Librarians as Co-Teachers and Curators: Integrating Information Literacy in a Studio Art Course at a Liberal Arts College

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Abstract—The authors describe a faculty-librarian team-teaching approach to building information literacy in a studio class. Information literacy was written into the course goals and integrated throughout the semester. Through a series of assignments, students explored the connection between research and art-making, and they developed a clear sense of the various backgrounds against which their artwork might be understood as a contribution or response. Through exhibiting their work in library spaces, they confronted curatorial challenges faced by practicing artists. The close and ongoing collaboration resulted in better creative work from students and led to further pedagogical and curricular innovations.

INTRODUCTION

Many institutions have programs that introduce first-year students to library resources and services and help them develop basic information literacy (IL) skills. However, discipline-specific IL programs are often lagging behind, as is the case at Lafayette College—a private, liberal arts college in Easton, Pennsylvania, with 2,400 students. Building such programs is especially challenging in disciplines, such as studio art, that are traditionally not research-centered. Students often do not see the value of library research and its connection to art-making. While the Art Libraries Society of North America (ARLIS/NA)’s Information Competencies for Students in Design Disci-
lines (hereafter Information Competencies) and library literature provide some guidelines and examples for reaching out to faculty and students and teaching IL to studio students, most of the literature describes efforts undertaken by art librarians at research institutions. Very few studies involve working directly with faculty to teach IL to undergraduate studio art students. Jennifer Mayer, Larisa Garcia and Jessica Labette, and Kristina M. Keogh and Stephen A. Patton made strides in this area with their respective work. Our co-designing and co-teaching approach in a two-hundred-level studio class took a step further. IL was built into the syllabus, then grew and developed throughout the semester. Through a series of artist research assignments, students developed the understanding that art is the method by which artists respond to or address a particular topic or issue, and that when they engage in the art-making process, they join an existing conversation. Librarians also worked as curators to showcase student artworks in the library—a collaborative process that allowed students to confront and learn how to address issues and questions faced by practicing artists when they design and install an exhibition. This article describes our team-teaching approach to IL and how it expanded from one course into the studio curriculum.

LITERATURE REVIEW

Several studies examine how artists look for and use information. The publication of Hannah Bennett’s article “Bringing the Studio into the Library” and the ARLIS/NA’s Information Competencies in 2006 marked a shift from understanding artists’ information-seeking behavior to addressing the unique needs of studio art students. Studio art students are among the most difficult to bring into the library since they often perceive libraries and library research as irrelevant to and incompatible with their art production. Many studio courses do not include writing assignments that encourage students to utilize library resources. Even when such assignments do exist, student perceptions about the nature of art making can make them resistant to the idea of doing library research, viewing it as busy work. Recognizing the challenge, librarians are reaching out to students in innovative ways and collaborating with studio faculty to instill in students the value of library research.

Increasingly, art librarians are meeting students in their studio space by occupying an office or holding office hours in the same art building or paying students studio

5. Mayer, “Embedding Information Literacy into a Studio Course,” 151.
visits as they engage in their projects.7 This kind of embedding improves librarians’ understanding of and ability to meet the research needs of art students. Furthermore, the librarians’ presence helps personalize libraries and increase the connection of libraries and their resources to students’ creative work.8

Librarians’ involvement in the classroom is often limited to one-shot sessions, during which librarians teach students skills needed to complete an assignment.9 The impact of such sessions is limited since librarians meet with students only once and do not have input in the assignments. Jennifer Mayer’s success in turning a first-year sculpture course into an IL course highlights the importance of close collaboration with faculty and the need for multiple IL sessions. She suggests librarians’ co-teaching of studio classes as an alternative approach, in the absence of credit-bearing studio IL courses, to steep the classes in IL.10

Although Alessia Zanin-Yost and Erin Tapley’s partnership does not involve a studio art course, their effort is the first in moving beyond teaching students subject specific resources to explicitly connecting research to art-making.11 Drawing from their collaborative work with three courses, Zanin-Yost and Tapley argue that only when IL is infused in assignments and written into course goals and outcomes do students start to understand the relevance of research and IL to art-making. This cannot be a one-time effort. Faculty “must demonstrate the value of research on an ongoing basis.”12

Larissa Garcia and Jessica Labatte describe using an artist’s statement assignment to teach “scholarship as conversation,” a threshold concept from the ACRL Framework for Information Literacy for Higher Education.13 They used the library session to discuss the source requirements for the assignment, course objectives, and the importance of drawing from various disciplines for one’s artwork and placing it within a larger context.14 To illustrate further the impact of research and IL on the creative process, they also required students “to explain or defend their work in relation to an established canon of academic discourse in their studio critiques.”15 Kristina M. Keogh employed a similar assignment for a BFA painting class and supplemented the library session with studio visits, attending student presentations, and participating

12. Ibid., 44.
15. Ibid., 241.
in the studio critiques. Students valued her presence and found writing about their artwork in relation to other art and artists helpful in their development as artists.

