

The Newsletter of the
Art Libraries Society of
North America /
New York Metro Chapter

ISSN 2150 - 8534

Contents:

Letter from the Chair
by Holly Hatheway.....1-2

Editor's Note: The Dream
of the '90s
by Karyn Hinkle.....2

The ARLIS Trip to
Princeton
by Linda Swanson.....3-5

Minneapolis in March: A
Joint Conference to
Remember
by Teresa Slobuski.....6-7

Creating Opportunities in
the Evolving Field of Art
Librarianship: A Career
Advisement Program for
Students and Recent
Graduates
by Karyn Anonia.....8-13

Published and archived at
the ARLIS/NY website,
www.arlisny.org

Two issues per year

Editor:
Karyn Hinkle
hinkle@bgc.bard.edu



ARLIS/NY News

Vol. 30, No. 1

Spring / Summer 2011

Letter from the Chair

by Holly Hatheway, Yale University

Dear ARLIS/NY:

Summer has arrived and the 2011 ARLIS/NY Board has been busy and productive since January planning tours and events and representing the organization at various meetings and events. The Board met in February and March and planned many events through the spring. It is important to note and welcome our new board members Samantha Deutch, Secretary; Rebecca Friedman, Development Coordinator; and two new non-voting positions: Elizabeth Lane, Social Networking Coordinator; and Karyn Anonia, Student Liaison. Elizabeth Lane, along with our Web Editor Suz Massen, has been instrumental in bringing Twitter, Facebook, and a Flickr group to ARLIS/NY.

I am happy to report that we have been able to offer a variety of tours and programs beginning with a visit to the StoryCorps exhibit at the New Museum of Contemporary Art in January. In March the New York School of Interior Design invited our members to a lecture by the architecture firm Snøhetta, who have designed the 9/11 Memorial and the New Library of Alexandria among other important projects.

Late in March, the Bard Graduate Center hosted a tour of their cloisonné exhibition. At the end of March the ARLIS/NA conference in Minneapolis took us all to the cold north for our annual national conference, where too many ARLIS/NY members to mention participated and planned sessions, events, and talks. One ARLIS/NY first at the conference was a joint happy hour and mixer with the VRA/NY group. This fun and crowded event has sparked ideas for a fall event here in New York to be announced later in the year. The ARLIS/NY Board awarded two Celine Palatsky Travel Awards for the ARLIS/NA Minneapolis Conference to Teresa Slobuski and Suzanne Walsh.

April was very busy with a diverse choice of programs, beginning with a symposium for early career librarians organized by our Student Liaison to the Board, Karyn Anonia. "Creating Opportunities in the Evolving Field of Art Librarianship" was

(continues on next page)

(Letter from the Chair continued from page 1)

a career advisement program for students and recent graduates that was a follow-up to last year's panel of art library directors held at Pratt Institute.

Our past Chair of the Board Lisa Ryan organized and invited ARLIS/NY members to attend the "Fashion Now & Then" symposium at LIM College, which included presentations by several local art librarians and archivists. In the third week of April, MoMA invited members to a guided tour of *Counter Space: Design and the Modern Kitchen*, followed by a reception in their library.

April then ended with a bang with our first-ever ARLIS/NY film screening. We screened *The Visual Language of Herbert Matter*, followed by an engaging panel discussion with the filmmaker Reto Caduff, Jessica Helfand, Steven Heller, John Hill, Marcia Due, and the son and grandson of Herbert Matter. Thanks to The New York School of Interior Design for providing a large venue allowing ARLIS/NY members to bring guests.

May was filled with color at the Cooper-Hewitt National Design Museum's tour of *Color Moves: Art and Fashion by Sonia Delaunay*. At the end of May members of ARLIS/NY joined members of the ARLIS/Delaware Valley Chapter for a tour of several libraries, archives, and the art museum at Princeton University. Many thanks to the librarians and archivists at Princeton for hosting such a rich and interesting tour. We ended our first half of the year's events at the Bard Graduate Center in late June with a reception and exhibition tour of *Knoll Textiles*.

