographic truth and authenticity within images. Students must employ visual literacy skills to “interpret and analyze the meanings of images and visual media” (Visual Literacy Competency Standards, 2011) and then construct their own “fake images.” The Digital Conspiracies assignment is particularly interesting in the context of the above information literacy frames because it asks students to explore the authenticity or “authority” of photographs when the “process” of creating an image includes intentionally misleading alterations and digital editing.

**Library session**
To support the visual literacy goals of the above assignment, the authors co-present a lecture entitled *Fake News, Alternative Facts, and Digital Conspiracies*. They show photojournalistic and scientific images to exemplify the ways photographs have been used to assert facts. Students also look at examples of fake and real news stories related to art and photography to discuss the implications and ethics surrounding faked images. As a class, they analyze a selection of images, first only based on the visual cues within the photo and then with textual context. In small groups, students practice their visual literacy skills with selected Civil War photographs by Alexander
Gardner available online from the Library of Congress. They discuss an assigned image, compare their interpretation with the text that accompanies it in Gardner’s Photographic Sketch Book of the Civil War (1959), and then share their observations with the class. Finally, students watch a short video that reveals these Civil War photographs as staged and discuss the implications.

**New Technical Skills Courses: ARTD 460, ARTD 464, ARTD 465, ARTD 470**

Although four newly-created courses replace ARTD 468, the authors used their previous work to integrate information literacy into 468 as the basis for the information literacy component in these classes. Each course is only offered every fourth semester and students may take them in any sequence. Therefore, although the course topics may be different in these courses, it was important to have consistent information literacy learning objectives and a corresponding assignment. These courses were included in the undergraduate catalog as of fall 2018; therefore, only two of the four new courses have been taught thus far.

**Information literacy learning objective**

Recognize the disciplinary nature of art production.
Contextualize work within the larger canon of art.

**Information literacy frames**

Research as Inquiry
Scholarship as Conversation
Searching as Strategic Exploration

**Information literacy assignment: Cornell Notes**

To ensure that students are finding and engaging with multi-disciplinary information, the IL assignment has evolved from several one-page reading responses for specific types of sources to a reading list to, currently, Cornell Notes. Developed by Walter Pauk in the 1940s and discussed in his bestselling book How to Study in College (2010), this note-taking strategy essentially requires students to determine what a source says, what it means, and why it is important. For each of the four advanced photography courses, students are required to locate at least four sources, including at least one book, one scholarly article, and one website. Significantly, they are encouraged to find sources outside of art from other disciplines. Students must complete Cornell Notes for each source and include the proper citation.
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Library Sessions

There are two library sessions for each of these four advanced courses. The first session, which takes place within the first few weeks of the semester, introduces students to the idea of multidisciplinary research as an important source of inspiration and focuses on developing a search strategy to use in the online book catalog. During the second session, scheduled after a set of critiques in which the librarian participates, the librarian shares books she found for each student based on comments from critiques and teaches them how to use library databases. While addressing the same frames and learning objectives, it is the first instruction session that varies between the courses. Depending on the content and assignments for the course, the librarian customizes activities and examples to help students learn how to develop search strategies. The specific assignments and first library session for the two courses that have been taught are described below.

ARTD 460 Experimental and Alternative Photography

In this course, students learn alternative and historic printing techniques and explore ways to incorporate them into their own artwork. Although this is a studio course, students learn about the history of photography, which provides an opportunity to discuss the systems of power particularly at play in the early days of photography. Students consider those represented in images, those clearly absent, and why that was. The first assignment for this course is the “Antiquarian Avant-Garde,” based on ideas presented in Rexler’s Photography's Antiquarian Avant-Garde: The New Wave in Old Processes (2002). Students must select a historical image from a digital collection as a source of inspiration for their own artistic work.

Prior to the two information literacy sessions, the class visits the library’s Regional History Center, which collects, preserves, and makes accessible the most significant historical records of the northern Illinois region. The director/university archivist presents a chronological history of photographic technologies with examples from the center’s collections. Students look at the images to investigate who was depicted and how they were photographed, always an exciting experience because they are allowed to handle examples of photographic processes they may have only encountered in books.

As noted earlier, the first library instruction session focuses on developing a search strategy and using the online catalog. Given that for their assignment in this class students must select a historical image as inspiration, they practice generating search terms from an image. With an image projected on the screen, students brainstorm keywords related to what they see in the image. The librarian demonstrates how to use the keywords as search terms in the online catalog. Students are then put into small groups, assigned an image, and must find books in the library using
the search terms inspired by the image. After students go to the stacks to retrieve the book, each group shares the image, the search terms used, and the books found.

**ARTD 465 Sequencing and Photobooks**

In this class, students explore how meaning is created through the juxtaposition and grouping of photographic images. For their first assignment, they must choose a contemporary social issue they feel passionate about and make a photographic zine of either propaganda or protest. A bibliography of sources used to inform and/or inspire the content of their zine is also required.

During the first library session, students create a “research poem” to not only develop a search strategy to use in the online book catalog but also to explore meaning as created through sequencing. Inspired by an activity used in the library at the School of the Art Institute Chicago (Salisbury, Garcia, & Beestrum, 2018), students locate a book in the online catalog on a subject related to their next photographic project. After retrieving the book from the stacks, they must read any page from the book and type the most interesting line they find into a Word document. This line becomes the first line of their “research poem.” Next, students identify a word, idea, or topic in the first line of their poem to use as their next search term. Using this search term, they find a second book in the online catalog and repeat the process of retrieving it, reading a page, and typing an interesting sentence into the document. Students repeat this process three times to generate the first three lines of their poem, which must also include footnote citations for each line. During the second library session, the librarian shows students how to use library databases to find articles. The students repeat the same process used to create the beginning of their poem, this time searching the databases to find scholarly articles. The research poems are complete when students have located a total of five sources (three books and two scholarly articles). In keeping with the theme of the course and the first assignment, the poems are collected and assembled into a zine.

