



Academic Libraries & Campus Museum Relationships
Research project on Association of American Universities, Private
(AAUP) Institutions
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Introduction

Between October and December 2015, a small study was conducted to understand the past and current collaborations between academic campus museums and libraries. A effort was communicated by University of Notre Dame University Librarian Diane Parr-Walker to do more collaboration with the Snite Museum and in response the mainly art librarian at Association of American Universities, Private (AAUP) libraries were contacted to share the relationships they have with their campus museums and galleries. Specifically, art librarians were targeted as the Snite Museum is an art museum. There are a few AAUPs that do not have art museum, but some have museums that serve other subject areas. Constituents from those institution's responses were also incorporated if they chose to participate.

Participants

24 AAU Privates were contacted for this research study, which include Boston University, Brandeis University, Brown University, Carnegie Mellon University, Columbia University, Cornell University, Duke University, Emory University, Harvard University, The Johns Hopkins University, Massachusetts Institute for Technology, New York University, Northwestern University, Princeton University, Rice University, Stanford University, Tulane University, The University of Chicago, University of Pennsylvania, University of Rochester University of Southern California, Vanderbilt University, Washington University St. Louis, and Yale University. In addition, two other non AAUP institutions participated which were University of Michigan, Ann Arbor and Ohio State University. Three AAUP institutions did not respond, which include The Johns Hopkins University, Stanford University and University of Pennsylvania. Two AAUP institutions were not contacted as they do not have museums, which included Case Western Reserve University and California Institute of Technology. In total, 26 institutions were contacted for this report and 23 of the institution's responses are recorded. That is an 85% response rate.

Results

Collections

More than half of the institutions have liaison librarians (usually the art librarian) that work with the museum's curators in a variety of ways. This includes basic collection development duties as it would with any other subject area including purchases of items for the museum curators. At Princeton University, [REDACTED] negotiated a purchase of the database Artnet.com. Prior to this arrangement, the museum curators were purchasing information on a per use basis. She worked with

the museum director to at first split the fee of the database. Eventually, she absorbed the cost into her library budget and the curators have full access now.

Also, the collection of all of the campus museum's exhibition catalogs is regularly practice for many libraries often at no charge. These exhibition catalogs are added to library circulation. Boston University, University of Southern California, and Rice University add one exhibition catalog copy to circulation and one copy to special collections or archives. In addition, there is often collaboration with librarians in special collection to lend materials to the museum for exhibits.

There has been collaborative work to develop exhibitions in libraries and museum spaces. At Princeton, [REDACTED] adds, the [REDACTED] Library and the museum have looked at items to purchase together and when either is given gifts or donation, if appropriate the library will consider giving it to the museum and vice versa. At [REDACTED], they are more inclusive in their selection process. [REDACTED] shared how faculty and students are incorporated with deciding on the location of gifts with the library and the museum. She explains that "library objects [are included] in "open the vault" outreach activities where faculty, staff, and students are invited to view objects up close. [They] take part [in decision of where] large gifts [end up]. [This includes deciding] whether [an item] makes better senses in the library [or if the] objects fit[s] with[in the] museum scope."

At Rice University, there is discussion about the library archiving the video of the installation process. According to [REDACTED], "as well as copies of the accompanying artist's profiles that the gallery staff compiles with information directly from the artists. The resulting notebook is available to visitors to read and is placed on a bench from which the streaming video can be viewed." The library regularly puts up posters advertising exhibitions in the art gallery and forwards email notifications from the art gallery to campus.

To encourage more research at the library and with the art Duke University is doing something a bit different. [REDACTED] shared that, "Whenever a show comes up at the [REDACTED] [Art Museum], I make sure to buy all the previous literature that I can on the artist or genre because [REDACTED] shows always generate student interest in papers. The [REDACTED] is also one of the book delivery points for the library. Staff at the museum can have their materials delivered to the museum and picked up there for returns."