Thanks to all of you who have attended our programs and tours in the first half of 2011. We will have an event hiatus in July and August with a Board Meeting and events to be announced beginning in September. We would love to see more of our new graduates and student members at our events, networking and getting to know our more seasoned participants. This is a great way to get to know your future boss!

Happy summer to all and looking forward to the next half of 2011. ❖

Editor's Note: The Dream of the '90s

by Karyn Hinkle, Bard Graduate Center

Are my fellow ARLIS/NY members also fellow fans of this winter's short, satirical TV series "Portlandia"? I have been hearing the chorus line from a great song performed in the first episode ("*The dream of the '90s is alive in Portland ...*") over and over again in my head as I've been working on "ARLIS/NY News" this spring and summer.

Up until now, ARLIS/NY has had digital versions of the "News" posted on our website for volume 15 (1994) and later, but not the earlier volumes 1 - 14 (1978-1993). This year, the Board was thrilled to receive as a donation from Ted Goodman copies of all the older newsletters we lacked, and we are now scanning them as searchable PDFs to post in the online archive. You will start to see older and older volumes posted there until we finally have the complete run of the newsletter on our site.

Volume 14, 1993, was the first to be posted, and it definitely has me imagining the "dream of the '90s." For 1993, I was amazed and charmed to read pieces on Watson Library's launch of Watsonline at the Met and the initial founding of my own institution, the Bard Graduate Center, along with a request that "submissions to the newsletter should be made to the editor on a 3-1/2" IBM-compatible or MAC disk, if possible." Can 1993 really have been both as recent and as far away as those items suggest? I can't wait to get to the issues from the '70s and '80s!

Looking now to the future instead of the past, please email me your own submissions for the current newsletter. I look forward to reading them! ❖

The ARLIS Trip to Princeton

by Linda Swanson, new ARLIS/NY member

May 26th dawned sunny and hot. Very hot in fact. A large number of us from the New York and Delaware chapters of ARLIS met at McCormick Hall on the Princeton campus. We were there for a behind-the-scenes tour of their extensive collection of rare books, graphic arts, and other materials.

Just arriving on such a beautiful leafy campus on a late spring day (even a very hot late spring day) is in itself uplifting. My husband and I were really looking forward to this event. And, like probably everyone present, we all had our own particular areas of interest. I had taken a class at the Grolier Club in the spring of 2009. My concentration in that class was on the bibliographic works of the American collector Morris L. Parrish. He had donated his entire library (including furnishings) to Princeton. Having done some research on Princeton's varied libraries, I realized that they had a great collection. My husband (who has a background in the arts) was looking forward to visiting the art museum.

I could tell from the moment we entered the hall and were given folders with varied handouts that this was going to be a well organized and fun trip. I was not wrong. At the end of the day (while sipping our wine and nibbling on some great cheese) we commented on how nice this trip was. Everyone was so gracious and well prepared. It was a thoroughly enjoyable day. But I am getting ahead of my story here. Back to McCormick Hall.

We were divided into groups of three. We rotated sites. From 10:30 a.m. until we broke for lunch at noon, we toured the Index of Christian Art, Marquand Library, and the Visual Resources Collection. These three sites were all in McCormick Hall (which also houses the art museum).

We learned that The Index of Christian Art was started in 1917 and has the largest archive of medieval art anywhere in the world. The basics of this index are its subject and photographic files. It has been computerized and attracts many researchers. The original idea came from an art historian named Charles Rufus Morey, who was on a visit to Paris in 1912 when the idea for an archive of Christian art started to intrigue him. Five years later it became a reality. It is very impressive.

Next stop was the Marquand Library. It was founded by Allan Marquand (the first director of the Princeton Art Museum). The library started with a collection of 5,000 books from the personal collection of Allan Marquand in 1908. Today this non-circulating special collections library focuses on classical archaeology, photography, and scholarly art books. We toured all the floors. There were some interesting mosaics from Antioch on some of the walls. Someone commented on how neat the stacks looked, and they did (apparently this is a common compliment). It is a very extensive collection and heavily used by researchers as well.

