

## **ARLIS/NA Core Competencies for Art Information Professionals**

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**Objective** The Art Libraries Society of North America (ARLIS/NA) is committed to increasing the effectiveness of art librarians and visual resources curators by focusing its efforts on professional and continuing education, as well as professional development activities.<sup>1</sup> In response to this goal, the Executive Board of ARLIS/NA appointed a Core Competencies sub-committee of the ARLIS/NA Professional Development Committee in 2003. The charge of the subcommittee was to create core competency standards for the art library and visual resources professions. The resulting document identifies the fundamental knowledge, behaviors, and skills currently essential to most professional positions within the art information field. It is intended to be a flexible document that can be revised as the field evolves and changes.

**Methodology** The standards contained within this document are based on information and data collected from a variety of sources, including analysis of art information position descriptions (in 2003 and 2008), surveys of art information professionals (2004 and 2008), and reviews of related core competency literature.<sup>2</sup>

**What is an Art Information Professional?** For the purposes of this document, an art information professional is a librarian or visual resources curator who is a specialist skilled in organizing and providing access to information on the visual arts, architecture, design and related subjects.<sup>3</sup> Art information professionals work in a variety of settings, including but not limited to: college and university libraries, public libraries, art and architecture departments, architecture and design firms, art museums and research institutes, and art and design schools. The competencies in this document apply to professional positions, generally requiring an American Library Association (ALA) accredited master's degree in the field of library and information science, and coursework in the studio arts and design, art history, architecture or the humanities.<sup>4</sup>

**What are Core Competencies?** The competencies identified in this document represent the fundamental knowledge, behaviors, and skills currently essential to most professional positions within the art information field.<sup>5</sup> The focus of this document is on competencies that are specific to art information professionals. General competencies are also listed.

**Do I Need to Acquire All of the Competencies Listed?** Each individual's competencies will

develop within the context of one's own position. What competencies are necessary for an individual will also depend on one's specific career focus. Many of the competencies listed will apply to most individuals working in the art information field, while other competencies will not hold the same relevance. Some competencies listed in one area of this document will naturally apply to competencies listed in other areas of the document. For instance, technology skills are broadly applicable and may apply to competencies in the areas of Reference & Information Access, Collection Management, Development & Organization, as well as other areas.

**How Can I Use This Document?** There are many practical applications for core competency guidelines. These guidelines will be useful to anyone planning a career in art information, and to anyone who wants to further develop a career already underway. The guidelines can also be used to develop employee performance plans,<sup>6</sup> position descriptions, and interview questions for job candidates.<sup>7</sup> Core competencies can be used as a starting point to design mentoring and recruitment programs, and to develop library and information science curricula.<sup>8</sup> Employers can design employee training programs and continuing education curricula can be written, based on core competency guidelines. Members of ARLIS/NA committees, divisions, sections, regions, and chapters are encouraged to build on this document and create related competency guidelines, work with other professional organizations on competency initiatives, and assist the ARLIS/NA Professional Development Committee with the amendment of this document as needed. ARLIS/NA members may also consider using this document to help prepare professional development workshops and for conference planning.

**The main sections of the Core Competencies Document include:**

- SUBJECT KNOWLEDGE & EXPERTISE
- REFERENCE & INFORMATION ACCESS
- INSTRUCTION
- COLLECTION MANAGEMENT, DEVELOPMENT & ORGANIZATION
- PUBLIC SERVICE
- MANAGEMENT & SUPERVISION
- RESEARCH & ASSESSMENT
- TECHNOLOGY
- INFORMATION POLICY
- PROFESSIONAL ADVOCACY

**SUBJECT KNOWLEDGE & EXPERTISE**

1. **Art Information Professionals have broad and specialized subject knowledge in the fields of art, architecture, design and related fields.<sup>9</sup>**

**Evidenced by a combination of the following:**

- a. the ability to identify major movements, periods, exemplary works, and “masters” in the fields of art, architecture, and design. This knowledge includes familiarity with the work of artists, architects, and designers of non-western societies and traditionally under-represented groups
- b. the ability to identify current trends, emerging media, artists, architects and designers
- c. a familiarity with the creative inquiry and “discovery-led”<sup>10</sup> research methodologies employed in the fields of art, architecture, and design that include but are not limited to: critique, empirical inquiry, precedent studies, comparative analysis of works, case study analysis, user-behavior research, image/work and building identification, building and site program analysis, and drawing as a form of inquiry
- d. a familiarity with historical and social research and critical methodology employed in art, architecture, and design research including, but not limited to: formal analysis and description of visual forms, critical review, biographical study, iconography and iconology, precedent studies, social context analysis, and case-studies
- e. a basic knowledge of the materials and techniques employed in the fields of art, architecture, and design
- f. a working knowledge of the terminology of artists, architects, and designers
- g. a working knowledge of the terminology of art, architecture, and design theorists and historians
- h. a working knowledge of the languages used in these field(s)
- i. continuous and proactive learning in these areas