Since 2006, librarians have made considerable progress in conveying to students the impact of research on artistic production. However, most of the work is limited to one session, one assignment, and one semester. To change the long-held notion art students have about research and studio projects, librarians will need to expand their IL efforts.

IL PROGRAM AT LAFAYETTE COLLEGE
At Lafayette College, IL has been an important part of the first-year seminar program since its inception in 1992. All incoming students take first-year seminars in the fall and have at least two library sessions through which they learn how to do basic library research and evaluate information. In 2011, when the college’s core curriculum was revised, the faculty adopted four ACRL information literacy standards-based outcomes. These outcomes are now being assessed every two years through the first-year seminar program. The effort to have campus-wide full integration of IL is still limited to the first-year seminars. However, librarians have been making progress in building IL into the curriculum through initiatives such as an IL grant program.

Each spring the library and the Provost’s Office offer two to three $1,500 grants to faculty who are interested in integrating IL into their upper-level courses. The grant guidelines were developed according to the ACRL IL standards. For a class to be eligible, the faculty member must collaborate with a librarian and include projects that require students to find, evaluate, and use information throughout the semester. In addition, the class should provide opportunities for students to discover the nature of scholarly conversation, examine their research process, or explore the economic, ethical, legal, and social aspects of information.

Since 2002, thirty-seven faculty members from various disciplines have received grants. Motivated by their positive experience, most of the grant recipients continue to build IL into their classes and use it as an opportunity to redesign their classes and assignments. They have also become IL advocates on campus. Some have initiated IL discussions within their departments, and the History Department has formally adopted IL into its curriculum. The close collaboration between the library and the Art Department began with an IL grant, as described below.

17. Ibid., 149.
18. Ibid., 150.
20. At Lafayette College, instruction librarians can work with professors and classes across disciplines. In keeping with the college’s commitment to residential learning and face-to-face interactions with students, they do not rely on online tutorials to teach IL.
ART 206 MATERIALS AND METHODS
The Art Department at Lafayette College consists of art history and studio art (drawing, painting, printmaking, photography, sculpture, and new media). Art majors take both art history and studio courses to fulfill their degree requirements. Studio classes usually meet twice a week for about six hours. ART 206 Materials and Methods is required for art majors with a concentration on studio art and serves as a prerequisite for ART 306, The Studio Capstone course. ART 206 introduces students “to current practices within the context of historical traditions and artistic philosophies. Course assignments will include practical projects, classroom critiques, as well as field trips and visiting scholars.”

The course is offered once a year during the fall or spring and sometimes in both semesters. It usually meets twice a week and enrolls ten to twelve students, a mix of art majors and those who elect to take the course.

ART 206 AND IL: PLANNING AND DESIGNING
Very rarely had the library and studio art faculty at Lafayette College collaborated on IL. Such an opportunity presented itself in fall 2013 when the professor attended the IL grant lunchtime presentation, which featured the grant recipients of the previous year discussing their IL experience. Inspired by what other faculty colleagues had done, the professor approached the associate director of research and instructional services and expressed his interest in building IL into ART 206 in the following spring.

During our initial meeting, we discussed the course goals for ART 206 and how IL could be integrated in the class. As an instructor of sculpture and media, the professor was concerned that students entering studio art courses often arrive with the mistaken impression that studio art is merely about self-expression and making pretty images or forms. He wanted his students to connect what they do in the studio with what is going on in the art world and other fields. Once it became clear that the class would focus on addressing scholarship as conversation, we started to discuss how to help students contextualize their work within the artistic, cultural, historical, political, and social contexts.

Given our lack of experience in working with studio art classes, we turned to the ARLIS/NA Information Competencies and surveyed the professional literature for ideas. We agreed that since visual literacy is already at the core of all studio classes, it would not be the centerpiece of our collaboration. After multiple conversations, we decided on the basic projects and class structure as well as the course goals, which included:

- Identifying performance strategies in modern and contemporary artwork;
- Analyzing the work through the filter of art theory and criticism and within the social and cultural contexts; and
- Producing original works of art that engage a range of methodologies.