Our last morning stop was the Visual Resources Collection. This was also initiated by Allan Marquand in that he donated a small collection of photographs in 1882/83 when the department was founded. Over the last 125 years (as the electronic era has come) there have obviously been changes, one being the change in name of the collection from "Slides and Photographs" to "Visual Resources." Among other things, we learned about the "Piero Project," which is the first interactive art-historical database at Princeton. I especially enjoyed the display of some older photos of archaeological sites. Princeton has long participated in archeological digs and some of the older photos (especially of the pyramids) were very intriguing. My husband was thrilled to learn that they had recently found a selection of photos by Bernice Abbott.

(continues on next page)

(Princeton trip continued from page 3)

After lunch we again met in McCormick Hall. We divided up into groups and each alternated among four sites. We were to tour the university grounds, visit the art museum, and tour the Firestone Library (home to the graphic art collection and the Cotsen Children's Library) as well as see some of the Marquand Library's rare book collection. Our first group event was a tour of the grounds and selected architectural sites.

It was fun taking a walking tour of the campus, which was especially festive as it was reunion time. Lots of alumni events, tents everywhere, and, as graduation was looming, there was that sense of anticipation in the air. We got a kick out of some of the alumni. There was one elderly gentleman who was wearing an orange and white striped seersucker jacket as well as a straw hat with "60th Reunion" written on it. His jaunty air and purposeful stride had a few of us sneaking photos of him.

Everywhere was the tiger motif, either in an actual tiger model or in the colors of orange and black. We learned about Nassau Hall, the debating societies, the eating clubs, etc. We especially noticed the statues all around us on the grounds (we noted sculpture by David Smith, Tony Smith, George Rickey, and Henry Moore). The Henry Moore sculpture was a symbolic one depicting a healing of a Presbyterian rift. Princeton has Presbyterian roots and chapel attendance was compulsory until the mid-1960s.

The art museum was next for us and a real treat. Like the featured exhibits *Lasting Impressions of the Grand Tour: Giuseppe Vasi's Rome* and *Kurt Schwitters: Color and Collage* (whose exhibition catalogue we were able to purchase with 10% off for ARLIS visitors), the permanent collection is very impressive. Much of the art work was donated by alumni. Some of the artists on permanent exhibition were Van Gogh, Modigliani, Degas, and Cezanne, to name a few. The museum was open late on Thursday, so that eased the time crunch somewhat and we returned to it later. The museum is a manageable size and well worth a few return visits.

The Firestone Library was next for us. We saw the Cotsen Children's Library first. I hadn't a clue that this place existed. It wasn't your typical children's room: there were older rare books behind glass (they have a total of

(continues on next page)



ARLIS/NY members arrive at Princeton.
Photo by S. Massen



Viewing treasures of Princeton University Library.
Photo by S. Massen



Getting ready to tour Princeton's art resources!
Photo by S. Massen

More photos of this and other ARLIS/NY events can be found on our flickr pages at www.flickr.com/photos/arlisny and www.flickr.com/groups/arlisny. Check them out!

(Princeton trip continued from page 4)

60,000 illustrated children's books) but what strikes one immediately is the whimsical design of the place. It is well frequented by the public. We then walked quickly through the current exhibition on the first floor of Firestone, a collection of Irish prose writers, and we glimpsed the Sylvia Beach first printing of James Joyce's *Ulysses*. Our longer stop at Firestone was the Graphic Arts Collection on the second floor, where a number of books and other materials were open for viewing. We headed to a locked area. After a brief background lecture we all wandered about looking at some of the interesting items on display. There was an Arthur Dove painting, a collection of Cruikshank, a Chuck Close, and two Piranesis from the prison series among other equally fascinating items (too much to take in at once really).

Our final stop before wine and cheese (another very nice gesture) was the rare books section of the Marquand Library. This was a great send-off. The books on display are not often seen. A recent acquisition, a 1920s book by Hans Bellmer, as well as a Joseph Beuys book from 1967 and one by the photographer P. H. Emerson, captured our attention. The Japanese and Chinese art books were also interesting, and the introductions to each area by various staff members were very helpful. The use of facsimiles of medieval art and other manuscripts for teaching was explained. The ones we saw were beautifully done.

