Transforming the creative process through research: Library interventions for the creative disciplines

ACRL NC Chapter and CJCLS Virtual Conference
May 6, 2021
Introductions

Jenny Dale
she/her/hers
Information Literacy Coordinator & Liaison for Classical Studies, Communication Studies, English, Media Studies, and Women’s, Gender, and Sexuality Studies

Sarah Dorsey
she/her/hers
Head of the Harold Schiffman Music Library & Liaison for Music, Theatre, and Dance

Maggie Murphy
she/her/hers
Visual Art & Humanities Librarian, Liaison to Art, History, Interior Architecture, Languages, Literatures, & Cultures, Philosophy, and Religious Studies
We acknowledge that the land we are gathered on has long served as the site of meeting and exchange amongst a number of Indigenous peoples, specifically the Keyauwee and Saura. We also want to acknowledge the long history and lasting legacies of slavery on these lands.

Image credit: "Greetings from Greensboro N.C." in North Carolina Postcard Collection (P052), North Carolina Collection Photographic Archives, Wilson Library, UNC-Chapel Hill
Table of Contents

01 (Brief) Literature review
What’s already out there?

02 Case studies
What have we done?

03 Reflections
What have we learned?
What else will we try?
What could you try?
Literature review

Photo by Patrick Tomasso on Unsplash
Information literacy and creative writing
Glassman (a novelist and academic librarian) argues that “the extent to which creative writing students conduct research—both formal and informal—for their work is still vastly underestimated. Fiction writers and poets tend to be viewed as artists who, at their core, need only a notebook and pen to write; however, access to information resources is crucial to producing solid stories and poems” (602).
What IL skills do creative writers need?

“While MFA students often arrive with basic information literacy skills, and sometimes more advanced skills learned in upper-level English language and literature courses, they do not typically have the combination of historical, investigative, image, and general research skills required to write novels, and which many novelists develop piecemeal over time. Our intent was to recreate that piecemeal process in an organized fashion for the students, at a point of need where they would be receptive to research training” (Glover 274).

*emphasis added*
An embedded approach

Glover collaborated with a creative writing professor as an embedded librarian in an MFA novel writing class. Glover divided instruction into units, which included:

- Library research
- Primary sources
- Finding images
- Advanced web searching
- Researcher practices
- Government documents
- Investigating people
- Publishing resources

(Glover 274)
A resource-based approach

Glassman describes classroom exercises using:

- Subject encyclopedias
- Online databases (including scholarly databases, digitized primary sources, news sources, etc.)
- Special collections (example: showing students Raymond Chandler’s manuscripts)
- Image repositories
- Research guides

(Glassman 603-604)
Some *Framework* connections

**Authority is constructed and contextual.**
Creative writers must establish an authoritative voice.

**Research as inquiry.**
Creative writers must be able to formulate research questions and break complex questions into simpler ones.

**Searching as strategic exploration.**
Creative writers must match information needs with tools and strategies.
Information literacy for art & design students
<table>
<thead>
<tr>
<th>Visual artists &amp; info seeking</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creative Inspiration</strong></td>
</tr>
<tr>
<td>Looking for or otherwise</td>
</tr>
<tr>
<td>finding information or</td>
</tr>
<tr>
<td>generative ideas in any format</td>
</tr>
<tr>
<td><strong>Materials &amp; Techniques</strong></td>
</tr>
<tr>
<td>Searching for information</td>
</tr>
<tr>
<td>about different media,</td>
</tr>
<tr>
<td>processes, and tools for</td>
</tr>
<tr>
<td>creating</td>
</tr>
<tr>
<td><strong>Identification &amp; Location</strong></td>
</tr>
<tr>
<td>Locating, researching and/or</td>
</tr>
<tr>
<td>identifying works, aesthetic</td>
</tr>
<tr>
<td>elements, or other specific</td>
</tr>
<tr>
<td>visual references</td>
</tr>
<tr>
<td><strong>Professional Information</strong></td>
</tr>
<tr>
<td>Gathering information on</td>
</tr>
<tr>
<td>marketing, career development,</td>
</tr>
<tr>
<td>funding opportunities, and</td>
</tr>
<tr>
<td>art world news and reviews</td>
</tr>
</tbody>
</table>

(Gorichanaz; Mason & Robinson; Patelos)
Visual artists & info seeking

➔ Creative research is iterative & multi-modal
➔ Artists have idiosyncratic info needs as compared to many other disciplines and professions
◆ Research practice not necessarily guided by questions in search of answers or problems in search of solutions
◆ Images & other visual references—often *not* fine art
➔ Preference for browsing
➔ Continued use of print materials

(Gorichanaz; Mason & Robinson; Patelos)
“The artist who follows a rabbit trail of an idea into the library and loses an afternoon in the stacks rarely becomes less curious after the experience. Choosing to cultivate inquisitiveness and openness to new directions will consistently (though not always predictably) be rewarded by increased capabilities in one’s work and a greater awareness of one’s artistic potential. It is a process that expands as it is used.”