25. Nestor Gil, “ART 206 Materials and Methods” (syllabus, Lafayette College, Spring 2016). The syllabus provides some general information about the course, such as descriptions, learning outcomes, and policies. It does not include a detailed class calendar to encourage content fluidity and to accommodate the librarian’s schedule.
The professor incorporated what was discussed in his grant proposal. After it was approved, we worked on the syllabus and ironed out the details including IL sessions and assignment due dates. Since spring 2014, we have collaborated three times. Described below is our holistic approach to IL in ART 206.

**ART 206: STRUCTURE AND PEDAGOGY**
The class covered three main topics—performance art, the book, and the body—with roughly five weeks for each. All three were structured in the following order:

- Lecture introduction
- IL session
- Week-long study on an artist of student’s choice
- Sharing and discussion of research on the artist and sources consulted
- Development and production of studio work (and exhibit)
- Class critique of studio work and personal reflection on the work and its connection to the broader context (artists and their works and other fields)

At the end of the semester, students gave a ten-minute presentation that wove together their research, studio work, and reflections. The class blog, a WordPress site, served as an archive of information but also a platform where students engaged one another between class sessions.

**IL PROJECTS**
We designed and assigned three artist research projects and sequenced them from informal note-taking and blog posting to more structured writing. Through the artist research, we hoped that students would find motivations for their own studio work. More important, it would help them discover the connection between research and art-making and why artists create artwork, so that before engaging in their own creative process, they could have a clear sense of the various backgrounds against which their artwork might be understood as a contribution or response.

**ASSIGNMENT FOR PERFORMANCE ART**
The research on artists involved discovering their influence, contributions, the context within which they created their works, and reception of their works:

For this assignment, you must use at least two sources to study the artist of your choice. One of the sources should include images of the artist’s work and the other must have writings by a critic or scholar about the artist’s work. Select two works by the artist and upload the images to the class blog. As you read about this artist, take notes in your journal. Your notes will help you with your short presentation on the artist and should focus on these four areas:

- Context: introduce the artist, relationship to the art world and world at large
• Media: discuss the artist’s materials and techniques and their relationship with what the artist is communicating
• Form: describe the works’ physical, visual, and sensory attributes
• Content: interpret and make associations using the previous three concepts, sometimes quoting the interpretation that others have written

What questions did your research raise about the artist and his or her work? Post three questions to the class blog. Respond to the questions one of your classmates has posted.26

ASSIGNMENTS FOR THE BOOK AND THE BODY
While the assignments for the book and the body followed the same outline as the performance artist research, they also incorporated formal writings and role-playing. The role-playing exercises required students to familiarize themselves with exhibition catalogs, artist statements, and other forms of writing common in the art world, and then to structure their own writing in light of these models. For the book project, students wrote 150–200 words as a gallery curator promoting the artist and his or her work on exhibit. For the body assignment, students imagined themselves as a critic writing a 150–200 word critical piece on an imagined art exhibit. They were expected to include at least three sources: a journal article, a book or a book chapter, and a criticism piece.27

IL SESSIONS: METHODS AND EXECUTION
The professor modeled good practice by incorporating in his lectures the different elements required of students in their research. Before students embarked on each project, an IL session introduced them to relevant sources and prepared them for the task ahead. Most of the IL sessions took place in the library during the first hour and a half of a class period. The librarian not only led multiple IL sessions but also participated in other class discussions and critiques, which usually took place in the studio. Through co-teaching, the librarian was able to address research-related questions and needs as they came up and follow students’ progress.

ARTIST RESEARCH
Before the first IL session, students were asked to do some preliminary searches on their chosen performance artists. As expected, most students used Wikipedia and Google Images. During class, we discussed why students used these two tools and asked them to compare two articles about the same artist—one from Wikipedia, the other from Grove Art Online. After exploring how and why the articles were different and linking information to its purpose and targeted audiences, the class spent time on what research on artists should entail. Through the discussion, it became apparent to

students that Wikipedia would no longer be sufficient for the research required of them in this class. We followed up with library databases such as the library catalog and Art and Architecture Complete and demonstrated how to search for information, particularly criticism and reception of an artist. Two types of books—exhibition catalogs and catalogues raisonnés—were highlighted. We also discussed where and how to look for images, including the advanced features in Google Images, image resolutions, searching Artstor and museum sites, and how to cite images.