In conclusion, I have to say that there was something for everyone on this trip. These were "our" highlights. I know I probably missed stuff. All the more reason to go back! Luckily there were a lot of great handouts. I should also mention how nice all the tour leaders were. I hesitate listing names for fear of inadvertently missing someone. Not only was everyone knowledgeable but they were friendly and upbeat (remember it was hot!). Thanks again for a fun trip. ❖

Reach ARLIS/NY members through ARLIS/NY News

Contact board member Rebecca Friedman, ARLIS/NY Development Coordinator (rfriedma@princeton.edu), if you'd like to place a newsletter ad with us.

See your byline in ARLIS/NY News

Contact news editor Karyn Hinkle (hinkle@bgc.bard.edu) to submit a photo, write up a program, suggest a topic, or request an article assignment. Your pieces are welcomed!

Minneapolis in March: A Joint Conference to Remember

by Teresa Slobuski, Rutgers student

Recipient of the 2011 ARLIS/NY Celine Palatsky Travel Award

Thank you to ARLIS/NY for its generous support for my conference attendance.

It was a cold and snowy night, almost peaceful, when a slew of art librarians invaded Minneapolis, Minnesota this past March. After suffering through airport delays and trudging bags through the snow, those of us who arrived Wednesday night were jealous of those who didn't come until Thursday. But once we got going on Thursday (after the bus broke down on the way to morning workshops), all of the early arrivals were glad to get an extra day in the unexpected city. Between a wonderful workshop, a tour of the Northern Clay Center, and a dinner at Hell's Kitchen, the frigid nature of Minneapolis seemed to be warming up to the librarians that like art.

On Friday, many attended the First-Time Attendees' and New Members' Breakfast and got a chance to see the quirky natures of the VRA and ARLIS/NA presidents, Maureen Burns and Marilyn Russell, respectively. After the breakfast were case studies, a new format for ARLIS/NA that included four to five different presentations in short time slots. One of particular note that morning was Liv Valmestad's "Q (a)R(t) Code Project," which showed us that just because you don't get funding for a project doesn't mean you can't use innovative technology to make an interactive experience for all your visitors. In the conference's Opening Plenary session, Jule Sigall taught us "Why Copyright Is So Hard" and revealed that when trying to make a flow chart for copyright they ended up with 65 single spaced pages. Sigall also reminded us that even as we don't know the exact boundaries of fair use, neither do federal judges, so it is up to us as information providers to try to keep the doors for fair use open.

After a break for lunch, presenters in a session titled "Beyond the Silos of the LAMs" spoke about breaking down the walls between libraries, archives, and museums. Marilyn Nasserdam spoke of the University of Calgary's literal move towards this goal by combining all three into one building. The other speakers focused more on the unified access that could be possible using the internet, and Martha Mahard helped to put it in perspective with the statement, "On the internet, nobody knows you're a library, archive, or museum." The highlight of Friday, however, was the Convocation Ceremony and Welcome Party. After congratulating the award winners for VRA and ARLIS, everyone headed over to the Walker Art Center to enjoy delicious food, engaging conversation, and the amazing gallery spaces. The Walker does not seem

(continues on next page)



Flying into snowy Minneapolis.
Photo by K. Hinkle

(Minneapolis conference continued from page 7)

terribly large from the outside, but within, its split level floor design allowed some of us to wander seemingly endlessly through the levels. One of the most innovative exhibits was the Midnight Party, which used intimate spaces, color, and display styles to evoke a space eerily similar to St. Petersburg's Kuntz-Kamera, complete with a cabinet of curiosities.

Regardless of temporarily being lost in the labyrinth of art at the Walker, librarians were returned safely to their hotels to start another day on Saturday. Most of the day on Saturday was taken up by membership meetings and the joint VRA and ARLIS/NA luncheon. At ARLIS/NA's membership meeting, the board reported on the good health of the organization. Outgoing president Mari Russell compared the organization to a bamboo tree, rooted deeply but supple enough to bend in the wind. Treasurer Tom Riedel gave a very optimistic report of ARLIS/NA's financial situation. Jonathan Franklin reported on *Art Documentation's* move to the University of Chicago Press and its availability through JSTOR. Attendees were given a sneak peek of the International Relations Study Trip to Mexico this August as well as a preview of the next conference in Toronto. After a few more announcements, the outgoing board members were thanked for their service and new board members were introduced. Incoming president Jon Evans gave a hopeful speech for the further strengthening of the organization in the next year. The last session on Saturday before time for individual chapter meetings included "Engaging New Technologies," an extremely well attended and exciting presentation by a diverse group of professionals. Topics included the semantic web, social networking, mobile computing, presentation technologies, and productivity and included reports on the Now as well as outlooks for the Future in all of these areas.