Recommendations

- Establish an ongoing, collaborative relationship between the library and the museum. This can include regular meetings between the directors and/or art librarian.
- Develop a more formalized method for the library to receive exhibition catalogs from the museum for cataloging and to be made available for students and faculty. A number of libraries collect two copies (preferably gratis): one goes to circulation and the other goes to the archive.
- A relationship between special collections and the campus museum is important. This provides the opportunity for museum curators and Special Collections Librarians to plan exhibits with each other in mind.
 - Feature special collection items in the museum exhibits and vice versa.

Grants

A number of museums and libraries have partnered to apply for grants. For example, [REDACTED] partnered with the [REDACTED] Art Museum to apply for an Institute of Museum and Library Services (IMLS) grant to produce an exhibition and at the [REDACTED]. In addition they developed an outline for programming including author readings, panels and lectures.

An example of a successful joint grant application and implementation is from the [REDACTED] [REDACTED] explains that the [REDACTED] Museum of Art has a separate library in the museum. The museum and the library used a grant to fund interns from the [REDACTED] [REDACTED] to create a learning management system. The museum supports the library Curatorial Research Center. They were able to hire a fulltime person and the library is usually staffed with 1-2 graduate interns. While the curators have easy access to the library collection, it is redundant for the library. [REDACTED] recommends that the museum library should “evolve based on their really specific niche needs. Maybe [expand] auction catalogs, etc.”

Recommendations

- Consider applying for a grant together to fund projects that benefit both the museum and the library and to advance scholarly learning.

Library/Campus Art Work

While only formalized at one institution (Columbia University and Princeton University), the museum is often involved with the inventory and sometimes preservation of the art on the entire campus including what may be in the library. At Columbia University, there

is a position called the Art Properties Curator that manages these tasks. You can learn more about Art Properties here:

<http://library.columbia.edu/locations/avery/art-properties.html>

At Princeton the campus art collector created tours available online. Users can take audio tours of the art collection on campus. While the art library did not do the research for the podcast the art collector did research using the library's resources to enrich the podcasts. View the podcasts here: <http://artmuseum.princeton.edu/campus-art>

A web presence was made for the art on campus at Brown University as well: <http://library.brown.edu/cds/portraits/intro.html>

Recommendations

- If the campus art curator position doesn't exist already on campus, it is recommended a campus art curator position be created to unify all the art on campus and help the museum coordinate exhibition in a number of spaces.
 - The library component is being available for research on the pieces and developing easy access for those interested.
- This collection could be used by the art and design department for teaching and there is potential for digital humanities projects here.

Instruction

There are many examples of collaborations with education and teaching between the museums and the libraries. At Princeton, there is a lot of collaboration between the faculty, the library and the museum. For example, for a lecture course the students are divided up into groups and separated. One group goes to the library and the other to the Museum. In the library, the students look at rare book materials and in the museum group, they analyze art. (ex. They looked at the 17th century collection in art library and the 17th century art materials in museum). The art library can make rare books and manuscripts available for teaching at the library. Another great collaborative instruction example is in an Introduction to Art History course. The students are tasked with looking at a mystery exhibit that has no labels. Students must identify the objects without using Google and are forced to use the library materials to identify the art. This gets them familiar with library resources and thinking about visual analysis. And [REDACTED] adds "It creates an excuse for students to have to use [the library and] primary sources."

At Harvard University, there has been cross education amongst librarians and curators.

[REDACTED] shared an example of how, "The head of the Academic and Public Programs for the museum led a walk through and discussed how they teach in galleries, their in-house study center, etc. [This] was

attended by librarians and special collections curators from across the Harvard library system.” At Vanderbilt University, [REDACTED] explains that, “In the spring [2016] semester, the library is working with two classes to create exhibitions and the Gallery Director [REDACTED] has agreed to serve on a team of local curators to talk to the students about why we curate exhibitions.”

Several libraries are involved with training the art museum docents in one way or another. At the [REDACTED] Library at Princeton, the library is not involved with training docents, but gives them an introduction to the library instruction class. Yale University’s [REDACTED] does a similar instruction session for student gallery guides and teaches new curators how to use the art library.

