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Developing a pedagogy for art and design librarianship

Laura Williams

Introduction

When the idea of writing a chapter for this book was first suggested to me I was hesitant about submitting a proposal. I questioned what I would be able to contribute to a book on library pedagogies. My initial response was to dismiss the idea of writing for this book, believing that I don't have a pedagogical approach of any significance. Pedagogical approaches are something that people with more experience, knowledge and qualifications have, that is not a topic I have any expert knowledge about. Whilst teaching is part of my job I didn't feel sufficiently qualified to share my practice with others, compared to other more experienced and knowledgeable librarians that I myself might choose to learn from. As you are reading this, I obviously overcame that initial sense of imposter syndrome and felt able to share my teaching experience. In fact I have found the process of writing this chapter extremely enlightening and beneficial. The act of writing has encouraged me to really question my values. Input from the book editors as part of the review process pushed me further into deep reflection, forcing me to respond to challenging questions and establish my position on topics that I was previously hesitant to address. Reflecting on and writing about experiences of teaching has changed how I perceive my work as an art and design librarian, and going through the writing process with feedback from the editors has encouraged me to be bolder in examining my values. In the act of writing this chapter I have engaged with a process of deep learning and reflection, resulting in a greater understanding of my pedagogical approach.

This chapter explores my experiences of teaching and examines the evolution of my personal pedagogy for art and design librarianship, whilst questioning my identity as a librarian in the context of teaching in Higher Education. This is a reflection on the process of becoming a librarian who teaches. The chapter is also a discussion about how reflection has sparked a process of self-transformation. I will discuss how the reflective writing process has led to greater understanding and awareness about the fact that I do engage with pedagogical approaches in my work. I examine how my pedagogical approach has evolved over time by educating myself on the pedagogical practices within art and design, alongside an ongoing process

of critical reflection about my practice. When I first started writing I planned to focus primarily on pedagogical approaches for art and design. However during the process of reading and reflection it became clear that I needed to address the development of my identity as a teacher as well as the two issues are inextricably linked. So what was originally planned to be an exploration of approaches for art and design librarianship has also become an examination of my complicated feelings and anxieties about teaching. It would be inauthentic to write about the development of art and design library pedagogy without exploring the difficulties I've experienced with the teaching role.

This chapter addresses the following:

- The evolution of my pedagogical approach starting from a blank canvas having no prior experience of teaching information skills in the Higher Education sector.
- The role of the librarian as a teacher and the development of my identity as a librarian who teaches.
- The importance of developing a pedagogical approach which recognises the specific differences which need to be considered for teaching art and design students.
- The significance of critical reflection and engagement with professional literature in the development of a pedagogical approach.

My approach embraces reflective practice and this chapter is a reflective piece; the process of writing this book chapter has played a fundamental role in my development. Through this process of reflective writing I have come to better understand and identify the pedagogical approaches that I have been developing. I now recognise that the development of my pedagogical approach began without my realising that I was engaging with pedagogy at all. This lack of self-awareness might account for those feelings of imposter syndrome which have impacted on my ability to write this chapter at all. I have used this process of reflection, to unpick and better understand what I do when I am teaching and why I choose to do it. After all when teaching we are always making choices about what to include and what to exclude, how to present ideas and what to focus on. Whilst I may not have begun with the view of myself as a teacher or with real awareness of the pedagogical approaches I bring to my teaching

practice, the very act of writing this chapter has led me to think about what I do in a different way.