After two jam-packed days, art librarians began trickling out of the cold midwestern city. Before this reporter left, however, a morning session entitled "More than Meets the Eye: Retrieving Art Images by Subject" caught her eye. Moderator Karen Kessel started off the session exciting all of the information-representation nerds in the audience by discussing "of-ness" vs. "about-ness" and Panofsky's three levels of meaning. Her introduction led into presentations by Patricia Harping of the Getty Vocabulary Program and Hand Brandhorst of Iconclass, who dazzled us with the power behind hierarchical thesauri. Brandhorst, in particular, demonstrated the beauty of integrating the hierarchical cloud with your searching, allowing users to move broader or narrower with ease. Dustin Wees of ARTstor showed us that with the huge data sets they work with, "just wrestling to the ground" is all they can do, dashing dreams of a perfectly indexed ARTstor. In the future ARTstor may have some subject cataloging, but for the present, when much of the cataloging comes from a time when very few people were meant to search for the objects, we will have to continue to dream of perfect subject browsing in ARTstor. The session ended with Judy Weedman's report on homegrown vocabularies, which provided a nice contrast to the larger databases and thesauri and gave those representing smaller institutions something to take home as well.

This reporter left the conference. Others left. Within a few days it would be as if no librarians had come at all. ❖

Creating Opportunities in the Evolving Field of Art Librarianship: A Career Advisement Program for Students and Recent Graduates

Minutes by Karyn Anonia

Following ARLIS/NY and the Pratt Institute's well attended, February 2010 "Career Advisement Program for Students Considering a Career in Art Libraries," Watson Library and ARLIS/NY held another Career Advisement Program for students and recent graduates on Friday, April 8, 2011, "Creating Opportunities in the Evolving Field of Art Librarianship."

Panelists included Caroline Caviness, Implementation Manager, ARTstor; Mia D'Avanza, Reference Librarian & Exhibitions Coordinator, New York Botanical Garden; Leah Loscutoff, Digitization Archivist & Project Education Coordinator, Brooklyn Historical Society; Virginia Millington, Manager, Recording & Archive Department, StoryCorps; and Melissa Wagner, Reference/Cataloging Librarian, Sotheby's Institute of Art.

The panel was co-organized by Ken Soehner and Nancy Mandel at the Watson Library, and was moderated by Karyn Anonia, a recent Pratt Institute graduate, who also provided the minutes:

Opening Remarks, Karyn Anonia (KA):

- After the success of last year's discussion, I wanted to hold an annual panel discussion.
- There is great importance in being flexible and employers will want you to have a wide range of skills.
- The MLIS will not clinch the job; one must have a deep engagement with subject.
- Your cover letter and resume must match the skill set in the job description.
- Sell yourself with a modicum of modesty.
- Networking is crucial.
- Interning or working part time in a library or archive is very important and while you are there you should seek exposure to many projects.
- Last year we heard two conflicting view points: "There is a contraction of jobs in art libraries" and "There is an expansion of jobs and informational professionals are in demand." Where is the expansion? And where should we be looking for work?
- The panelists here today may not be working in places that fit into the traditional art library paradigm, and each speaker will share her side of the story.

Caroline Caviness (CC):

- While looking for a job, think about what brought you to the profession.
- I envisioned myself working in an academic library.
- While working in a slide library, I was asked to make a bulletin board for ARTstor and it was at this time that I became excited about the use of digital resources in the classroom.
- It was apparent that classrooms were not properly equipped with digital resources and it was then that I decided to go to library school.
- At Rutgers, there was no art library specialization and so I tried to tie assignments back to my interests.

