Partnering for Agency: Empowering Users in the Creative Teaching and Research Process

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Indiana University Bloomington
May 3, 2014
Does the library have a role to play in the Digital Humanities?

What role does the library have to play in the increasingly data driven, technologically evolving humanities?

Humanities and the social sciences have traditionally been disciplines aligned closely with the institutional library and its resources and services. Increasingly, in my conversations with librarians, there is a concern that while the library as a space remains popular, this masks a growing distance between the services the library provides and the needs and expectations of researchers (to say nothing of undergrads).

As subjects like digital humanities find themselves transformed by their engagement with technology, is the library facing the threat of redundancy?

There has been a flurry of research recently including the RLUK report: Re-skilling for Research and JISC Collections’ UK Scholarly Reading and the Value of Library Resources, exploring the evolving role of the library in supporting researchers.

Similarly, Ithaka S+R in the US is exploring the changing support needs of scholars across a variety of disciplines. The researcher-centric programme has recently published a ‘memo’ on the interim findings of their NEH funded History project (they are also exploring Chemistry, funded by JISC). And, as the report makes clear:

To many in the history field and in libraries, it is unclear what the role of the library should be in digital humanities. This is not to imply that there is no role for libraries – only that this role has not yet been widely developed and adopted effectively. Libraries remain very much in transition when it comes to expanding models for supporting research on campus.

So, I wanted to explore some of the roles that libraries might have in the Digital Humanities:

- Managing Data: This has undoubtedly become a cliche, but it’s the research practice. Humanities researchers are corpora, how do libraries support them in this type of research? This might involve infrastructure, or providing one-to-one interviews on best practice. I see libraries playing and organising of data that may lead to researchers (or sub)departments. What’s critical is with the researchers/departments. This is not selling library services, it is about understanding researchers needs and
Managing Data: This has undoubtedly become a cliche, but it's the transformative factor changing research practice. Humanities researchers are increasingly interacting with large corpora; how do libraries support them in this, and the data that is an output from this type of research? This might involve libraries supporting the data management infrastructure, or providing one-to-one support for departments and researchers on best practice. I see libraries playing a role in the collection, re-purposing and organising of data that may lead to further analysis by individual researchers or (sub)departments. What's critical is that libraries work collaboratively with the researchers/departments: This is not 'selling' library services; it is about understanding researchers needs and providing the right support.

Closely connected to this point is the idea of the 'embedded' librarian: Providing the support wherever the researcher is; a distributed approach to library services. The librarian becomes the campus Flaneur: Inhabiting the campus and acquiring an understanding of its practices. This active role participates in the activity of the academic metropolis, while always maintaining a distance. The embedded librarian provides immediate support, while always maintaining an eye on the evolution of research practice and relevant support.

Digitisation and Curation: The examples above assume that much of the data being managed by the library will, in some way, be created by the researcher themselves. Libraries, are of course, great sources of content and this means they often hold the expertise and infrastructure for digitisation. Libraries have a very meaningful role in the digitisation and curation of that content.

Digital Preservation: Libraries, probably better than anywhere else on campus, understand preservation. It is unlikely that developers and researchers involved in a DH project probably do not, although they will acknowledge its importance. Closely linked with sustainability this is a significant area for libraries to play a role. Close collaboration early on will ensure the library is able to provide advice and guidance on standards and best practice. However, as the Preservation of Complex Objects Symposia makes clear – digital resources tend to be complex and their preservation far from straightforward. This is an area that libraries can build on and start having a real impact on these research outputs and their ongoing preservation.