So what do I value in my teaching? Over time I have come to place great importance on the promotion of curiosity and criticality. I want students to feel more confident and engaged with moving beyond the internet for their research, and appreciate the value of quality sources. I believe my teaching should be intellectually challenging. My experience of library teaching, from my time as a student, is of long and boring training sessions in which I didn't learn anything that I couldn't work out for myself. I strongly believe it is important to acknowledge the complexity of information and encourage students to engage with the critical discourse around information. Library teaching should push students to think about potentially difficult concepts and ideas, it should develop their critical thinking skills. After all information has complexity and Information Studies is an academic discipline in its own right so I will incorporate theory from our discipline with students to demonstrate the importance of my work. In art and design pedagogical theory, understanding that learning involves living with uncertainty and unknown outcomes is important. Uncertainty and unknown outcomes are fundamental to the creative process. I believe this is important in information seeking within art and design. I see the physical library and collections as important to art and design practice, and I want to help students gain an appreciation for the library as a resource for their creative practice. In my teaching I try to make students question what they believe the purpose of a library is for them as artists and makers, and transform their view of the library from a viewpoint that is often negative or one of indifference, into a viewpoint which appreciates the sources of information and inspiration that are available.

Developing my pedagogical approach

As I started this process of reflection on the development of my pedagogical approach I was interested to learn more about what defines a teacher. More specifically I wanted to understand what skills, qualities and knowledge are required to be a good teacher and if there anything distinctive about in Higher Education compared to other areas in which people might teach. Teaching is not prominently included in the curriculum for students studying librarianship, however many librarians go on to study for a Postgraduate Certificate in Higher Education (PGCHE) qualification (Bewick & Corral, 2010). Can I be a teacher without the

qualification? Reading about and learning more about teaching led me to question whether I believe myself to be a good teacher. Do I consider myself to have the required skills and knowledge to teach? In order to examine the development of my pedagogical approach it is therefore important to reflect on whether I perceive myself to be a teacher.

I will be honest and say that I never wanted to be a teacher. My career journey begins with the naivety of not realising that becoming a librarian meant becoming a teacher. I veered into librarianship to avoid one of the most obvious career options for theatre graduates which is teaching. Whilst desperately searching for a valid career path in my final year of university I applied for a graduate teaching scheme. Not because I dreamed of teaching but because it was a realistic career pathway. Whilst I may have sounded convincing on paper, the resulting assessment centre left me convinced that I did not have the qualities or desire required to be a good teacher. I was drawn to librarianship as a career because of the research and information management aspect of the profession. My past experiences and beliefs about my interest in teaching and my capability to teach, most certainly inform the way I view this aspect of my role. It makes sense that I have been reluctant to take on a teaching role within librarianship, given my past reluctance to teach and long held belief that I would not make a good teacher. After graduating with the postgraduate librarianship qualification I worked for several years in jobs where I was involved in delivering training however it was five years before I undertook any teaching in academic libraries. I was hesitant about academic librarianship because of the requirement to teach. I came into my current role which involves a large amount of teaching believing that I did not have the required skills to be a good teacher. I had experience of delivering training to groups in my previous roles however I was more comfortable working with individuals in a one to one capacity. Despite my lack of experience and lack of confidence, I was willing to try teaching and keen to see if it was possible to develop my skills. I feel my career background and lack of teaching experience is an important part of this story as it has influenced the development of my pedagogical approach. In fact the word pedagogy was not part of my experience of librarianship in the formative years of my career and I came into my job with anxieties and reluctance about the teaching element.

I have experienced anxieties about teaching, which have lessened as I have gained more experience, but anxiety about teaching is still something which affects me. On reflection I feel these anxieties have played a role in the development of my pedagogical approach, as they can influence my