**ARTD 469 Photographic Projects and Research**

Intended to be one of the last courses a student will take in the program, ARTD 469 focuses on experimentation, artistic expression, and independent research. Students are encouraged to explore their own artistic goals by participating in a semester-long project to develop a new body of photographic work. Emphasis is also placed on the importance of research in developing and contextualizing photographic projects.

**Information Literacy Learning Objective**

Identify professional art-related information sources and structures.
Information literacy frames

Authority is Constructed and Contextual
Information Creation as a Process
Scholarship as Conversation

Information literacy assignment:
Exhibition Presentation

The IL assignment for this course is the exhibition presentation, which asks students to identify an exhibition that has taken place since 2000 and explain why they believe their work could be included. Students use research to effectively contextualize their artistic production in relation to other artists working with similar ideas. By inserting their work into the exhibition, students very literally participate in the scholarly conversations that are most relevant to their own artistic practice.

In addition to locating an exhibition catalog, students must find articles from scholarly art journals or art publications and a multimedia source, all related to the exhibition or participating artists. In their presentations, students explain the contents of the exhibition, why their work fits in, and what conversations their work has with the other artists’ work. A bibliography must be included in the presentation and all images must include proper captions and citations.

Library session

By the time students take this course, they have had at least four library sessions in the program and have acquired experience using library resources to find information. Although initial collaborations included two scheduled library sessions for the course, through the curriculum mapping process, it was determined that only one session is necessary. Rather than focus on how to use the online catalog or library databases, which is thoroughly covered in other courses, students learn about “the traditional and emerging processes of information creation and dissemination” (ACRL, 2015) for art: the exhibition catalog, art reviews, monographs, and scholarly articles. The librarian demonstrates how to find these different sources as review, but more emphasis is placed on the significance of the information type in the art world. The faculty member and librarian lead discussions about the implications of different formats (What is the difference between viewing images in print and online?) and the nature of authority in the professional art world (What is the difference between being reviewed online as opposed to in a print publication?). In addition, students participate in a citation scavenger hunt, using an article citation to locate the full text in the bound periodicals collection, often the first time many of them have searched for a print article in the stacks.
ARTD 406 Senior Project

As the undergraduate capstone class for the program in which graduating students prepare work for the BFA exhibition, successful completion of this course is the last step in earning their degree. In addition to preparing materials for the exhibition, students learn and discuss professional practices in the field. Each student prepares the necessary professional documents they will need to accompany their work for the exhibition and for job applications; these include a media packet, comprised of an artist statement, high-resolution jpgs, and an image list of titles, dates, medium, and dimensions of each work, and a CV or résumé.

Information literacy learning objectives

Consider how issues of copyright, Creative Commons licensing, and open access relate to their work.

Information literacy frame and knowledge practices/dispositions

Information Has Value

Information literacy assignment: Media Packet for Huskie Commons

The authors collaborated with the senior director of scholarly communication to develop an initiative to collect the works of artistry produced in the School of Art and Design and incorporated the project into the information literacy curriculum map (Garcia, 2019). Students create a modified “media packet” for submission in the institutional repository, Huskie Commons. Using a template designed by a former student, students include their name, graduating year, major, artist statement, and image list, as well as jpgs of their BFA show installation and individual images of each work. As part of the submission process, students create the metadata for their record, selecting appropriate keywords and determining the rights usage, “making informed choices” regarding their online presence and their intellectual property (ACRL, 2015).

Library session

To support the Huskie Commons requirement for this course, students participate in a Copyright and Use Considerations information literacy session. Students learn about copyright, open access, public domain, fair use, and Creative Commons
licensing, concepts articulated in the knowledge practices for “Information Has Value” frame, with examples taken from the art world. The professor and librarian also lead discussions about professional practices for making art available online, the benefits and the consequences. Students have an opportunity to think about their intentions for their own work and how to represent those intentions online.

At the end of the semester, the authors hold an open lab session for students who want assistance or support when depositing their packets into Huskie Commons. During this time, students view the “How to Deposit into Huskie Commons” tutorial and upload their media packets together. The librarian also attends the session to assist students and answer questions.

It should be noted that while Labatte requires her students to submit their media packet to Huskie Commons, the authors present to all BFA Show participants (graduating seniors from all studio art disciplines) about the institutional repository (what it is, why submit, and how) in hopes of better archiving the artistry produced in the School of Art and Design. All BFA Show participants are also invited to attend both the “Copyright and Use Considerations” and the Huskie Commons deposit sessions.

Conclusion

Curriculum mapping has been a successful way to strategically and consistently integrate information literacy into NIU’s photography program. This project, coinciding with a program revision, enabled the authors to better coordinate assignments and library sessions throughout the curriculum in a way that scaffolds skills and knowledge and supports course learning goals. The authors plan to continue innovating and improving upon the collaboration. Specifically, they would like to develop information literacy assessments for ARTD 419 and ARTD 406 as currently, in these classes, student learning of information literacy concepts is only anecdotal. By seeing an example of a fully integrated disciplinary information literacy program, the authors hope librarians will be inspired to collaborate with faculty and pursue curriculum mapping projects at their own institutions that not only contextualize information within disciplines but also utilize the variety of library resources available.

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