Discovery and Dissemination: Libraries are increasingly judged by the services they provide, not as a large store of content. This means that for digital humanists the library can play a critical role in enabling the discovery of content from across academic, and cultural heritage. Furthermore, this role may evolve into one of dissemination of scholarly outputs. Whether this is through campus-based publishing or aggregation of research outputs, advising on metadata and formats to enable dissemination and discovery, and tracking impact across new platforms and interactions (what is increasingly being termed altmetrics).
Gustave Caillebotte, 
*A Paris Street, Rain*, 1877, 
The Art Institute of Chicago, 
ARTstor: LESSING_ART_1039490348
Gustave Caillebotte,
*Pont de l'Europe, Paris, 1876*,
Musée d'Art Moderne, Petit Palais, Geneva,
ARTstor: LESSING_ART_10310483494
The Embedded Librarian
Innovative Strategies for Taking Knowledge Where It's Needed

David Shumaker
Artists’ Books class, Indiana University Art Museum, Bloomington, IN
Image: Claire Powell
Kristina,

I hope your summer’s going well, and you’re enjoying the quiet in the library. I’m a graduate student with the department of art education (you may remember I came to you for help with search terminology last fall). I’d like to request your help again this summer!

One of our classes from that fall semester has exploded into a whirlwind of productive inquiry and meaningful contributions to the field of art education. Our class abandoned our syllabus and created a publication outlining recommendations for the formation of a National Coalition for Arts Integration. We presented our work at a national conference in DC this April, and were met with surprising enthusiasm.

We’ve since decided to continue our work together into a two-semester independent study class. The exact mission of the class is still somewhat unclear, but we intend to get everything outlined this summer. For now our goal is roughly this: to reconsider platforms of engagement between graduate students, young professionals, and seasoned researchers in the field of art education. We know from last semester’s experience that graduate students are a valuable resource to each other as well as to more established practitioners due to their tendency toward innovative theoretical work, objective perspective, and fluidity of belief structure.

Our class intends to curate work from grad students from across the country and produce some sort of space or publication for use by the field in general. The challenge comes in re-thinking the format of this product. A traditional book of scholarly articles is too isolated and time-intensive for use by practicing teachers, while a web site is too informal to give authority to the voices of youth. We would appreciate your help in informing our search for the perfect medium. Would you be willing to meet with us on June 15th at 2pm to share your knowledge on various forms of publication? Perhaps we could reserve one of the computer lab classrooms in the library for the purpose?

I know this is a dauntingly vague request for assistance, but I think you’ll enjoy working with the group of us. We are very appreciative of assistance!

Thanks for your consideration.
Ebooks/Teaching Tools

SmartHistory: SmartHistory.org is a free and open, not-for-profit, art history textbook.
http://smarthistory.khanacademy.org/

Art Through Time: A Global View: features thirteen half-hour programs, a guide, text, and other Web resources, takes a thematic approach to art history and appreciation.
http://www.learner.org/courses/globalart/

Rembrandt and Collections of His Art in America: targeted at teachers in grades 6-12 who wish to use the works of Rembrandt to teach and enhance instruction in core content areas including language arts and social studies.
http://eek.illu.edu/remrembrandt/

Open Access Scholarly EJournals

Nineteenth Century Art Worldwide: a journal of nineteenth century visual culture
http://www.19thc-artworldwide.org/

Vectors: Journal of Culture and Technology in a Dynamic Vernacular: an international online peer-reviewed journal produced by the University of Southern California’s Institute for Multimedia Literacy
http://vectors.usc.edu/

Art History Resources on the Web – Online Journals: More online journals
http://arthistoryresources.net/ARTHLinks4.html#online

Directory of Open Access Journals (DOAJ): Categorized, searchable links to free, full text, quality controlled scientific and scholarly journals.
http://www.doaj.org/

Institutes/Initiatives

Institute for Advanced Technology in the Humanities (University of Virginia): explores and develops information technology as a tool for scholarly humanities research
http://www.iath.virginia.edu/

Roy Rosenzweig Center for History and New Media (George Mason University): established to research and use digital media and information technology in historical research, education, digital tools and resources, digital preservation, and outreach.
http://chnm.gmu.edu/

CenterNet: an international network of digital humanities centers
http://digitalhumanities.org/centernet/
Thank you, VHS.