In the IL session that preceded the book project, students worked in pairs to examine four pre-selected promotional writings from different galleries and museums. Just as in the first session, students considered how each piece was crafted in terms of structure, writing style, and language in relation to its audience and purpose. After students completed their own promotional writings for their chosen artists and imagined exhibits, we reconvened the class and asked students to critique the writings of their peers. The session for the third project on the body was structured similarly, except that this time students were looking at criticism pieces on Christo and Jeanne-Claude’s 2005 installation The Gates in New York City.

COPYRIGHT AND FAIR USE

According to the 2014 College Art Association report on fair use, about one fifth of artists avoided or abandoned their work because of copyright concerns. Since artists often appropriate images, ideas, and forms to produce their own works, they need to understand the potential risks involved. Even though not all of the students in ART 206 are art majors or minors, we felt it was important for them to have working knowledge of copyright and fair use.

To prepare students for the class, we asked them to listen to a short interview on NPR with James Boyle, one of the authors for the comic book Bound by Law, prior to the class. During class, we discussed the interview and students’ questions about it. After a brief overview on copyright—its duration and types of rights, public domain, and the four principles governing fair use—we introduced the Cariou v. Prince case and asked students to argue on behalf of either artist. After the debate, we asked students what their personal opinions would have been had they not been assigned to a team. Some students expressed outrage and remarked they would never share their creative work, and others were concerned with the limitation that copyright might have on artistic freedom. We concluded the class with a discussion of best practice guidelines from the College Art Association and how students could exert control over their own works through Creative Commons licensing.

ARTISTS’ BOOKS AND SPECIAL COLLECTIONS
The Special Collections Department at Lafayette hosts many programs and organizes several exhibitions in the library every year. Among the materials Special Collections collects are artists’ books. Since the second project involved books and students could use book artists as their research focus, we decided to include a visit to Special Collections for students to see artists’ books, which is recommended in the ARLIS/NA Information Competencies.31

After students had a chance to look at all the books on their own, the Special Collections librarians each selected a book and presented it to the class, stating what the book was about and what features or qualities made it a favorite of theirs. Students followed up with presentations on their favorite books. The class and the librarians also explored topics such as why the library is collecting artists’ books and how such books are selected and purchased.

LIBRARIANS AS CURATORS
STUDENT EXHIBITION IN THE LIBRARY
After students created their works for the book project, they displayed them in the library for two weeks. Given the library’s central location on campus, we thought it would be a natural place to showcase the book art by students, and we hoped that the visibility of their artwork would motivate students to create stronger work. In addition, putting together an exhibit with input from librarians could present students with curatorial questions and challenges faced by practicing artists.

The installation effort was coordinated by the class librarian and Special Collections librarians, who are experts on installing exhibitions. The Special Collections Department also provided supplies such as command strips, book cradles, and display cases. Several days before the exhibition, students met in the library to go over the library’s policies regarding student exhibitions and sign the policies and agreement form. The class walked around the library to determine where to show each work. During the walk-through, we discussed issues such as lighting, visibility, and logistics. Since the library is not designed as art exhibition space, there were extra considerations students had to address. Would their work disrupt the library’s central functions? Would the meaning or reception of their work be influenced by the order in which it was presented? Prime spaces with high traffic and appropriate lighting were also limited. When multiple students were interested in the same space, they had to negotiate with each other and come to a resolution. Students were responsible for creating labels for their pieces and for creating a poster to promote the exhibit. They were expected to remove their work promptly at the end of the exhibition period. The professor took student adherence to these expectations into consideration when evaluating their works.

31. Brown et al., Information Competencias for Students in Design Disciplines.
ASSESSMENT AND OUTCOMES

PROFESSOR AND LIBRARIAN ASSESSMENT

To evaluate students’ learning and progress in this class, we relied on students’ blog postings, class presentations and discussion of their research on artists, studio work, end-of-the-semester presentations, and the two pieces of formal writing. We were pleased to notice that their selections of artists were driven by their research. While some students chose artists that the professor mentioned in his lectures, some consulted the Grove Art Online and did a survey of artists in each category and read about them first. Some students started with one artist but came across another during their readings and, finding their discovery more interesting, decided to focus on the second artist. A few presented on artists whom they did not like but found the artists’ stories too compelling to let go and switch to those they liked. Students used books and journals as well as newspaper articles for their research. Their research on the artists in turn guided their selections of works by the artists to share with their classmates. One student commented that she read criticism about the artist first before deciding on the works. The images students used were of high quality and from various sources including Artstor and museum web sites. They were also properly cited. Students used quality sources for the writings, but the writings themselves were not impressive since students were not used to writing in the role of a gallerist or critic. The writings were superficial and not concise. Students made numerous generalized and broad statements about artists and their works.