(continues on next page)

(Career Advisement minutes continued)

- I participated in an independent study while ARTstor was being launched at Rutgers and helped to coordinate training.
- Can't stress enough the importance that mentors and friends played in my getting the job at ARTstor.
- While searching for jobs, I set up RSS feeds for all of the places where I wanted to live.
- When I was applying for my position at ARTstor the skills gained from an MLIS were valued but the degree was not required.
- Translate your skills to the requirements of the job.
- Library skills are really applicable to both the nonprofit and the for profit worlds.
- Remember why you are in the profession and try to find that aspect in another field.

Mia D'Avanza (MD):

- Was awarded a 2009 Kress Fellowship.
- Has a Bachelor of Fine Arts.
- Worked in galleries and a doctor's office before graduate school.
- After speaking to a special collection librarian, I decided to go to library school.
- While in library school in Florida, I worked in the school's Media Resource Department and learned about library administration in a university library.
- I saw that people held onto jobs forever and that employees were not flexible.
- The best thing to do if you want to be a librarian is to be flexible and learn to adapt.
- There was no art library track at my school and so I did as much for credit and for pay as possible, including workshops on preservation.
- Received an MLIS in addition to a certificate in Museum Studies.
- An internship at MoMA allowed me to broaden the track that I was on in Florida.
- After graduating I found that there was a lack of jobs and began re-evaluating what I wanted to do.
- I applied for and received an eight-month Kress Fellowship at Yale.
- After the fellowship I returned to Tampa, Florida and worked three part time jobs: a job at a historic music theatre, program assistant, and videography work.
- I use my special collections background at my current job at The New York Botanical Garden.
- You are not just one thing – you are a person with a skill set that you can apply to many jobs.

Leah Loscutoff (LL):

- I worked on a number of short term projects after graduating library school.
- I attended the San Jose State University and went to school part time and worked as a processing archivist.
- I was on the archives track in school but also learned digitization skills.
- My experiences pushed me out of my comfort zone and made me learn new skills.
- I got a six-month position at Columbia University and took a big risk moving to NYC for a six-month position.
- Then I applied for my current job at the Brooklyn Historical Society.
- When you take a temporary, project-based position, you are the project manager: you start a project, create a timeline, and make sure that the goals are met.

(continues on next page)

(Career Advisement minutes continued)

- These are not skills that you will learn in library school.
- It is extremely important to be adaptable.
- Working on short term projects allows you to work with seasoned professionals.
- Each position that I held has given me new challenges and has prepared me for a real-world position.

Virginia Millington (VM):

- I am a Pratt graduate and was at the event last year and am thrilled to attend today.
- Before attending library school I thought about preservation and access.
- I worked as a research associate at the Library of Congress, volunteered at the Walters Art Gallery, and worked as a program assistant at the Folger Shakespeare Library in DC.
- Some advice:
 - Don't look down on internships and entry level jobs.
 - Familiarize yourself with digital media, databases – IT will be helpful and digital humanities are integrated into traditional librarianship. Take a class in coding or database structure.
 - Be thorough and concise when applying for jobs. It is unfortunate to see a cover letter with errors, a five page resume, or people who do not comply with the instructions. Small things matter.
 - Bring as much knowledge about the organization as possible to an interview. Come with ideas for the institution and be enthusiastic about new directions.
 - Join listservs and find a mentor who will help you to face challenges in your career.
 - Being curious, engaged, and enthusiastic will make you a more interesting job candidate.
- In every successful job interview that I have had, I was able to talk about my interests, so don't give them up.

Melissa Wagner (MW):

- I hope to offer practical advice for those looking for a job.
- I formerly worked in accounting.
- I wanted to work with rare books but did not do an art library focus in school.
- I had never worked in an art library before starting school.
- I chose Palmer because of their rare books and special collections focus.
- Palmer required an internship, which I did at the Frick Art Reference Library.
- I learned of an opening at Sotheby's from a mentor at the Frick.
- I was interviewed at Sotheby's by a former internal auditor.
- Take a risk and follow what is important to you.
- I accepted a non-professional position with a fifteen thousand dollar pay cut at Sotheby's because I saw a new library that was on the verge of great growth. In 3-5 years, the library has tripled its size.
- I am involved with purchasing and cataloging and created a website for the library in addition to a program of bibliographic instruction.