by Joshua Eckhardt on May 2, 2013 in Uncategorized

At the Digital Pragmata event that coincided with British Virginia’s launch, Francesca Fiorani alluded to the laborious process of acquiring the outstanding images of da Vinci manuscripts and printed books featured on her fantastic site. British Virginia has so far had a much easier time with images and permissions, partly because we’re publishing one source at a time, but mostly because of the Virginia Historical Society. I expected images and permissions to take a while, so I started by producing an edition without images. But when Frances Pollard of the VHS saw me keep returning to the library to remeasure some of its oldest books, she politely introduced herself. Before long, she and Lee Shepard were offering high-quality digital images of all five Virginia Company sermons, plus the permission to publish them, free of charge. Not long after that, Jamison Davis was busy taking the photos and sending them to me. Because of their generosity and, especially in Jamie’s case, hard work (getting the images just right for me), we were able to publish an edition with images right alongside the smaller one without them. Libraries and publishers can charge high prices for access, images, rights, and publications. But in these British Virginia editions you see the benefits of exactly the opposite. The VHS has donated new images as well as the permission to use them. Just as freely, VCU Libraries is providing the digital equivalent of a printing press. And British Virginia is giving away peer-reviewed scholarly publications along with the freedom to reuse our work within the terms of our Creative Commons license. This license would qualify as a “free culture” license even if our partners had not given so freely of their resources. But since they have, they have demonstrated just how free culture can be.

British Virginia, http://wp.vcu.edu/britishvirginia/
VoKe’s Story

The founding members of VoKe’s editorial board began drafting VoKe’s model and mission in Summer 2012, following a presentation of their Arts Integration research at the Arts Education Partnership’s Spring 2012 National Forum. At the Forum, attendees expressed a perceived value in graduate-level research, in emerging voices with fewer institutional affiliations. Following this experience, and recognizing this expressed need, they endeavored to develop a platform for emerging voices in the field to share provocative research in unorthodox ways.

Academic research is traditionally the purview of established practitioners and adheres to the form of written reports. However, digital technology is changing who can publish academic research and how it is presented and disseminated. Many academic journals now have an online presence, but translating printed text into a digital format does not always capitalize on new media’s full potential. Researchers and publishers are increasingly interested in finding ways to further explore the digital medium, reshaping how individuals access and interact with information. We identified a gap in new media research that omits art education, especially graduate students and emerging practitioners.

VoKe’s development was made possible by a Graduate Research Grant from Virginia Commonwealth University’s School of the Arts.

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<th>VoKe Editorial Board</th>
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<td><strong>Editorial Process</strong></td>
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Abstract: The Cabinet of Curiosities: An Arts-Based Investigation into Curiosity and Learning, sets out to trace the history of wonder and inquiry through an examination of the phenomenon of the Baroque Cabinet of Curiosities or Wunderkammer. These encyclopedic collections of natural and manmade objects were comprised of items selected for their rarity, peculiar allure, and metaphorical significance, and were often compiled and exhibited for the purpose of wonder, enlightenment and scholarship. This study surveys the historical significance of the Cabinet of Curiosities in order to evaluate and document the contemporary value of curiosity-driven investigation. These findings are presented through an arts-based curatorial discourse, which focuses on the significance of...
Grant Recipients

In 2011, the IU Libraries partnered with the Office of the Vice Provost for Undergraduate Education and The College of Arts & Sciences to offer information fluency grants for faculty who wanted to design or redesign an undergraduate course to incorporate information fluency, also referred to as information literacy, throughout the course. The revised courses incorporate information fluency concepts by incorporating skills related to information gathering, evaluation, organization, and presentation as a means of developing better research skills among students. Such courses, whatever their subject matter, teach students to identify, select, and even reject sources; identify and articulate the arguments of these sources; and build upon and respond to the work done by other scholars.

Now in its third year, this grant program has surpassed everyone’s expectations in terms of faculty interest and successful course revisions and most importantly, providing students with the tools necessary to be successful. In its first year, organizers expected to provide three grants; but with such high quality proposals, we awarded seven. Interest has remained high since with faculty members from disciplines across the university—Education, Business, Apparel Merchandising, Biology, Fine Art, Criminal Justice, and many others—receiving awards that have transformed their courses. Below we have highlighted several recipients.