choices and approaches in lesson planning. I recognise that when I am not confident in taking on the role of a teacher then I am more likely to stick to safe choices. For example I have chosen to deliver a lecture and hide behind a PowerPoint presentation instead of planning a more engaging activity for students at times when I do not have the confidence in my teaching skills. I can identify many moments in my current job, especially in the beginning, when I have wanted to be brave with my pedagogical choices however have chosen to stick to a teacher-centred approach because it allows me to have more control. My anxieties about teaching are not necessarily about a lack of confidence in public speaking, which has been discussed in relation to librarians teaching as part of their role (Davis, 2007). I greatly enjoy public speaking and feel able to confidently speak without notes or practice. My background as a performer has set me up well for taking on this element of the role. Training in improvisation skills is surprisingly useful outside of the theatre. I am able to take on the role of performing as a teacher even when I am uncertain about what I am actually doing. During my undergraduate degree in Theatre and Performance Studies, we spent much of the first year of the course learning about improvisation, so I have no fears about standing up in front of a class and being able to talk. My anxieties around teaching stem from a lack of confidence in the pedagogy. I have been fearful about introducing elements of playfulness or creativity into a classroom because of a lack of confidence in my knowledge and skills. Unless I develop confidence in my pedagogical approach I am unable to have confidence in myself when performing the role of a teacher.

Librarian or Teacher?

The reflective process for this chapter, prompted me to examine how I define myself as a teacher. My natural inclination is always to turn to the thoughts of others, and hide my own beliefs behind established theory and scholarly bodies of knowledge. I could easily have written a book chapter examining the ideas of others about whether librarians are teachers, trainers or something in between. As part of the editing process for this book I was prompted and encouraged not to hide behind the ideas of others. I'm definitely more of an academic at heart rather than a practitioner so hiding behind theory and scholarly literature comes naturally to me. Theory can be helpful in practice but in reflective writing it is a way to avoid being brave enough to acknowledge my own position when discussing something that feels complicated and challenging. Questioning my own position on this topic has been a difficult part of the

reflective process. But it is important as part of developing a pedagogical approach so where do I see myself positioned amongst the vast array of opinions on what library teaching looks like?

There is discussion in the literature around whether our role is defined as that of a teacher, a trainer or something in between (Wheeler & McKinney, 2015; Lupton, 2002; Walter, 2008). How I position myself within these various definitions has changed over time. It has changed during the process of reflection for this book chapter. I have struggled to feel comfortable calling myself a teacher because I am not trained as a teacher. Does my lack of formal teacher training prevent me from being a proper teacher? There is the teaching librarian who sees themselves as a teacher first versus the teacher-librarian who positions themselves as a librarian first (Lupton, 2002). In trying to work out where I would position myself and why, I put myself in the category of a teaching librarian. I am a librarian but I take on the role of a teacher as part of my job. Walter (2008) discusses the identity struggle between librarian and teacher, which is an issue I can relate to. I was fundamentally resistant to the idea of being a teacher, due to the past experiences of teaching explored earlier in this chapter, until it became a necessary part of my job description. Part of the joy of librarianship is working with people, helping people and guiding them through a complex information landscape. Once you strip back all the intimidating theory and jargon of education, isn't that what teaching is? Teaching is working with people to guide them towards a solution to a problem or a new understanding to move forwards. As I have learned about good teaching I have become more committed to wanting to ensure my teaching adopts a student-centred approach, that it creates opportunities for transformational learning experiences (Hunt & Chalmers, 2013). On reflection I would say the shift in my identity, to starting to perceive myself to be a teacher has been inextricably linked with the development of my pedagogical approach. A better knowledge of the key approaches in art and design have most certainly helped foster a sense of confidence in my abilities, and that confidence shows itself in better teaching which places the student learning experience at the centre.

Learning theories in art and design

I feel it is vitally important to recognise the distinct characteristics of the subject I work with as a librarian. My belief is that library pedagogy should be informed by the pedagogical ideas of the disciplines we work with. If I were an engineering librarian or a business librarian I may have developed

a very different approach. The pedagogical approach of the School of Art Design and Architecture at the University of Huddersfield is rooted in creative, speculative and holistic studio and practice based approaches. My teaching practice must reflect this way of learning otherwise the juxtaposition of style and approach could be a barrier to engagement.