Even though the professor had to give up time that he would have otherwise used to cover content, having students do research and share their findings with their peers resulted in richer content. Students presented a wide range of artists and artworks including some the professor would not have discussed. They repeatedly turned to the class blog for information. Students were able to contextualize their studio work in relation to other artists and their works and understand that when they created art, they were joining an existing conversation. The works they produced were powerful and interesting. For the book art project, a student repurposed Sarah Tomczak’s How to Live Like a Lady by firing a shotgun at the book (Figure 1). Borrowing from Walt Whitman, another student created a book titled Live Oak, with Moss to explore gay identities (Figure 2). It combined sketched montages and spoken lines from twelve films. Impressed by the work, the Special Collections Department purchased a copy for the library. Inspired by artists who incorporated meat in art and her own experience in a family that ran a butcher shop, one student did a series of performances walking around the campus dressed in a white robe with a meat necklace around her neck and cradling a piece of beef wrapped in a blanket (Figure 3). Several social media outlets featured her work.

STUDENT EVALUATION

Students had multiple opportunities to reflect on the link between research and creative work through their presentations. Since these reflections were public, we were not sure how truthful they were. At mid-term, we asked students to complete a few questions anonymously. One of the questions was “How does the IL component con-
While a few students felt the IL component took up time that they would have preferred to spend in the studio, most responded positively to the inclusion of IL in the class and commented on how it enhanced their learning.

Figure 1. Elisabeth Day, Is This Lady Like? 2014. Shotgun fired at Sarah Tomczak’s How to Live Like a Lady: Lessons in Life, Manners, and Style. Photograph by Elisabeth Day. Please see the online edition of Art Documentation for a color version of this image.

Figure 2. Mai Ao, Live Oak, with Moss. 2015. 20 leaves, 28 × 38 cm. Ink on cotton rag. Photograph by Mai Ao.

tribute to your learning experience and your understanding of performance art, book art, and art in general?” While a few students felt the IL component took up time that they would have preferred to spend in the studio, most responded positively to the inclusion of IL in the class and commented on how it enhanced their learning. They
all agreed that researching an artist had influenced their own work. One student commented, “I never knew researching artists could be so helpful in terms of generating ideas. The research should continue to be a focus of this course.” 32 Seeing what other artists were doing also inspired students and gave them permission to take risks. As one student wrote, “[The research] has definitely brought me freedom to work knowing that other people are asking questions and creating work on such a diverse level. The research . . . freed me.” 33 Another stated that the IL components shifted her mindset and allowed her to grow as an artist. Students also remarked on how much they appreciated having the librarians and their support in the classroom.

BEYOND ART 206

The impact of our IL collaboration is not limited to ART 206. Anecdotally, an art history professor told us that a student who had taken ART 206 had a very strong performance in his contemporary art class. The success of our work has also led to pedagogical and curricular innovations. Encouraged by his positive experience in ART 206, the professor is helping students develop their IL skills in all his studio classes. “Hav-

33. Ibid.
ing built IL into ART 206 and having seen the result of it, I do not see how I can go back to my old way of teaching. I will model all my studio classes after ART 206.”34 The professor’s enthusiasm for IL is now shared by his departmental colleagues, who are interested in doing similar work. The photography faculty professor is already incorporating IL in her classes, and another studio professor has started to send his thesis students to the library to discuss their senior projects with librarians.

From the library’s perspective, the faculty-librarian co-teaching approach to IL in ART 206 had many of the benefits that other librarians have described when embedding themselves in the same building as the art department, paying studio visits, or having multiple library sessions. It strengthened the importance of the library and librarians in the creative process, and it allowed the librarian to provide service as needed to prevent students’ frustration and to help students succeed in their research endeavors. When students encountered artists for which the library did not have many resources, the librarian purchased books to add to the library’s collection. Furthermore, the librarian became a part of the class; along with the professor, students turned to her for help. Through following students’ progress as artists, the librarian developed a much better understanding of studio classes and the art-making process. It equipped her with the subject knowledge and language that she could use to better relate to the students in this particular class and to other studio students and faculty.

CHALLENGES AND NEXT STEPS
While we are pleased with how the classes have turned out in general, we also encountered several challenges, some of which we have either already addressed or plan to address in future offerings of this course. Some will require efforts and conversations beyond the class professor and the librarian.