(Steinbach 49)
Art librarians have developed their own guidelines, the ARLIS/NA *Information Competencies*, for what students in art, architecture, and design fields should know and be able to do with both visual and textual information. The original ARLIS/NA *Information Competencies* were published in 2006; this document was “reevaluated and broadened” into three separate sets of competencies published between 2018-2020:

- **Landscape Architecture** (May 2020)
Essential Question Examples

- What questions drive your creative work and how do they evolve over time?
- What interpretive frameworks or theoretical lenses might help you make meaning and contextualize your ideas?
- In what ways have you examined your own worldview, assumptions, and biases through collaborative and reflective processes?
- What are the ethical and creative integrity concerns or conventions in your discipline?

From the Art, Architecture, and Design Info Competencies (June 2018)
Salisbury & Ferreira, 2017
Describes an art library *bibliodérive* event guided by *RaI* and *SaSE*, with prompts for open-ended actions, or situations, designed to challenge students to think non-linearly about research.

Garcia & Labatte, 2015
Links *SaaC* to artists’ statements and studio critiques in that they must “explain, justify, and contextualize their work, while placing it in relation to the context of art history and ideology.”

Meeks et al., 2017
Introduces *CREATE* (Conversation, Revision, Exploration, Authority, Thoughtful, Experiential) to situate *Framework* knowledge practices & dispositions in studio art.

Grimm & Meeks, 2017
Connects *AiCC* & *IHV* to critical practices for evaluation of existing visual representations, to avoid commodifying cultural representations or perpetuating oppressive beliefs through art-making & remix.

Meeks et al., 2017
Introduces *CREATE* (Conversation, Revision, Exploration, Authority, Thoughtful, Experiential) to situate *Framework* knowledge practices & dispositions in studio art.

Salisbury & Ferreira, 2017
Describes an art library *bibliodérive* event guided by *RaI* and *SaSE*, with prompts for open-ended actions, or situations, designed to challenge students to think non-linearly about research.
Information Literacy in Music
Music Library Association pub

  - Collection of essays by music librarians
  - ACRL Framework Sandbox - not lots of music there...
  - Theories, Case Studies, Collaborations
Coaxing creators into the Conversation

“Music students are already accustomed to a long, repetitive (and sometimes frustrating) learning process, but they are more likely to engage themselves in that process if we can help them see the connections to their primary focus as creators and performers of music, and guide them along the way as they work through troublesome portals of threshold concepts.”

Snyder, Sampsel, and Farmer (Chapter One: “The ACRL Framework: A New Paradigm for Music Information Literacy, in the Context of Performance and Composition” 10)
Some Framework connections to MLA Standards (2005)

**Scholarship as Conversation.**
Musicians evaluate and articulate details of musical interpretations (tempo, ornamentation etc.).

**Authority is constructed and contextual.**
Musicians develop their personal musical voice (of authority) by interpretation, composition, or observation.

**Information Creation as a Process.**
Musical information: composition, premiere, reviews, scores, recordings, and scholarly inquiry.
Erin Conor Notes article (2016)

- Collaboration with music professor at Reed College
- Undergraduate Music History Class
- Scholarship as Conversation - using a bibliography as the beginning of a conversation
- Authority is Constructed and Contextual - disciplinary orientation - theorist vs musicologist as they might approach a newly discovered manuscript
Case studies
Quick poll!

Please head to www.menti.com and enter the code 6883 8929 to answer a quick question!

(You can also use the QR code on the right to access the poll!)

results
Creative Writing
Lesson plan:
- Opening Mentimeter results
- Group scenario-based activity
- Framing question: Who cares? (as in, who cares enough to be collecting the kind of information you might need?)
- Possible starting points (on research guide): place, time, and character

Materials
- Slideshow & Research Guide
Lesson plan:
- Opening Mentimeter results
- Collaborative "who cares?" activity results
- Advanced search techniques
- Finding sources: demo of library catalog; overview and demo of multidisciplinary databases; quick tour of historical/primary source resources; potential research pathways approach (all on research guide)

Materials
- Slideshow & Research Guide
How is music different?