2013-2014 Information Fluency Grants

- Peter Nemes (International Studies) - 1315: Methods in International Studies
- Caleb Weintraub (Fine Arts) - S230: Painting 1
- Cindy Smith (Communication & Culture) - C425: Culture, Identity, and the Rhetoric of Place
- Kate Reck (Chemistry) - C117: Principles of Chemistry and Biochemistry
- Abstraction is a key component especially in juxtaposition with more traditionalist portraiture.
A heavy interest in history with special interest in military conflict and the immigration and emigration of visual culture.
Use of visual culture as propaganda.

I'm interested in combining western-esque fantasy scenes with sublime/expressionist painting basically. I look at Otto Dix, Zdzisław Beksinski, George Bellows, and Frederic Remington for inspiration.

I paint people in the most honest ways that I can. I also love to write.

Research interests:
journals & sketchbooks of artists.

- Interested in large-scale representational and narrative art in studio practice.
- Research interests: magical realism, relevance of contemporary representational art, modern ideas of storytelling.
Subject Research Beyond the Arts

Depending on your interests and possible influences, it may be useful for searching through specialized (discipline-specific) resources in subject areas other than the arts and design. These might include popular culture, the social sciences, or literature.

Explore the Libraries Resources by Subject pages to locate more examples.

Literature and Philosophy

For more resources, check out the English and American Language and Literature page and the Philosophy page.

- MLA International Bibliography
  Indexes scholarly research in modern languages, literature, linguistics and folklore including academic journals, books, book chapters, and dissertations.
- Literature Resource Center
  Biographies, bibliographies, and critical analysis of authors from all time periods.

Popular Culture and Film Studies

For more resources, check out the Communications and Cultures page and the Film Studies page.

- Journal of Popular Culture
  This scholarly publication aims "to break down the barriers between so-called "low" and "high" culture and focuses on filling in the gaps that a neglect of popular culture has left in our understanding of the workings of society."
- Communication & Mass Media Complete
  A good database for articles on popular culture and media studies.
- International Index to the Performing Arts
  Covers the arts and entertainment industry, including drama, theatre, stagecraft, musical theatre, opera, pantomime, puppetry, magic, and more.
- Popular Culture in Britain and America, 1950-1975
- America: History & Life
  Covers the history of the United States and Canada from pre-history to the present, indexing more than 2000 journals published worldwide, dissertations and reviews.

Gender Studies

For more resources, check out the Gender Studies page.

- Gender Studies Database
  Citations to articles, books, conference papers, pamphlets, dissertations and other publications about women and feminism, women's studies and men's studies.
- GenderWatch
  Database of publications on the evolution of gender roles as they affect both men and women. Includes coverage of GLBT studies; family studies; gender studies; and women's studies with a unique interdisciplinary approach.
- Vogue Archive
  Image-rich primary source for the study of fashion, gender and modern social history. It presents a portrait of its era through photographs, articles, and advertisements. Contains every page of Vogue Magazine from 1892 to the present.
Tribal/Ancient Masks

Art Historical

blu because so big
Here's to sucking less: the cloudennial

The world sucks. Make a new one.
appreciation of the basic human qualities that may not even be unique to our species — kindness, affection, forgiveness, generosity, and so on — all of which are scientifically proven to exist in many other animal species. These ideas also create inner conflict, as humanism and anti- or post-humanism collide — the first, wanting to uphold the exceptional potential for goodness in humans, and the two latter, emphasizing humanity’s place as one of many natural species that come and go.

By using painting as my medium, I am able to present these questions as they play out in my mind, as imagined encounters and mysterious interactions. Many of these encounters occur in dark, overbearing landscapes, which serve to expose the vulnerability and environmental disconnect between humans, their origins, and nature. Removing the comfort of civilization reveals primitive roots and the unstable, primal core of human nature. With painting, I also feel connected to those who, for centuries, have asked the same questions and felt the same need to illustrate their curiosity about humanity.