**2. Art Information Professionals have broad and specialized knowledge in the fields of library and information science and/or visual resources.**

**Evidenced by a combination of the following:**

- a. general and specialized knowledge of the fundamental theories of library and information science
- b. general and specialized knowledge of current best practices and standards in the field of library and information science, with particular emphasis on the best practices and standards

created by art information professionals

- c. general knowledge of the history of information management and librarianship, particularly the history of the art library and visual resources professions
- d. continuous and proactive learning about international trends and developments in the field

## **REFERENCE & INFORMATION ACCESS**

### **3. Art Information Professionals are astute at recognizing “when and what information is needed and have the ability to locate, evaluate, access and deliver the information users need.”<sup>11</sup>**

#### **Evidenced by a combination of the following:**

- a. an understanding of the different kinds of information-seeking behaviors of users in general, and in particular the behaviors and research goals of art and design students and faculty, artists, architects, designers, historians, museum curators, and other users of art, architecture, and design information
- b. the application of effective research interviewing skills including active listening and the ability to match or assist in matching the most relevant, reliable, accurate, and useful information resources available, that relate to users’ information needs
- c. the ability to conduct basic and advanced analysis of the “reliability, validity, accuracy, authority, timeliness, and point of view or bias of information”<sup>12</sup>
- d. a command of information retrieval techniques and their appropriate use, with particular emphasis on the challenges presented by the retrieval of visual information within text-based systems
- e. a working knowledge of general research methods and skills, including the methods and skills that are specific to art, architecture, and design, including but not limited to: biographical research, visual analysis, auction and sales information research, case study analysis, and literature review
- f. a working knowledge of specialized sources and types of information in art, architecture, and design, including but not limited to: auction and sales catalogs, exhibition and collections catalogs (from museums, galleries and private collections), core journal and serial publications, image collections (digital and analog), historical surveys and chronologies, catalogues raisonnés, visual dictionaries, art films and documentaries, sources of electronic

art, artists books, working drawings (plans) for buildings, collectors' price guides, archival materials, product reviews, patents, product catalogs, exhibition and show reviews, museum and gallery directories and calendars, building codes and standards, and building cost estimate guides

- g. a working knowledge of general and multidisciplinary reference and research tools in the social sciences, humanities, business, engineering, environmental science, and other areas as they relate to art, architecture and design research
- h. a working knowledge of different modes of communication used in providing reference services, including but not limited to: in-person reference, email, instant messaging, online chat, and text messaging.

## **INSTRUCTION**

### **4. Art Information Professionals are effective instructors.**

#### **Evidenced by a combination of the following:**

- a. the ability to teach library research, information literacy, and information technology skills by developing and utilizing effective instructional tools, methods, and services that are oriented to the art, architecture, and design fields
- b. an understanding of different learning styles and the ability to apply the appropriate instructional techniques necessary for reaching different types of learners
- c. clear articulation of instructional goals, activities, and expected outcomes
- d. instructional behaviors that engage students/users<sup>13</sup>
- e. continuous learning about users, their research goals, and the educational or research environment in which they work
- f. the ability to identify and implement effective strategies for assessing student learning outcomes as well as the effectiveness of instructional methods
- g. the ability to integrate technology into instructional settings as appropriate to enhance student engagement, comprehension, and learning outcomes. Technology tools may include, but are not limited to: presentation software, student-response systems, virtual environments, online tools or games, and course management systems

## **COLLECTION MANAGEMENT, DEVELOPMENT & ORGANIZATION**

- 5. Art Information Professionals have the ability to select, acquire, and organize collections in appropriate formats and media to meet the research, teaching, and learning needs of current and future users.**