- Takes place in time
- Primary sources include:
  - Musical scores
  - Sound recordings
  - Video recordings
- Format identification and use can be challenging with all the other formats (books, journals, etc.)
Miscellaneous Musical Moments

- Old Time Ensemble, performer and informer
- Studio visits - cello studio
- Program notes
- Advising doctoral students
  - Talma dissertations
  - Sustainability
Embeddedness

- MUS 135
- Required for all Music Majors
- 10 years
- World music class
- Format focus
- Sustainability Films - extra credit
- “We’re all on this spaceship together”
ART 105: Studio Art Foundations

Class details:
- 3-hour/3-credit,
- New “Foundations” designation in general education, new required info lit SLOs
- Online asynchronous delivery with required weekly lectures
- 140 first-year + transfer students in one section w/ smaller discussion groups
- Required of studio art majors

My materials:
Slideshow & Research Guide

Context:
- My role is to introduce the concept of creative research practice
- I am playing a both a guest lecturer and a librarian instructor during this class session; dual domains of authority
- High-enrollment, online class: no browsing for inspo in the stacks!

Lesson Plan:
- Give a short lecture establishing categories of artist info needs
  - Break out the idea of research as integral to artistic practice
- Introduce Google Keep as a research tool while modeling practices and dispositions from SaSE & RaI frames
- Students complete a follow-up reflective journal assignment on research graded by instructor
RCO 206: The Art of Resistance

Class details:
- 3 hour/3 credit
- Small living-learning community seminar
- Face-to-face delivery
- 15-student capacity; actual enrollment ranges between 6 and 12 students
- Limited to Grogan College residents

My materials:
Google Site page (with embedded slideshow)

Context:
- Hands-on art class outside of CVPA
- Situates art-making within activist histories and traditions
- Co-developed syllabus, teach five Framework-based, scaffolded sessions
  - Zine session co-taught with my colleague Melody Rood

Zine-Making Workshop:
- Give a brief overview of history of zines
- Draw connections between format’s characteristics with audience and purpose, as well as creation and dissemination processes (ICaaP frame)
- Provide diverse examples of zines and zine creators
- Demonstrate folding and create a new zine with students
- Students turn in completed zines to class “virtual gallery”
ART 344: The Digital Darkroom

Class details:
- 3-2 lecture/lab, 3 credit
- New “Foundations” designation in general education, new required info lit SLOs
- Hybrid on-campus/online delivery
- 2 alternating sections of 24 students
- Required of students in new media & design BFA program

Context:
- Fall 2021 collab with a new faculty member
- Specific pedagogical issues framing research assignment
  - Current lack of opportunities to develop and apply critical info & visual literacy skills through research before capstone level
  - Perception that students’ artistic development being stifled by algorithmic digital landscape
  - Desire to ground students’ digital production practices in analog research and creation techniques

Assignment outline:
- Pose three questions and provide three readings
- Form an argument that answers above prompt
- Engage in guided browsing to locate art works in books that support argument
- Create a zine, with references, that makes multimodal argument using library’s analog repro tech
Reflections 03

Photo by Tobias Tullius on Unsplash
Lessons learned

- Students recognize the value of research to support creative projects, but don’t always see it as “research”
- Students in creative disciplines exhibit creativity and flexibility in approaching the research process
Future plans

- Potential collaborative sessions with Special Collections colleagues using manuscript collections for Creative Writing classes
- Surveying or interviewing students in creative disciplines about their research processes
A moment of reflection

How might you (or your library) support students in the creative disciplines in new ways?

Please share in the chat!
Thanks!

Do you have any questions?

Please feel free to contact us!  
Jenny Dale: jedale2@unCG.edu  
Sarah Dorsey: sbdorsey@unCG.edu  
Maggie Murphy: mmurphy@unCG.edu
References & more

You can find our references, contact information, and the link back to these slides online at:
https://go.uncg.edu/acrl-nc-bib
Contents of This Template

Here’s what you’ll find in this Slidesgo template:
1. A slide structure based on a workshop, which you can easily adapt to your needs. For more info on how to edit the template, please visit Slidesgo School or read our FAQs.
2. An assortment of pictures and illustrations that are suitable for use in the presentation can be found in the two alternative resources slides.
3. A thanks slide, which you must keep so that proper credits for our design are given.
4. A resources slide, where you’ll find links to all the elements used in the template.
5. Instructions for use.
6. Final slides with:
   1. The fonts and colors used in the template.
   2. More infographic resources, whose size and color can be edited.
   3. Sets of customizable icons of the following themes: general, business, avatar, creative process, education, help & support, medical, nature, performing arts, SEO & marketing, and teamwork.

You can delete this slide when you’re done editing the presentation.
First Concept
Venus has a beautiful name and is the second planet from the Sun

Second Concept
Mercury is the closest planet to the Sun and the smallest one in the Solar System
What Is This Topic About?