Exploring the precedent for work of this nature among both past and contemporary artists has led me to several works which serve as significant inspirations.
My works are experimentations of material and creative approach. I use spray paint to begin each project because it allows for the same brain-to-hand instinctual working that drawing with a pencil or marker allows. It allows for the full range of motion of my armspan on a large scale. Because of this working method I can get a thought out quickly and unselfconsciously, which then allows for editing and refinement. By working in this improvisational, instinctive manner I explore my inner dialogues and conflicts in an unfettered, unimpeded manner. After my initial trial with spray paint, I then begin using materials and methods such as house paint, acrylic, screen printing, India ink, oil stick, oil paints, and the various media of oil and acrylic paints to inform my original underpainting.

Conceptually, my work is informed by an amalgamation of street art, Fauve-like expressionism and synthetic cubism. The repetition of faces in my work represents a facile, swift, compositional diving board which I equate to the handstyle practices of graffiti writers, which allows them to maintain muscle-memory for tagging. I present my work on unstretched and occasionally unprimed canvases because it simultaneously accentuates the non-precious, primal way in which I have been working and the anti-institutional, art-for-the-people, DIY aesthetic of the punk and graffiti movements.

Fauvism is the style of Les Fauves (“wild beasts”, a title given to the loosely-knit painting group after one exhibition by critic Louis Vauxcelves in 1905); whose works emphasized painterly qualities over the representational or realistic values retained by impressionism. The Fauves included such artists as Henri Matisse, Andre Derain (Fig. 1), and George Braque. Known for “wild brush strokes and strident color” fauvism in a way represents an idea that I identify with as I approach each work: being a wild beast.[i] Synthetic Cubism, the latter evolution of the Cubist movement which was created by Georges Braque and Pablo Picasso, is characterized by an increased use of color and the imitation or introduction of a wide range of textures and material into painting.[ii]

I see the development of street art, specifically graffiti writing (tagging) as a further exploration of the core concepts of expressionistic and cubist language. Graffiti is a special form of art in that by it’s very nature it is anti-establishment and inherently public. This innate publicity is what makes graffiti such a powerful form of visual communication. In it’s rawest form it is thought provoking, political, and describes the human condition in an every-day, matter of fact way. For me, this form of art brings back the sense of wonder and tongue-in-cheek satire that interested me in art in the first place. I see street artists such as Choe or Banksy or Blue or Shepard Fairey as sort of Robin Hood-like rebel figures.

In the 2008 documentary film Dirty Hands: The Art and Crimes of David Choe painter and graffiti artist David Choe refers to graffiti as a way to “I love spraypainting, I can’t get enough of it. It’s about graffiti, it’s about destroying public property, it’s about changing your environment...creating your environment that you live in. It’s up on the walls, it’s everywhere...It’s mine for the taking! It’s free.”
# BFA Painting – Writing Assignment Rubric

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<tr>
<th>Section</th>
<th>Excellent</th>
<th>Acceptable</th>
<th>Needs Work</th>
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<tbody>
<tr>
<td>Integration</td>
<td>Scholarly and professional literature is synthesized to show connections among sources, course themes, and student’s aesthetic.</td>
<td>Literature is synthesized without making connections among sources and the student’s work.</td>
<td>Literature is missing, disorganized, not correctly cited, or not relevant.</td>
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<tr>
<td>Interpretation</td>
<td>Course themes (beauty, meaning in art, art history) are interpreted, described in appropriate detail, and related back to the literature.</td>
<td>Themes are accurately interpreted and described, but not related back to the literature.</td>
<td>Themes are inaccurately or minimally interpreted.</td>
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<tr>
<td>Innovation</td>
<td>Uses collected information to justify the greater context and artistic significance of the student’s aesthetic.</td>
<td>Significance and context can be inferred but is not clearly described through appropriate presentation of background information.</td>
<td>There is no justification for the significance of the aesthetic.</td>
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I have always been curious in society’s fascination with the lives of pop culture celebrities. Perhaps this desire grows from of my addiction to music, movies, and television, and this desire may even stem as a part of my curiosity in what it’s like to live these celebrities’ lavish lifestyles. Their lives are posted everywhere—magazines, blogs, internet articles, news stations—highlighting who got engaged, who gained weight, who is doing drugs, and so on. The paparazzi are paid to follow and take incriminating photos of these people, and I never understood why I, and so many other people in the world, care about what these celebrities are doing. It seems that people thrive on the drama that these physically pristine people make mistakes and are not as perfect as they seem.