CLASS ENROLLMENT
Students who take ART 206 range from first-year students to seniors, and from those without art experience to art majors. While it was interesting to have the mix of lower and upperclassmen with varying disciplinary perspectives, it was also challenging to accommodate the different skills and experience levels. To help maximize their experience, starting in fall 2016, students will need to have taken at least one art course before 206, and art majors will be encouraged to take it in their sophomore or junior year.

INTERDISCIPLINARY NATURE OF ART RESEARCH
We have noticed that when students incorporated research from other fields, their studio work tended to be stronger. However, we also noticed that students were unlikely to engage in research—historical, economic, political—that went beyond the “strictly artistic.” We will need to find a way to emphasize the importance, both to artists and their art, of these other contexts. One approach is to have the professor share his own art-making process and discuss how the readings and research he has done

in other fields including history and literature inspire him and influence his works. Another approach is to require that an element of the research students present be from fields outside of art.

**Balance Between IL and Studio**

Despite our efforts, some students still failed to see the value of research and regarded IL as taking time away from studio work. In addition to setting the expectations at the very beginning that students will spend a lot of outside class time on studio work, we will need to try to strike a better balance between IL and studio work. For example, written assignments must be graded if students are to take them seriously. Since this is not a writing course, how much emphasis should we place on writing? The promotional and critical writing pieces took place at the same time that students were engaged in their studio work. Despite the weakness in their writing, they did not have opportunities to revise due to the time constraints. We will need to prepare students better for these kinds of specialized writings. We will also seek a seamless integration of IL into the studio art class. In fall 2016, we plan to start the class with an artist’s statement assignment, followed perhaps by a visit to the Metropolitan Museum of Art in New York, after which students will select an artist to research and give a gallery talk on that artist.

**Time Commitment and Workload**

The librarian’s involvement in the class was crucial to the successful integration of IL. Nevertheless, it was a big time commitment to attend all the classes. The workload will be particularly challenging when the class is taught in the fall, as this is the library’s busiest teaching semester. Even after the Art Department moves the course to the spring, we will still face the challenge of scaling back without compromising the IL goals. So far, we have made it work because the professor has been willing to adjust the class calendar based on the librarian’s availability. While we will continue to reshape the assignments as a team, and the professor can certainly lead some IL-related discussions, we need to do some careful planning together to decide which classes, aside from the designated IL sessions, would be the most important for the librarian to attend. The librarian can perhaps spend more time in the class at the beginning of the semester and space out class visits as the course progresses. It will also be important to include other research and instruction librarians as more faculty become interested in this type of collaboration.

**Curricular Mapping**

It is very exciting that the professor is now building IL in all his studio classes, and that other art faculty members want to try similar approaches in their classes. However, with many classes in the same discipline incorporating IL, a broad conversation needs to happen about how to build IL skills and content systematically. We have talked about sequencing IL skills in the professor’s classes. Our next step is to work

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with all studio faculty or the Art Department as a whole to map out how students could systematically develop their discipline-specific IL skills.

**IL STANDARDS VS. THE FRAMEWORK**

As mentioned earlier, our IL program is based on the ACRL standards. So far, librarians have taken the piecemeal approach to the Framework to inform their teaching. With the rescission of the Standards in June 2016, we need to think about how to adopt and implement the Framework in this course. The research and instruction librarians will be revisiting our IL program and its goals this coming academic year to incorporate some of the Framework threshold concepts as well as visual literacy, which will ultimately affect the work on ART 206.

**CONCLUSION**

Using IL as a pedagogical tool has allowed us to design and teach ART 206 collaboratively. IL was written into the course goals and integrated through IL sessions, sequenced research projects, visits to Special Collections, and student exhibitions and presentations. The librarian’s role as a co-teacher and curator further heightened the importance of IL. Through this fully integrated organic approach, we were able to help students understand the importance of doing research and the significance of their own work by placing it within a creative context. As a result, students created interesting and powerful work and developed a better appreciation for the library and librarians. The impact of our close collaboration is not limited to this particular class. The professor is using IL to reshape how he teaches all his studio classes, and other art professors are interested in making similar pedagogical changes. While it is not feasible for librarians to co-teach all the courses, our work on ART 206 nonetheless provides a model for effective and meaningful integration of IL in studio art through redesigning course content and developing assignments, both of which can be easily adopted for other classes. It has also laid the foundation for a broad conversation with the art faculty about how to build IL sequentially in the studio art curriculum.

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