According to Appleton et al (2017) the differentiation of learning styles in art and design must be considered when designing information literacy delivery in higher education. This view takes into account criticism in the wider literature about the impact of learning styles whilst making a case for the importance of understanding visual and kinaesthetic learning the creative arts subjects. It is also important to recognise the impact of what Davies (2000) describes as the challenge of terms such as creativity, imagination, and originality; these concepts can be problematic for traditional learning outcomes that are rooted in convergent thinking. Essentially the educational traditions of the creative arts have implications for learning and teaching which naturally extend to the library. If art pedagogies are distinct in their approach then information literacy pedagogies for art also need to be distinct in approach. Appleton et al discuss the idea of a different type of information literacy for art and design, in a paper about approaches taken for delivering information literacy teaching at UAL;

There is an emerging concept within the information literacy literature available that information literacy practice for art and design students' needs to be 'different'. Whilst 'different' in this context might be difficult to define, the discourse suggests that some traditional approaches to teaching information literacy and indeed other literacies (which might be applied in multi-disciplinary or polytechnic higher education institutions) cannot be applied in the art and design environment, due to a number of factors (Appleton et al., 2017, p. 151)

Art and design pedagogy has distinctive characteristics which set it apart from other disciplines (Shreeve et al., 2010). An important part of my developmental journey as a teaching and art librarian has been to understand these characteristics. Shreeve (2010) identifies seven key characteristics of art and design pedagogies in a paper outlining findings from a study exploring the signature pedagogies in art and design education:

- Learning has a material and physical dimension

- Learning involves living with uncertainty and unknown outcomes
- Learning has a visible dimension
- Aspects of learning take into account the audience
- The intention is to develop independent creative practitioners
- Learning is fundamentally social
- Process is important and developmental

Students are viewed as practitioners, there is less emphasis on formal knowledge, but more emphasis on open-ended solutions and multiple possibilities, and crits (critique by jury) are integral to feedback and assessment (Shreeve et al., 2008). Furthermore a systematic literature review of art and design pedagogies in the studio classroom identified several key pedagogical themes which are deemed significant to instructional practice: these themes centre on the ideas of flexibility and improvisation, students as independent practitioners and communities of practice (Sawyer, 2017). These are important characteristics to consider when deciding how to approach teaching information literacy to students. Whilst I may not be able to incorporate all of the signature pedagogies of art and design teaching into my library work, I will always try to ensure learning takes into account these elements because I believe they are important in developing information literate students.

The information seeking behaviours of art and design students

Through my process of reflection whilst designing library instruction for students I have come to understand the importance of considering the information seeking behaviours of art and design students in parallel with pedagogical practice in this discipline. Similar to the belief that art and design students require distinct pedagogical needs, there is also a belief that they have distinct information seeking behaviours (Campbell, 2017; Lo & Chu, 2015). Throughout my time as an art librarian I have become increasingly interested in the information seeking behaviours of art and design students, leading me to research how these may differ compared to other students. Students need to browse and engage in serendipitous discovery (Hemmig, 2008; Mason & Robinson, 2011; Pacey, 1982). Art and design places an importance on inspiration seeking rather than definitive answer seeking when it comes to library use. As with art and

design pedagogy, the process in information seeking is important. Browsing and discovering information is not just a process undertaken to find an answer, the process of information seeking is a part of the creative process itself. Giving students permission or assurance that it is indeed acceptable to search in this way is important, it counters much of what is often focused on in library information literacy which is systematic processes for finding the right or best information to answer a question. With my teaching I want to foster the development of lifelong skills relating to information which will benefit students as creative practitioners rather than simply help them achieve good marks in an essay. One way that I try to do this is by sharing examples of practitioners who credit libraries, museums, and archives as part of their creative process, to help students understand why it can be important. I like to tell stories about how artists work, showing photographs of the Francis Bacon studio with its extensive book collection or video clips of interviews with the Harry Potter book illustrator Jim Kay who talks about stumbling across character ideas in books. I believe that recognising inspiration seeking as an important means of information seeking is vitally important to this process, and so I try to reflect this in the content of my teaching.