Similar to these celebrities, Disney has also been all over the media since its newest film, Frozen, hit the theaters. It has influenced many children in the same way Disney influenced me growing up, and whether someone has seen any of the films or not, people still have an understanding of the films, stories, or characters. I have always had a passion for Disney, mostly because the stories are fairly nostalgic, but also because I’ve noticed that the movies and theme park often spark controversy in repeating the same story; the prince always defeats the villain and saves the princess in the end. My current body of work reflects celebrities that have been receiving a sufficient amount of media attention within the past few years, as Disney villains. These celebrities are given new identities, as “evil” characters, in the way that the media portrays them.

In [Miley painting], singer and actress Miley Cyrus is represented as the queen of hearts from the 1951 animated film, Alice in Wonderland. The media portrays her as a lust-crazed teenager that makes decisions without thinking of the consequences of her actions, and I felt that a “queen” would best describe the way the society views her. Cyrus is placed on a throne, nude, surrounded by white roses that are going to be painted red, and her direct facial expression represents her demand for attention, or demands as the queen of hearts.

The inclusion of the portrait format is essential to me because portraiture reveals a person’s character, whether it’s in the way people see them or how the person wants to be seen. According to Dr. Alan M. Fern, “The art of portraiture has a long history, but by no means is it linear. The profession has changed somewhat since the advent of photography 150 years ago. Painters have had to redefine their role, and in that there are some interesting things to be found. Some artists find a
Please indicate if you have used the following tools to aid with **RESEARCH** (check all that apply):

- [ ] Pinterest
- [ ] ARTstor
- [ ] Video conferencing/Remote visits with artists
- [ ] Mind mapping (concept mapping) either on paper or with online tools
- [ ] Library Research Guide (http://ilub.libguides.com/s439)
- [ ] IUCAT
- [ ] Google search
- [ ] OnCourse Drop Box
- [ ] Other (please indicate)  

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<td>Librarian</td>
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<td>Other (please indicate)</td>
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When you do **research**, how important are the following tools/resources?

Please indicate if you have used the following tools to aid with the **ORGANIZATION** or **PRESENTATION** of your research (check all that apply):

- [ ] Pinterest
- [ ] Prezi
- [ ] ARTstor
- [ ] Google Drive (Documents, Presentations, etc.)
In considering your development as an artist, how important are the following activities?

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<td>Video conferencing/remote visits with artists</td>
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<td>Writing about your work in relation to other art and artists past and present</td>
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<td>Self-directed reading/research in relation to your work</td>
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<td>Organizing an imaginary group show, which includes your work</td>
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<td>Reflecting about your work in relation to other cultural phenomena (movies, music, books, philosophical ideas, movements, etc.)</td>
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<td>Using ARTstor to look at details of art images</td>
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<td>Mind mapping (or concept mapping) as a tool for organizing your thoughts or placing your ideas and work in a context</td>
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<td>Using Google Drive/Docs as a means of receiving feedback from others</td>
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<td>Speaking about your work in a public forum</td>
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<td>Speaking about your work with your instructor or other faculty members</td>
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<td>Speaking about your work with the librarian</td>
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What other tools or activities might be useful for developing one’s artistic practice?
Gustave Caillebotte,
*Pont de l'Europe, Paris*, 1876,
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