(continues on next page)

(Career Advisement minutes continued)

- A year later I was promoted to Reference/Cataloging Librarian.
- We can't flee our past professional lives and should see our skills are valuable and transferable.
- Consider taking a calculated risk.

Open Discussion and Student Questions (KA):

- Few schools offer professional career assistance. Students receive more help from professional organizations, workshops at METRO, and by volunteering.
- What are your concerns about the current job market?
- Please respond to the following concern: There are not enough positions and opportunities, and the opportunities that do exist are only high-level positions or very low level positions.

MD: I have felt that way recently. Having a broad scope during your job hunt is important. I got my position because someone retired. Subscribe to the American Association of Museums. You can also ask other professionals what they think about the open jobs.

Audience question: Does anyone have a subject masters, and did it change your job search?

MD: I have a graduate certificate in Museum Studies and added it so that I enjoyed my library program more. If there is something that interests you, you should do it because it will open up other opportunities.

Audience question: I have a subject masters in art history and an archives certificate and am still struggling to find a job. Am I over qualified?

Audience answer: I don't have a second masters. It is important to tailor your resume to the job. Make multiple versions of your resume and leave thing off of your resume if they don't apply to the job.

VM: You should point out the part of your subject masters that is relevant to the job.

Audience question: It seems like my subject masters is coloring the type of job that I get. How can I expand myself and appear to have more general knowledge? I feel like I am overlooked and skipped over.

Audience answer: Go back and ask the person who interviewed you if there was something that they would have liked to have seen in your application.

Response: I tried that once and was told that they would not discuss it with me.

MW: Amy Lucker has a degree in classics and is the Library Director at the Institute of Fine Arts at NYU.

(continues on next page)

(Career Advisement minutes continued)

Holly Hatheway, audience: Kress Fellowship applications are never rejected because applicants had second masters. They were rejected because they didn't express how they would fit into the job. A lot of people have cover letters that are too fancy. A cover letter is a writing sample and you need to know how to communicate. Needing a second masters depends on the job and the background that you bring to it. What kind of public service and management experience have you had? It is likely that you will one day be a library manager.

Audience question: I am concerned about taking a non-professional position. Should I take any experience?

MD: Go for it. Don't turn down those experiences. It's better to have non-professional experience than none at all. Just work you way up.

Audience question: I have professional experience working in a public library. What is your opinion about me taking a non-professional art librarian position?

MW: Absolutely take it.

VM: Take it. Hiring managers will get to know your face and you will make contacts.

MW: You will get your foot in the door.

VM: If you are going to be an intern, be a great intern.

Audience question: Are volunteer positions and internships valued?

CC: Use the position as a character reference. People realize that paid work is hard to find.

MD: It's easy to become discouraged with unpaid internships. Think about how much you can get out of it. Go to the company and ask them if there is more that you can do for them. Don't focus on the lack of pay.

Audience question: I was working in Australia as a librarian but my degree is not recognized in the U.S. How strict are you about professional qualifications?

MW: I don't know for sure. I attended a hiring workshop and one of the women had a hiring matrix. People without the proper qualifications were omitted.

Audience response: I know a lot of people who work in libraries without an MLIS. I think experience is most important.

VM: I work in a nonprofit organization, not a library, and there a library degree is considered a novelty.

(continues on next page)

(Career Advisement minutes continued)

CC: In my nonprofit, not everyone has a library degree. I recommend looking at the New York Foundation for the Arts (NYFA) job website.

Audience question: How should I represent volunteer positions on my resume?

MD: I passed my resume to a writer who told me that my resume was overwhelming. I looked closely at the job description and took everything that I had that met the requirements and put them on the top of my resume. You don't need to include all of your jobs.

Audience question: If you have a personal blog, is it a good idea to include it on your resume?

MD: I made a blog solely for the purpose of job hunting. When you Google my name, the blog comes up. I also listed the blog on my resume.

KA: I agree. You need to start building your online presence. Consider what you post on your Facebook account and make sure that it is all professional.

MD: If there are any unprofessional posts on the web contact people and ask them to remove them. Make sure that the name on your blog matches the name on your resume.

[End; thank-yous and goodbyes] ❖