Serendipitous information seeking skills are important in developing information literate art and design students. The way we explain the research process to art and design students needs to be different to how you might teach a healthcare student or a business student about search strategies because the information structures in those disciplines are different. It isn't about different learning styles in different subjects but rather different types of information, different reasons for needing information. My teaching is often different to that of my colleagues, with a greater focus on developing the skills to browse, stumble upon and serendipitously encounter information. Art and design students are not always working on an assignment with a defined question that requires an answer, often they are being asked to find information relating to an extremely abstract concept or idea. Often the information they require is highly visual, for example costume design students are tasked with browsing the library to source images for character development sketches. I want to foster an enthusiasm and curiosity related to information, and encourage students to engage with a wide range of sources for their creative practice. I want to see students value the possibilities held within libraries, archives and special collections, rather than turning to Pinterest or Google as the default for their visual research. Once I realised this I could use to position my teaching around this concept, I felt more

enthusiastic and inspired about teaching. Library teaching didn't have to just be the same lessons on search strategies that everyone else was delivering. I was able to approach lesson planning from a more authentic and honest standpoint incorporating my own values with the specific needs of art and design students.

I felt it important to grow my understanding of the art and discipline in order to develop as a teacher. After all, how can I teach students the best way to engage with information if I don't have a good understanding of how and why they need to use information in their practice. I have used user experience research methods to learn more about how art and design students use the library. I have tried to respond to and incorporate these are distinctive elements to the creative practice of art and design students. When I began teaching, repurposing the lesson plans of colleagues from other disciplines, I neglected to include any acknowledgment of these distinctive information seeking behaviours. Borrowing lesson plans from colleagues which focus primarily on online digital information sources did not feel appropriate for my students. I'm the only librarian in my team, for example, who regularly teaches students how to use abstract and bibliographic record databases to find articles in the library print journal collection. By acknowledging that my students needed to be taught in a way which recognises the value of inspiration seeking and serendipity as well I have begun to build a more distinctive library pedagogy for art and design.

Based on this understanding of information seeking behaviour, more of my teaching is focused on print resources and the physical library than perhaps is the case in the teaching of my colleagues for other subjects. This is not just about learning how to navigate the physical library and find books on a shelf though. I believe it is important that students develop understanding about why print collections can be a useful tool to utilise as part of their creative practice. I have developed various activities for teaching which encourage discussion about the potential advantages and disadvantages of using print resources compared to online information. One example is a workshop for first year art and illustration students to encourage students to use the library, as the lecturer believed many had not been making use of the collections. I ran a workshop designed to help students recognise the value of our print collection. In small groups they were given a selection of books, and asked to evaluate the advantages and disadvantages of physical books as an information source. They were given a selection of artists' monographs, exhibition catalogues, and art history and criticism texts. The class discussion became a flowing debate about the

different types of information available to them. The debate about print medium versus digital information became very critical with students challenging each other's opinions. Having students who were interested in debating this topic allowed me the opportunity to guide the discussion through a critical lens, asking them about concepts such as authority in information creation and accessibility of information. This approach to teaching students allowed them to formulate their own ideas about the value of seeking information from print sources, which was much more successful in promoting use of the library compared to previous sessions in which we might show them where the books are and tell them why they are important.

Developing myself as a teacher

A key part of my development as a teacher has been reading and learning from the experiences of others by reading journal articles, blogs and attending conferences. The annual Art Libraries Society UK & Ireland (ARLIS) conference has been invaluable in the development of my pedagogical practice. Whilst I have attended other conferences and professional development opportunities focused on information literacy, the discipline specific focus of ARLIS has been instrumental in developing my pedagogical approach. Journal articles have been extremely beneficial, again those with an art and design focus are especially helpful. Much of my knowledge about specific approaches has been taken from journal articles.