[REDACTED] She explained that the Art Librarian was heavily embedded in the Digital Humanities Center. “I also worked with their education staff to talk about instruction for art history courses - so that our two pieces dovetailed. Classes [first went] to the museum and then the following week [came] to the library for research skills instruction.”

Recommendations

- Coordinate conferences in the library and the museum on visual culture (teaching with objects).
- Communicate and possibly coordinate with the Education liaison from the campus museum on instruction with Art History and Writing and Rhetoric visual literacy classes as not to duplicate efforts.
- Provide library instruction for the (student) gallery guides/docents.
- Provide library orientation to new curators.
- Cultivate a stronger connections between the Art, Art History and Design department, the library and the museum for more collaborative and creative teaching and outreach.

Digital Humanities Collaboration

Institutions like Duke University, University of Rochester and Brown University already have museums and libraries working together on digital humanities projects. A good example of high innovation and collaboration between the museum and the library to enhance the education of library resources and visual materials while contribution to visual literacy education is work being done at Duke University. A few years ago, Duke

University's Nasher Art Museum and the Library received a grant from Andrew W. Mellon Foundation to establish a program called "How Do You Look?". This website enhances and engages students in learning visual literacy.

How do you look?: <http://nasher.duke.edu/hdyl/>.

At Brown University Gallery Director [REDACTED] created an image search database that all point to the Brown University Digital Repository. The library manages the repository.

Brown University Image Gallery: <https://brown.widencollective.com/dam#close>

Brown Digital Repository: <https://repository.library.brown.edu/studio/about/>

Even at the University of Rochester the [REDACTED] is brainstorming collaborative digital humanities projects. She explains that they are "Currently involved in a digital humanities project between the Department of Rare Books, Special Collections & Preservation." [REDACTED] continues, "The Gallery's Archives and the George Eastman Museum are working [together to] creat[e] a collaborative project based upon papers and photographic materials related to the Gallery's founding family."

Recommendations

- Cultivate a more creative environment between the museum and the library for staff and faculty to nurture and encourage innovation and collaboration.
 - Schedule brainstorming sessions between the curators, the library IT and art librarian to start with a goal of developing a project that can provide more access to collections or tools to inspire and improve scholarly learning and the teaching of visual literacy.

Campus Collaborations

Collaboration doesn't just occur between the library and the museum. The two can team up and work together on the campus. For example, at Princeton, the Art and Architecture librarian curators from the museum serve on a Copyright Committee. This committee develops materials for a variety of users on and off campus dealing with visual materials. The committee plans on doing an outreach roadshow that will involve visiting faculty and department managers to teach them about copyright. They will tailor the presentations to the audiences. For more information about the Copyright Committee's efforts: <http://www.princeton.edu/copyright/>

In addition, museum curators and the art librarians at Princeton were involved in a campus wide committee on big data and digital storage to get support needed for data

storage. ██████ expressed “[It would have been a] dream to work together to build a campus image database. When we have more control over things we will eventually be able to do a campus image database.” Working with curators to assist the library in creating an image collection has been done at Brandeis University using Artstor’s Shared Shelf.

Recommendations

- Incorporate a museum liaison on the library Copyright Team. If a Copyright Committee exists on the campus level try to get representation from both the museum and the library.
 - Create a web presence addressing issues and provide recommendations for the usage of copyrighted material.
 - Develop outreach to teach faculty and staff about copyright.

Conclusion

While many of the relationships between the museum and the library are not formally established, many of the AAUP institutions museums and libraries collaborate on a regular basis. As you can see there is an abundance of opportunity for this relationship to flourish in areas of teaching, digital humanities, collection development, and campus collaboration on committees. New ideas and growth is important to the library and the museum to stay relevant. To be in line with our peer institutions and to benefit both the library and the museum, establishing a more formalized relationship would be in everyone’s best interest. It would also help cultivate an environment for innovative ideas to enhance scholarly learning and teaching.

Resources

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