Jupiter
It's the biggest planet in the Solar System

Mars
Despite being red, Mars is actually a cold place

Venus
Venus has a beautiful name, but it's terribly hot
Features of the Topic

**Mercury**
Mercury is the smallest planet in the Solar System

**Mars**
Despite being red, Mars is actually a cold place

**Venus**
Venus has a beautiful name, but it’s also terribly hot

**Jupiter**
Jupiter is the biggest planet in the Solar System

**Saturn**
Saturn is composed mostly of hydrogen and helium

**Neptune**
Neptune is the farthest planet from the Sun
**Schedule**

**Mon.**  
9:00-10:30  
Mercury is the closest planet to the Sun.

**Tue.**  
11:30-13:00  
Venus is the second planet from the Sun.

**Wed.**  
8:00-10:00  
Despite being red, Mars is a cold place.

**Thu.**  
11:00-13:00  
Jupiter is the biggest planet of them all.

**Fri.**  
10:00-12:30  
Saturn is composed of hydrogen and helium.

**Sat.**  
9:00-10:30  
Neptune is the farthest planet from the Sun.
Mercury is the closest planet to the Sun.

Despite being red, Mars is actually a cold place.

It’s composed of hydrogen and helium.

Mercury is the closest planet to the Sun.

Jupiter is the biggest planet in the Solar System.

Saturn

Jan.

Feb.

Mar.

Apr.
## Our Data

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2019</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mars</td>
<td>100</td>
<td>355</td>
<td>370</td>
</tr>
<tr>
<td>Mercury</td>
<td>490</td>
<td>150</td>
<td>890</td>
</tr>
<tr>
<td>Venus</td>
<td>1,000</td>
<td>260</td>
<td>245</td>
</tr>
</tbody>
</table>
Our Data

Venus
Venus is the second planet from the Sun. Despite being red, Mars is actually a cold place.

Mercury
Mercury is the closest planet to the Sun. It's the biggest planet in the Solar System.
A Picture Is Worth a Thousand Words
Practical Exercise

Jupiter: It’s the biggest planet in the Solar System.
Venus: Venus has a beautiful name, but it’s terribly hot.
Saturn: Saturn is composed of hydrogen and helium.
Mercury: Mercury is the closest planet to the Sun.
Example of Exercise

Do you know what helps you make your point clear? Lists like this one:

- They’re simple
- You can organize your ideas clearly
- You’ll never forget to buy milk!

And the most important thing: the audience won’t miss the point of your presentation
Awesome Words
Where Are We Located?

Try editing this text according to your needs.
Recommendations

01 Jupiter
   It's the biggest planet in the Solar System

02 Saturn
   Saturn is composed of hydrogen and helium

03 Venus
   Venus has a beautiful name, but it's terribly hot

04 Mercury
   Mercury is the closest planet to the Sun
100,400,000 people have successfully completed the workshop since we started.

56% passed with top grades.

200,000 decided to join us every week.
Sneak Peek

Insert your multimedia content here
Alternative Resources
Alternative Resources

Here's an assortment of alternative pictures within the same style of this template.

- Coffee cup near off and on writings
- Vintage lamps in cafe
- Man solving rubik's cube
- Creative woman working medium shot
- Hand holding sparkling stick
- Stylish workplace in white and yellow for creativeness
- Brush with purple and orange mixed paint
- Front view of hand held light bulb with flowers and leaves
Did you like the resources on this template? Get them for free at our other websites.

**Photos**

- White old broken female statue and painting equipment
- Isolated ficus leaf with pink stripes on green background
- Variety of paint drawings of ficus leaves blue background
- Beautiful composition with bowl and small ball
- Modern art studio composition
- Bowl with pink paint and peach background

**Vectors**

- Brush with red paint on canvas
- Light bulb with green paint
- Colourful hand painted visiting card template
- Hand drawn infographic elements
Instructions for use

In order to use this template, you must credit Slidesgo by keeping the Thanks slide.

You are allowed to:
- Modify this template.
- Use it for both personal and commercial projects.

You are not allowed to:
- Sublicense, sell or rent any of Slidesgo Content (or a modified version of Slidesgo Content).
- Distribute Slidesgo Content unless it has been expressly authorized by Slidesgo.
- Include Slidesgo Content in an online or offline database or file.
- Offer Slidesgo templates (or modified versions of Slidesgo templates) for download.
- Acquire the copyright of Slidesgo Content.

For more information about editing slides, please read our FAQs or visit Slidesgo School:

Fonts & colors used

This presentation has been made using the following fonts:

Mansalva
(https://fonts.google.com/specimen/Mansalva)

Livvic
(https://fonts.google.com/specimen/Livvic)

#ffc1be
#ffeaea
#ff5059
#3043a1
Use our editable graphic resources...

You can easily resize these resources without losing quality. To change the color, just ungroup the resource and click on the object you want to change. Then, click on the paint bucket and select the color you want. Group the resource again when you're done.
...and our sets of editable icons

You can resize these icons without losing quality.
You can change the stroke and fill color; just select the icon and click on the paint bucket/pen.
In Google Slides, you can also use Flaticon's extension, allowing you to customize and add even more icons.
SEO & Marketing Icons