**Evidenced by a combination of the following:**

- a. the ability to select and evaluate textual and visual materials for content, currency and relevance. Such evaluation necessitates knowledge of sources and tools related to art, architecture and design publishing. These may include subject-specific approval plans, national and international book publishers and dealers, scholarly journal publishers and providers, image collection products and vendors, and related product review sources.
- b. the ability to anticipate and plan for areas of growth and development in the art and design fields particularly as they relate to the curriculum and research of the departments or organizations served. Special attention may be given to areas of study in non-western art, the art of traditionally under-represented groups, emerging media such as internet-based and performance art, and multi- and interdisciplinary resources that examine the history of art and design from a variety of perspectives
- c. a working knowledge of the use and application of standards for data structure, description, classification, and subject cataloging, with particular expertise in the special characteristics of art and design-related resources in libraries and/or visual resource collections. National and international standards include, but are not limited to: Categories for the Description of Works of Art, VRA Core Categories, MARC, and Encoded Archival Description; Anglo-American Cataloging Rules, Cataloging Cultural Objects, and Architectural Drawing Advisory Group/Foundation for Documents of Architecture Guide to the Description of Architectural Drawings; Dewey Decimal System and Library of Congress; and Art and Architecture Thesaurus, Union List of Artist Names, Library of Congress Subject Headings, and Library of Congress Name Authority File
- d. familiarity with integrated library systems, digital asset and image management systems, bibliographic utilities and other information systems related to art information, as well as software license agreements
- e. the ability to consider user needs when designing or selecting information technology products or interfaces. This includes the ability to assess the functionality, flexibility and ease of use of electronic resources such as digital image repositories and indexes (e.g. interface design;

searching, browsing, and sorting capabilities; output quality and options; navigability; input options; and presence of customization features)

- f. the ability to ensure quality access, delivery and preservation of digital collections including, but not limited to digital image editing skills, knowledge of file types, an understanding of relevant institutional and professional guidelines, best practices, policies and procedures for the physical and digital storage of collections, the preservation of materials and resource sharing<sup>14</sup>

## **PUBLIC SERVICE**

### **6. Art Information Professionals provide exemplary public service.<sup>15</sup>**

#### **Evidenced by a combination of the following:**

- a. behaviors that create an environment conducive to research and learning
- b. respectful and equitable treatment of all users
- c. empathy and the interviewing skills necessary in order to help users determine and fulfill their individual needs
- d. the ability to elicit, understand, and react accordingly to feedback from users
- e. reliable and accurate communication of information (e.g., use policies and procedures, copyright laws, etc.) to users and staff
- f. sensitivity to the public service needs specific to the visual arts and design community
- g. anticipation of evolving user needs and the ability to plan and implement strategies to meet those needs

## **MANAGEMENT & SUPERVISION**

### **7. Art Information Professionals effectively represent themselves, their organizations, and their profession.**

#### **Evidenced by a combination of the following:**

- a. well-developed communication skills necessary for a variety of responsibilities and activities, such as the supervision of employees and volunteers, the training of employees, co-workers, and volunteers, interactions with donors, public relations, public speaking, negotiating, teamwork, and conflict resolution

- b. well-developed interpersonal skills that promote collegiality and mutually respectful relationships with others and create goodwill for the organization
- c. well-developed written communication skills for effective reporting, documenting, presentation and planning
- d. the ability to educate local constituents and colleagues about the needs and approaches to library use specific to the visual arts, architecture, and design fields

**8. Art Information Professionals are capable self-managers and managers of others.**

**Evidenced by a combination of the following:**

- a. behaviors that are necessary for a variety of responsibilities and activities such as leadership activities, interdepartmental initiatives, and team-based projects. Behaviors include but are not limited to the demonstration of: a cooperative attitude, initiative, self-motivation, the ability to motivate others, tolerance, respect, vision, adaptability, continuous learning
- b. organizational, project planning, project management, and time-management skills necessary for a variety of responsibilities and activities, including but not limited to: priority setting, setting and meeting deadlines, setting and attaining goals, establishing workflows, employee supervision and delegation of tasks
- c. critical-thinking and problem-solving skills that involve creativity, the ability to anticipate problems, balanced decision-making, and analytical thinking
- d. evaluative skills necessary in order to promote the professional development and continuing education of staff or colleagues
- e. the ability to accurately self-evaluate in order to support one's own professional practice and professional development
- f. a basic understanding of recruitment, hiring, and supervision practices
- g. familiarity with institutional policies regarding such areas as health and safety, sexual harassment, diversity and tolerance, and use of institutional property