I was inspired to build library induction sessions around drawing after reading an article about the use of drawing in information literacy teaching (Brier & Lebbin, 2015). I stumbled upon this journal article whilst trying to think of ideas of activities for library inductions. The ideas from Brier and Lebbin have been transformative and drawing has become integral to much of my work. I decided to structure library inductions for the Contemporary Art and Illustration course around drawing. Working in groups, students were asked to respond to the question 'What is a library?', the drawings were used as a starting point for teaching students about the library, and then to conclude students were asked to draw the library at the university. This activity was incredibly successful, resulting in discussion and dialogue about the purpose of a library. Drawings often featured stereotypes and preconceptions, presenting an opportunity to dispel myths about evil librarians and boring dusty books. The drawing inductions worked so effectively that I have used the activity for most courses over the last two academic years. This activity was the first time I had felt brave

enough to try something which broke from the norm of our library inductions. It acted as a significant moment in transforming not only my approach to structuring teaching around creative activities but it was also a transformative moment in my confidence as a teacher.

When first starting out as a librarian who teaches it was tempting to work systematically through the myriad of approaches and methodologies; flipped classroom, object-based learning, haptic learning, technology enhanced learning, playful learning, gamification. My approach was to try out different teaching styles and approaches to see which had the best fit. Again my lack of confidence in teaching theory was a barrier. I spent a lot of time searching the internet for ideas, sample lesson plans, activities and worksheets that I could make use of in experimenting with different approaches. There are endless ideas and possibilities to try to make library teaching a student-centered experience. But how do you know what to try and what will work best when first starting out in your teaching journey? Trial and error was my answer to that question.

Research by Houtman (2010) explores the experience of Canadian librarians learning to teach. I can relate to the experiences shared by librarians in this study who talk about faking it until you make it and learning by trial and error. Participants talked about how they delivered sessions using other people's teaching materials from previous years, which is something I did for the first year in my role. I copied ideas from colleagues who have successfully used technology such as Kahoot quizzes to introduce playful gaming into teaching sessions. I found these tools didn't not result in successful engagement with students in the same manner as I was hearing about from colleagues. I attempted to incorporate a quiz into a library induction session, which had been used with great success by a colleague in another subject area, however my group of students were clearly begrudging being forced to take part. Similarly I have mis-judged the tone and level of content for Architecture induction sessions; after a workshop using Lego to discuss ideas about the purpose of libraries student feedback was overwhelmingly focused on the lack of information received during the induction. These early teaching moments were instrumental in highlighting the importance of taking into account subject specific differences. Perhaps what generally works well for a large lecture theatre of business students does not necessarily work as well with a small group of art students who are used to learning in a design studio environment?

The research by Houtman tells a story about developing your own teaching style over time; you observe and re-use content, then begin to create your own materials as you gain confidence in teaching, and you develop you gain confidence through increased ownership of the content. This is a narrative that applies to my own development as a librarian who teaches. I adopted a trial and error approach. Testing out different approaches, experimenting with each one to work out which felt like a best fit for my personality and a good fit for my students. This was not a conscious decision at first but came about through circumstance. I was asked to take on teaching work with little time to prepare so the only way was to copy others. Only later did the process of trial and error become a choice. It was a process which would allow me to reflectively engage with different styles of teaching once I had understood the importance of an approach which actually worked for the cohorts of students I was working with. Developing my own ideas for activities and lesson plans, helped to ensure that the teaching I was delivering fitted with the values of an art and design pedagogy.

What should library teaching look like?

There is a tension between the expectations from academic staff that library sessions should be about showing students how the library catalogue works, how to find books on the shelves (Scott, 2016). These are functional library skills rather than information literacy skills but when you only have an hour and a lecturer wants you to make sure they become familiar with a specific database or know how to find a book it can be easy to let the information literacy content slip away. Scott (2016) recognises this challenge, writing about the experience of being asked to deliver a 50-minute demonstration of multiple databases however preferring to focus on teaching evaluation skills. Sometimes I have the willingness to want to try something new, introduce a different style of teaching, however it isn't always possible. It can be influenced by the circumstances such as short sessions, one off teaching, and a lack coherent integration into modules and assignment briefs. These all mean the opportunity to develop pedagogical approach can be limited. Scott (2016) discusses how it is possible to deliver teaching sessions which meet the expectations of academics but also incorporate aspects of critical literacy.

