Session/Meeting Name: Book Arts Special Interest Group
Date, Time: Sun. Apr. 1, 2012 6:30-7:30pm

Moderators: Teresa M. Burk

-Sign up sheet passed around (26 present) to contribute to the SIG’s blog: http://arlisnabookartsig.blogspot.com/.

If you want to be a blog poster please let me know (gmail account required). The comments section is open to all.

-Where do most folks get their book art news? College Book Art Association http://www.collegebookart.org/ site has good resources and members get access to excellent pedagogical resources. The Book Arts Web/Bonefolder has an active list-serve and extensive list of resources on the site: http://www.philobiblon.com/bonefolder/ These have been added to the SIG’s blog in the place of the defunct Delicious bookmarks. Also mentioned: Artist Book 3.0: http://artistbooks.ning.com/, Mimeo Mimeo: http://mimeomimeo.blogspot.com/, Codex Book Fair: http://www.codexfoundation.org/index.html, Centre for Fine Print Research (Blue Notebook): http://www.bookarts.uwe.ac.uk/about.htm. The session earlier in the day entitled: “Creative Processes and Formats: Artist’s Publishing, Fine Press and the Altered Book” presented some good resources as did the Saturday session entitled: “Unexpected Legacy Collections: Progressive Collection Policies and Practices for Zines, Minicomics, and Alternative Presses”. Be on the lookout for the conference proceedings for more details about these sessions.

-Communication for the BA-SIG? The blog has been low traffic and mostly used to communicate ARLIS related events for the SIG but can be used more widely to share information, ideas, issues, and resources related to the book and paper arts. I post to both the SIG’s blog and ARLIS-L for the major announcements about the SIG and will continue to do this in the near future. I can’t sustain a separate email list for our group as there have been close to 200 members expressing interest in the SIG in 2011 and figure we can use ARLIS/L and the blog since we are a low-traffic group. ARLIS/NA is getting a new content management system as a part of its web redesign. Hopefully there will be better integration with the SIGs’ and other ARLIS committees’ communication nodes within the new site design to help facilitate communication and participation.

-Educational offerings on the subject of book arts came up as a possible extension of the SIG’s activities. Perhaps we could partner with the Education Subcommittee http://www.arlsla.org/organization/com/profdev/education/index.html to host a couple of webinars throughout the year or session/workshop at the annual meeting. I will contact them regarding the logistics and report back. I welcome suggestions for content. Book talks, including vendor presentations were suggested.
The 2011 annual report for the SIG was submitted before the Toronto conference and can be found here: http://www.arlisna.org/organization/admindocs/annreports/2011/sig_ba.pdf

Collection of information fields to aid in artist book description, see "Additional Information" example from 23 Sandy Gallery: http://23sandy.com/work/products-page/fever-of-matter This was brought up on ARLIS-L in April. Laura Russell of 23 Sandy Gallery was present to present her process for gathering information about the artists’ books she sells on her gallery site. Thanks to Laura for sharing her work in progress. The following draft of Artist Book Descriptive Fields are suggested terms used to collect information about artists’ books to improve description, access, promotion, preservation, exhibitions and the like gathered from the 2012 Book Art SIG. It is based off of 23 Sandy Gallery’s initial list in production on their website with contributions by University North Carolina Chapel Hill (work in progress). Minnesota College of Art and Design also has a home-grown list (work in progress) and so does Virginia Commonwealth University (artist book genre index list of terms and thesaurus). Recommendation was made at the SIG to create controlled vocabulary list of these terms (a thesaurus with images). AAT is too selective; RBMS (Rare Book Manuscript Section of ACRL) has an outdated one. Several members of the SIG agreed to investigate further (Heather Slania, Suzanne Rackover, Yuki Hibben, others?).

Title
Subtitle
Artist/Creator
Artist Statement/Subject (about the work)
Artist Biography
Artist Nationality
Press Name/Publisher/Studio Name
Place of Publication
Author of Text or Poet
Additional Contributors
Book Bound By (Binding Method submitted by UNC)
Number of Images
Book Structure
Medium/Materials
Reproduction Process (Printing/Production method submitted by UNC)
Image/Illustration Process
Paper Stock
Typography
Number of Pages
Dimensions (open/closed)
Publication Date
Edition Size
Signed and Numbered?
Box or Wrapper included? (Note Type and Dimensions)
Reproduction Rights/Permissions Statement, including images of work
Retail Price
ISBN
Special Display Instructions
Artist Contact: Address, Phone, Website, Email
Date of This Form
**Reproduction Rights:** There was discussion about the language used for permissions as several libraries are asking for this permission at the point of acquisition currently. One example of wording in use by 23 Sandy Gallery: "Institutions who purchase this book are hereby granted the right to reproduce photographs of this book in publications in print and or digital form, including the institution web site. The book may also be used in exhibitions, talks or lectures. All of the above permissions are granted for non-commercial, educational use only and full artist credits are requested."

**Multiples and Zines:** 23 Sandy does not have specific descriptive terms or forms for zines as they are focused on artists’ books. Ontario College of Art and Design (OCAD) and Art Metropole [http://www.artmetropole.com](http://www.artmetropole.com) were mentioned as good resources for description for these types of artist publications. OCAD and Art Metropole both hosted zine and artist multiples workshops earlier in the conference.

A related but separate project is to **outline the MARC fields** (or other standard) that best represent these descriptive terms. This work will be discussed with the Cataloging Problem Discussion Group who expressed interest in working on this and co-meeting with us in 2013.

The **end goal** is to host an **online best practices document outlining the MARC** (or other standard) fields best suited for describing artist books, **thesaurus of terms** to populate those fields, and a **downloadable form to capture the descriptive information at the point of acquisition** (completed by the artist, etc) that can travel with the book to the cataloger. This publication would be hosted by ARLIS in the Online Publications series: [http://www.arlisna.org/pubs/onlinepubs/index.html](http://www.arlisna.org/pubs/onlinepubs/index.html)

Submitted by Teresa M. Burk, Chair Book Art SIG and Head Librarian, SCAD Atlanta, 30 April 2012