**9. Art Information Professionals help to ensure the financial well-being of their places of work.**

**Evidenced by a combination of the following:**

- a. financial management skills, including but not limited to: budget planning and management, basic accounting, record-keeping, cost estimating, and reporting skills
- b. understanding of and successful management of different types of revenue sources (e.g., endowed fund, donations and restricted gifts, annual operating and capital funds, project funds, grant funds) and expenditure streams (e.g., standing orders, subscriptions and fees, hourly wages, fixed, recurring, and one-time expenses)
- c. a basic understanding of institutional budget policies, budget planning, and institutional business procedures including but not limited to budget cycles, purchasing, multi-year expenses, contracts and licenses, record-keeping, approvals and signing authority
- d. basic grant-writing and fund-raising skills
- e. ethical and fiscally responsible handling of funds and gifts in kind

**10. Art Information Professionals help shape the future of their institution, company, or organization, and their profession.**

**Evidenced by a combination of the following:**

- a. the ability to foresee user needs, based on empirical information and data collection/evaluation, and incorporate these needs into problem-solving, strategic planning, and internal and external outreach activities that are congruent with institutional mission, values and goals
- b. the ability to employ internal and external benchmarking practices with the goal of continuously improving local operations, services, and collections
- c. an awareness of current trends and changes in the areas of policy, budgeting, technology, and legislation and the ability to analyze how these trends and changes affect local operations, services, and collections
- d. activities that ensure relevant and balanced representation of both users and staff, with regard to services and collections
- e. the ability to understand and assess user needs and incorporate these needs into problem-solving, planning, and outreach activities

## **RESEARCH & ASSESSMENT**

### **11. Art Information Professionals are skilled in qualitative and quantitative research methodology and techniques.**

#### **Evidenced by a combination of the following:**

- a. the application of appropriate research methods (e.g., survey, focus group and statistical research, case study analysis) in order to report on and improve locally-based resources and services. For example, in conducting analysis of information-seeking behavior, assessing the success of instructional programs, determining user technology needs, and producing annual reports
- b. the application of appropriate research methods and tools in order to support the gathering, processing, and dissemination of information towards the advancement of the profession
- c. the ability to recognize what research methods and tools are appropriate to a given scenario
- d. the ability to assess the validity, currency, and relevance of research conducted by others

## **TECHNOLOGY**

### **12. Art Information Professionals have a broad understanding of information technology and help shape information technology products.<sup>16</sup>**

#### **Evidenced by a combination of the following:**

- a. a general understanding of computer hardware and software as well as network operations, with particular knowledge of various platforms and software license agreements, as they relate to art information resources and services (including but not limited to access, information retrieval, document delivery, digital archives, digital migration and conversion)
- b. knowledge of current and emerging information technology trends, the ability to evaluate the effect of these trends on local activities, and the flexibility in adapting or implementing new technologies to local practice
- c. a working knowledge of best practices in the areas of usability, interoperability, and digital preservation
- d. the ability to identify problems with technology products and provide feedback on these problems to local personnel and/or vendors

- e. the ability to recognize and participate in collaborative opportunities with local constituents, peers, and with vendors in order to create new or enhance existing technology products and services

## **INFORMATION POLICY**

- 13. Art Information Professionals access, use, and distribute information ethically and legally. Evidenced by a combination of the following:**

- a. a broad understanding of the current economic, legal, and social issues that shape the production, access, dissemination, preservation, and ownership of information, including but not limited to: intellectual freedom, intellectual property, and copyright, privacy<sup>17</sup>
- b. ethical and legally sound decisions that are made regarding the:
  - i. ownership of information
  - ii. access to information
  - iii. use and application of information
  - iv. duplication of information
- c. “the protection of each user’s right to privacy and confidentiality with respect to information sought or received and resources consulted, borrowed, acquired or transmitted”<sup>18</sup>
- d. the provision of and compliance with guidelines for appropriate access and use, including but not limited to restrictions on reproduction and dissemination; license parameters; and terms of use

## **PROFESSIONAL ADVOCACY**

- 14. Art Information Professionals contribute to the advancement of the art library and visual resources professions.**

**Evidenced by a combination of the following:**

- a. knowledge sharing that includes publication and presentation of research findings as well as professional networking activities
- b. participation in continuous learning and professional development activities that build on existing knowledge and experience
- c. creation of continuous learning and professional development activities for colleagues and staff that build on existing knowledge and experience and contribute to overall professional

capital within the art information field

- d. service and leadership in professional organizations related to visual arts and design and library and information science which focus on art library and visual resources professions