I have experienced challenges similar to those shared by Scott (2016). It can be difficult to balance the expectations of academics requesting library sessions for their students and your own pedagogical beliefs. The

expectations of academic staff can be a hindrance to the development of pedagogical approach. This is discussed by McKie (2017) in a reflective article about the development of their pedagogy, highlighting the challenges of not being seen as an equal. My experience has been mixed and I have been fortunate to work with some academics who have been extremely willing and open to giving me space in their curriculum to experiment with pedagogical approaches. I have experience of being treated as an equal partner in the student's learning partner. Art, Design and Architecture is a school which has an ethos of creativity at its heart and I have been able to create opportunities to incorporate creativity into my teaching practice as a librarian. My own experiences are similar to Scott (2016), in that I am often able to incorporate the aspects of information skills teaching that I think are important into the sessions I deliver. For example when asked to deliver lectures to students about image databases, I structure the session around the ACRL Visual Literacy Competency Standards for Higher Education (American Library Association, 2011). Rather than teaching students how to use the various databases for image collections I choose to focus on why they should use these collections instead of Pinterest. I begin this class by asking students to discuss where they currently search for images and why, then introduce discussion about why these sources could be problematic tools. This example is a good illustration of my belief that teaching should focus on fostering the development of knowledge which can be applied to multiple contexts rather than simply telling students how to perform a computer task.

Embedded and collaborative librarianship

Before working in Higher Education I worked as a librarian in television production in a role which embraced the ideas of embedded librarianship. There are many benefits to adopting some of the key principles of embedded librarianship such as collaboration and integration, for academic librarianship (Drewes & Hoffman, 2010). On reflection I have been successful in becoming more embedded as a librarian within the School of Art, Design and Architecture, through engaging in opportunities for collaborative teaching and having a presence in module spaces on the VLE. I have sought opportunities for collaboration with academics and academic skills tutors, working together to teach information and research skills to a class. Working collaboratively feels very different to the invitation to turn up halfway through a lecture and deliver a presentation which may or may not complement the rest of the learning experience for

those students at that particular time. Collaboration can be in the form of planning a session together to ensure it is aligned with creative briefs or studio work, for example I collaboratively planned a workshop with a fashion academic in which students were asked to search databases and print magazine collections for images and then use these to design a new garment. Although the academic was not present for the delivery of the session, the collaborative planning process allowed me to experiment with confidence and introduce an activity which was fully aligned with the module. Some academics have been very willing to embrace collaboration by allowing me to teach in studio spaces. The studio is an important space for teaching and learning in art and design. I was keen to gain access to these spaces, rather than only working with students in the library or lecture theatres, after reading about successful initiatives to embed librarians in studio environments (Carter et al., 2018; Greer & Oakland, 2015; Tinker et al., 2018). Teaching in these spaces is different to teaching in the library. I have found these opportunities allow me the freedom and permission to teach in a different way, meaning I feel more connected to the subject and students.

Collaboration with academics and academic skills tutors

On other occasions I have co-taught workshops with academics, which has been incredibly beneficial in ensuring information literacy skills are given additional meaning and context relevant to the module. One example of effective collaboration with academic staff to deliver teaching was a research skills workshop for 1st year Interior Design students. This workshop was planned and taught collaboratively, as a team with a lecturer and academic skills tutor. My contribution as a librarian was fully embedded into the session, co-teaching with academics rather than being treated as a discreet and separate part of the session. The aim of the workshop was to build students' understanding of how to analyse interior spaces and identify their information needs in order to develop knowledge about that interior. The students were given images of different commercial spaces and asked to work in groups to analyse the images and develop a list of key concepts or themes based on what they could see. We wanted students to start to understand the process of visual analysis and the development of ideas through questioning the information available to them. The next stage of the workshop was to provide additional contextual information. Then the session moved into an area which is more traditionally in the remit of library teaching, developing search strategies and starting to carry out research in the computer room to find more