#### **15. Art Information Professionals contribute to the advancement of the Arts.**

##### **Evidenced by a combination of the following:**

- a. services, products, and resources that directly and indirectly advance knowledge in the arts, the creation of works of art, helping to create a broad understanding and appreciation of the arts
- b. activities that directly and indirectly support the preservation of cultural heritage that includes art, architecture, design, and related fields

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## **Notes**

<sup>1</sup> Art Libraries Society of North America (ARLIS/NA). "Strategic Plan, 2000-2005: Goals and Objectives." <http://www.arlisna.org/arlistmembers/spgoals.htm>. July 2000; "Strategic Plan, 2006-2009: Goals and Objectives." <http://www.arlisna.org/organization/admindocs/planning/stratplan06-09.pdf>. April 2006.

<sup>2</sup> Examples of other competencies statements produced by library associations include: American Association of Law Libraries (AALL). "Competencies of Law Librarianship." <http://www.aallnet.org/prodev/competencies.asp>. March 2001; Association of Southeastern Research Libraries (ASERL). "Shaping the Future: ASERL's Competencies for Research Librarians." <http://www.aserl.org/statements/competencies/competencies.htm>. November 10, 2000; California Library Association. "Competencies for California Librarians in the 21<sup>st</sup> Century." [http://www.cla-net.org/resources/r\\_competencies.php](http://www.cla-net.org/resources/r_competencies.php), November 1998; Music Library Association (MLA), Library School Liaison Subcommittee. "Core Competencies and Music Librarians." Prepared by David Hunter. [http://www.musiclibraryassoc.org/pdf/Core\\_Competencies.pdf](http://www.musiclibraryassoc.org/pdf/Core_Competencies.pdf). April 2002; Reference and User Services Association Task Force on Professional Competencies. "Professional Competencies for Reference and User Services Librarians." [http://www.ala.org/Content/NavigationMenu/RUSA/Professional\\_Tools4/Reference\\_Guidelines/Professional\\_I\\_Competencies\\_for\\_Reference\\_and\\_User\\_Services\\_Librarians.htm](http://www.ala.org/Content/NavigationMenu/RUSA/Professional_Tools4/Reference_Guidelines/Professional_I_Competencies_for_Reference_and_User_Services_Librarians.htm). January 6, 2003; and Special Libraries Association, Special Committee on Competencies for Special Librarians. "Competencies for Information Professionals of the 21st Century." [http://www.sla.org/PDFs/Competencies2003\\_finallocked.pdf](http://www.sla.org/PDFs/Competencies2003_finallocked.pdf). Revised, June 2003; Ammons-Stephens, Shorlette, Cole, Holly J. et. al. "Developing Core Leadership Competencies for the Library Profession." *Library Leadership and Management* 23.2 Spring 2009: 63-74.

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- <sup>3</sup> Definition was derived from the definition provided in: ARLIS/NA Professional Development Committee. "Careers in Art Librarianship and Visual Resources." <http://www.arlisna.org/careers.html>. October 1996.
- <sup>4</sup> Policy statements and standards outlining the education requirements for librarians and visual resources professionals are included in: American Library Association. ALA Policy Manual. *Librarians: Appropriate Degrees*. Section 2, policy 54.2 <http://www.ala.org/ala/aboutala/governance/policymanual/index.cfm>. 2009; ARLIS/NA and VRA Taskforce on Visual Resources Professional Issues. "The Criteria for Hiring and Retention of Visual Resources Professionals." In *Guidelines for the Visual Resources Profession*, edited by Kim Kopatz. Laguna Beach, CA.: Joint publication of the Art Libraries Society of North American and the Visual Resources Association. 2000: 1-5.
- <sup>5</sup> A plethora of literature exists on core competencies in the library profession. For more definitions of core competencies in the available literature, see the bibliography: Ball, Heather. "Core Competencies in the Library Profession: Selected Writings." ARLIS/NA Professional Development Committee website. [http://www.uflib.ufl.edu/afa/pdc/BIBLIOGRAPHY\\_CORECOMPS.pdf](http://www.uflib.ufl.edu/afa/pdc/BIBLIOGRAPHY_CORECOMPS.pdf). February 17, 2004.
- <sup>6</sup> For examples of how academic and research libraries have used competencies in performance planning, see: McNeil, Beth. *SPEC Kit 270: Core Competencies*. Association of Research Libraries. October, 2002; and Holloway, Karen. "Developing Core and Mastery-Level Competencies for Librarians." *Library Administration and Management* 17.2 Spring 2003: 94-98.
- <sup>7</sup> Giesecke, Joan, and Beth McNeil. "Core Competencies and the Learning Organization at the University of Nebraska." *Library Administration & Management* 13.3 Summer 1999: 158-66.
- <sup>8</sup> American Library Association (ALA). "Defining Competencies: Valuing the Information Professional" Program Presented at the 1993 ALA Conference." *Library Personnel News* 7 September/October 1993: 4.
- <sup>9</sup> Further reading on this topic includes: Barnet, Sylvan. *A Short Guide to Writing About Art*. 7th ed. New York: Longman, 2003; Ford, Simon, ed. *Information Sources in Art, Art History, and Design*. München: K.G. Saur, 2001; Groat, Linda and David Wang. *Architectural Research Methods*. New York: J. Wiley, 2002; Jones, Lois Swan. *Art information: Research Methods and Resources*. Dubuque, Iowa: Kendall/Hunt Pub. Co., 1990; Laurel, Laurel, ed. *Design Research: Methods and Perspectives*. Mass.: MIT Press. 2003; Sayre, Henry M. *Writing About Art*. 4th ed. New Jersey: Prentice Hall, 2002; Sullivan, Graeme. *Art Practice As Research: Inquiry In the Visual Arts*. Thousand Oaks, Calif.: Sage Publications, 2005; and Yeide, Nancy H., Konstantin Akinsha, Amy L. Walsh. *The AAM Guide to Provenance Research*. Washington, D.C.: American Association of Museums, 2001.
- <sup>10</sup> This term is used to describe a type of design research methodology in: Laurel, Brenda, ed. *Design*

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*Research: Methods and Perspectives*. MIT Press: Mass. 2003. p.8

- <sup>11</sup> Definition of information literacy from: Association of College and Research Libraries (ACRL). "Information Literacy Competency Standards for Higher Education." Chicago: Association of College and Research Libraries, 2000. <http://www.ala.org/ala/acrl/acrlstandards/informationliteracycompetency.htm>
- <sup>12</sup> *ibid*, partially quoted from Standard Three, Performance Indicator 2a.
- <sup>13</sup> For more on the behavioral traits of effective instructors see: McEwan, Elaine K. *Ten Traits of Highly Effective Teachers: How to Hire, Coach, and Mentor Successful Teachers*. CA: Corwin Press, 2002.
- <sup>14</sup> Examples of guidelines include: Branin, Joseph, Frances Groen, Suzanne Thorin. *ARL: The Changing Nature of Collection Management in Research Libraries*. <http://www.arl.org/bm~doc/changing-nature-coll-mgmt.pdf>. November 3, 1999; International Federation of Library Associations and Institutions, Section on Acquisition and Collection Development. *IFLA: Guidelines for a Collection Development Policy Using the Conspectus Model*. <http://www.ifla.org/VII/s14/nd1/gcdp-e.pdf>. 2001; Collection Development Education Committee of the American Library Association. *Online Collection Development Resources*. <http://www.ala.org/ala/rusa/rusaourassoc/rusasections/codes/codessection/codescomm/cdecom/cdecolldereversonline.htm>. Fall 2001; and the publications of the Association for Library Collections and Technical Services, a division of the American Library Association. <http://www.ala.org/ALCTS>
- <sup>15</sup> For more behavioral guidelines see: Reference and User Services Association, Management and Operation of User Services Section (MOUSS). "Guidelines for Behavioral Performance of Reference and Information Services Professionals." <http://www.ala.org/ala/mgrps/divs/rusa/archive/protools/referenceguide/guidelinesbehavioral.cfm> Revised June 2004.
- <sup>16</sup> Library and Information Technology Association. "Statement for Congress on Professional Education." <http://www.ala.org/ala/hrdrbucket/1stcongressonpro/1stcongresslita.htm> April 1999.
- <sup>17</sup> Adapted from: Association of College and Research Libraries (ACRL). "Information Literacy Competency Standards for Higher Education." Chicago: Association of College and Research Libraries, 2000. <http://www.ala.org/ala/mgrps/divs/acrl/standards/informationliteracycompetency.cfm>
- <sup>18</sup> American Library Association (ALA). "Code of Ethics." <http://www.ala.org/ala/aboutala/offices/oif/statementspols/codeofethics/codeethics.cfm> Adopted June 28, 1997, by the ALA Council; amended January 22, 2008.