information about the given interiors. From this workshop I learned that working in collaboration with academics to deliver embedded teaching is extremely beneficial to both students' understanding of information literacy, and to my confidence as a teacher. Knowing that the contribution I have made to that module is aligned with the work the students are doing and is helping develop essential skills for the module is a very good thing. It helps to ease the anxieties I feel about whether the teaching I am delivering is beneficial to the students. Collaboration with teachers who are more qualified and experienced helps me feel validated as a teacher myself.

The online pivot and challenges for the future

My pedagogical approach is still evolving and will continue to as I reflect on my practice and engage with ideas emerging within the art librarianship community. Throughout this chapter I have discussed the tension between how I identify as a librarian; thinking about the definitions by Wheeler and McKinney (2015) I would still consider myself to be a librarian who teaches rather than a teacher-librarian. But I can recognise that over the course of my career, especially in the last couple of years I have become much more engaged with pedagogical theory and practice. I have changed from someone who did not want to teach into someone who enjoys the opportunity to teach as part of their job. I want to be good at teaching and I want to ensure my students have a good learning experience in my classes but I still wouldn't call myself a teacher. Ultimately I want more students to feel inspired to use the library as part of their creative process and feel confident in engaging with quality information sources. A good learning experience will vary depending on the subject, and the individual students, but it will be linked to my values about good teaching I feel it is important that my students have a transformative experience. This may not be in a big dramatic sense but a small moment of change. When I ask students for feedback I always ask them to reflect on what the most surprising thing that they have learnt is or the most interesting thing. It is often the small changes like a student acknowledging that the library is not boring or irrelevant to their discipline, that are the most rewarding.

Developing an even deeper knowledge and understanding of the distinct pedagogical approaches in art and design will continue to be fundamental to my teaching practice. Academic librarianship faces great challenges as a result of the coronavirus pandemic which began in 2020. The impact of this pandemic has been felt in all areas of life and has forced a major shift

in approach to teaching in Higher Education. The principle of uncertainty is a fundamental part of an art and design pedagogy and at the time of writing this chapter, uncertainty is part of our everyday lives. Although I don't know how my teaching will change, it is certain that my practice will need to shift in response to this. Writing the conclusion to this chapter at a time of such uncertainty in how we work and function as a society is difficult because the changes brought by the pandemic are beginning to shift my approach to teaching, not through choice but necessity. Physical libraries and collections are still important to me and I believe they are important to art and design, however the practicalities of this viewpoint feel at conflict with the future of library teaching.

Throughout this chapter I have discussed approaches to teaching and learning which are very much rooted in physical spaces and collections. The fundamentals of my pedagogy has been thrown into flux. Teaching rapidly shifted online and at the time of writing this I have been beginning to plan for delivering library teaching online. Key aspects of the signature pedagogies for art and design will perhaps be difficult to integrate into online learning. For example the social element to learning and the importance of the physical and material dimension in learning. I've been looking through my lesson plans and teaching materials in preparation for the new academic year and I currently don't know how to incorporate some of these crucial elements. Learning how to teach online is set to be a big challenge and will undoubtedly mean a shift in the way I approach teaching from a pedagogical viewpoint. The values at the heart of my pedagogical approach which are linked to the role of inspiration seeking and serendipity in information seeking so I must work out how to translate this into an online context. My pedagogy has evolved around instilling students with greater understanding of the value in physical libraries and collections. I still believe this to be an extremely important aspect of developing an information literate art and design student, so will need to endeavour to place this at the heart of my teaching.

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